

TEN CENTS

VARIETY

VOL. XXXVI. No. 5.

NEW YORK CITY.

PRICE TEN CENTS.



JOE MAXWELL

ANNOUNCES

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(The Lamb's Gambol Sensation)

By R. H. BURNSIDE and JOHN L. GOLDEN

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for big time vaudeville.

Now in preparation and will be in readiness to show to the
managers of the United Booking Offices and
Orpheum Circuit about Oct. 19.

JOE MAXWELL, Inc.

Studios and Offices, 360 West 125th Street, New York City

Phone, 8233 Morningside

VARIETY

Vol. XXXVI. No. 5.

NEW YORK CITY, SATURDAY, OCTOBER 3, 1914.

PRICE 10 CENTS

DAILY DRAMATIC CRITICISM HANGING IN THE BALANCE

**William R. Hearst Listens to Appeal by George Broadhurst,
and Relieves Alan Dale from Reviewing New Production.
Matter of Facetious Criticism in Dailies May be
Taken Up by Managers' Association.**

Alan Dale did not review "The Law of the Land" at the 48th Street theatre Wednesday night. Thursday morning's American carried a notice on the show, written by Ada Patterson.

This is directly due to George H. Broadhurst, author of the play, penning an appeal to William R. Hearst, asking that the American assign a reviewer for his show who might be relied upon to give the play the serious consideration Mr. Broadhurst believed was due it.

Mr. Dale is the accredited dramatic critic of the American, and receives a large contracted salary to write exclusively for the Hearst papers. Whether the substitution will be followed by Dale's withdrawal from the sheet, no one along Broadway appears to know.

It is being said the Theatrical Managers' Protective Association may take up the matter of criticism with the daily newspaper publishers. The managers as a whole believe that the papers, in which they are advertising every day (and at present, to greater extent than in previous years) should not harshly criticize a play that they have spent much time and money to produce.

The stand taken by Mr. Broadhurst, however, in the opposition to Dale's review of his piece, was of another nature, according to report. The author objected to flippant and irrelevant "critical" writing on a play written by him in all seriousness and produced as a piece of stage property to be studied, not laughed, sneered or chaffed at.

It is the satirical critic the managers are said to mostly object to, the ones who sacrifice the play and oftentimes their opinion of it, to place in

cold type a "line" in the review that they may have thought of during or between acts. Managers say the critics should write for their newspapers and the public, and not for a personal reputation at the expense of the manager, who has made a large investment, spending a part of it with the papers.

Some time ago Acton Davies left the Evening Sun, shortly afterward associating himself in a similar capacity of dramatic reviewer with the morning Tribune. Mr. Davies was reported at the time to be at variance with the Sun's publisher, on policy.

This phase of "commercialism" has rapidly been creeping into the New York dailies during the past two years. Some of the papers "have stood for murder" in connection with their theatrical department. The effect of listening to the dollars is commencing to make itself apparent.

E. H. SOTHERN ILL.

A blood test taken this week at E. H. Sothorn's summer home in Fitchburg, Mass., failed to develop any fever symptoms in Mr. Sothorn's system. A report spread yesterday Mr. Sothorn was seriously ill.

Howard Kyle at the Players' Club Friday stated he had heard from Julia Marlowe (Mrs. Sothorn) to the effect her husband would be unable to attend the Edwin Booth Memorial Committee meeting yesterday.

PROCTOR'S COUPON PLAN.

Newark, Oct. 2.

Beginning Monday, Proctor's Park Place will give away United Cigar Store coupons with each admission.

Proctor's Lyric will put the plan in operation two weeks later.

BRITAINS BLACKLIST FOE.

(Special Cable to VARIETY.)

London, Oct. 1.

The musicians' union has declared a boycott against German and Austrian followers of their profession in Great Britain.

At a meeting yesterday, they passed resolutions calling upon all employers to refuse employment to "alien enemies."

TWICE DAILY AT OXFORD?

(Special Cable to VARIETY.)

London, Oct. 1.

The appearance of contracts calling for 12 performances a week is the first intimation that that establishment is about to give a twice-daily show.

GRIFFITH REPORTED OUT.

D. W. Griffith, who has been general director for the Mutual Film concern on the Pacific Coast, is understood to have severed his connections with the Mutual forces Thursday and plans to reach New York some time next week.

It is reported Mr. Griffith will head his own producing company, having recently placed Mae Marsh under a long contract for picture work only.

DUKE WANTS A JOB.

The Duke of Manchester wants a job, in vaudeville, according to accounts. A proposition was received at Hammerstein's to counter with a salary and an idea of an act for the Englishman.

The Duke recently received some publicity in New York papers through his connection with the corporation that intended to present only Catholic moving pictures. Millions were talked about by the Duke, but some of his small checks missed their proper resting places, and the affair got into the dailies.

Father-in-Law Fleischman in Cincinnati said this week he hadn't any more money to advance his noble son-in-law, which may explain the vaudeville report.

"PEG" IN LONDON.

(Special Cable to VARIETY.)

London, Oct. 1.

Laurette Taylor's premiere in "Peg o' My Heart" is announced for Oct. 10 at the Comedy.

OFFERED \$2,000 TO CANCEL.

Gobert Belling, an Englishman with an animal act (consisting of a dog, mule and donkey) received an offer of \$2,000 Tuesday from the United Booking Offices to cancel his contract for 20 weeks, play or pay, at \$500 weekly, with the U. B. O.

Mr. Belling opened at the Palace Monday afternoon. At the night performance he was placed to start the performance. Tuesday the agency got into communication with Belling's representatives, Rose & Curtis, on this side, and through them made the cancellation offer, which carried no other condition, leaving the Englishman free to play on other time over here if he desired.

It is said Belling consulted the White Kats in reference to the proposal of the U. B. O., but he had reached no decision regarding it up to Wednesday.

It is the first appearance of Gobert Belling on this side. He has often been spoken of as a desirable foreign turn for this country.

DALY'S COMING BACK.

Daly's theatre, at Broadway and 29th street, is to return to the legitimate, when Charles A. Taylor presents there Oct. 19 a revival of "Yosemite," a piece by Mr. Taylor that Laurette Taylor (then his wife) first appeared in around New York some years ago.

The Jones Estate, owners of the property, is said to be spending \$10,000 to bring the theatre within the departmental requirements.

DRESSLER'S FARCE.

Marie Dressler is now rehearsing in a new farce comedy, employing nine people.

It opens in Washington next Monday and after a short road season, will come to the Elliott theatre, New York.

Broadway Opening on Time.

The Broadway theatre will open Oct. 5, as announced, with pop vaudeville. Eight acts will be the variety section of the first bill.

"POOR PAULINE"

OH, WHAT A HIT!

CO-OPERATIVE PLAYING PLAN BALKED BY ENGLISH PLAYERS

Federation Instructs Its Members to Accept Commonwealth Salaries As "Payment on Account" and Arranges to Sue Managers for Balance.

(Special Cable to VARIETY.)

London, Sept. 28.

The co-operative plan designed to meet war conditions was checked, at least temporarily, today when the Variety Artists' Federation wired to a representative artist playing in each syndicate hall that approval was being held in abeyance, and the scheme was not in effect.

The Federation has been unable to secure a satisfactory adjustment of several points in dispute with the managers. A committee will meet the syndicate heads Thursday at which time the situation will be canvassed and it is hoped an understanding will be reached under which the co-operative scheme will be put in practice.

(Special Cable to VARIETY.)

London, Sept. 30.

Artists playing syndicate halls later called at Federation headquarters for instructions and were advised that if they were offered a percentage of the receipts Saturday to sign a receipt "received on account." The information was added that the Federation would bring suits later for a settlement of any disputes. The legal action will be taken when the moratorium ukase of the government is withdrawn.

As an indication that theatrical conditions are not nearly so bad as some managers would like the actors to believe, the players in the Alhambra revue, who have been on half salary for seven weeks past, were surprised last Saturday to receive 25 per cent. increase over the split sum for the previous four weeks, making a bonus of one week's regular salary, and bringing the total for the seven weeks to an average of 64 per cent. of regular salary.

WEEK-TO-WEEK BOOKING.

(Special Cable to VARIETY.)

London, Sept. 30.

The music halls here are booking their bills from week to week without giving any advance contracts except in extraordinary cases. The agents are being continually called upon for medium-priced acts at salaries ranging from £40 to £60 weekly.

HAWTREY COMING ACROSS.

(Special Cable to VARIETY.)

London, Sept. 30.

After the run of "Baldpate," Charles Hawtreys expects to leave for New York to play vaudeville. He is reported in communication with M. S. Bentham, the American agent, for that purpose.

VESTRY SISTER KILLED.

(Special Cable to VARIETY.)

London, Sept. 28.

Mme. Vesperil, a Belgian, one of the Vestry sisters, trapeze performers, was killed by a fall while doing her act at the Hippodrome Saturday. Both women plunged from their rigging. Mme. Vesperil was still alive when fellow

artists rushed to her, but died in the Charing Cross hospital soon after her arrival there.

The other sister suffered a broken arm.

PARIS EXPECTS BOOM.

Paris, Sept. 15.

Paris remains without amusements, excepting a few small picture theatres which have started showing within the past fortnight, but poorly patronized. However, when the theatres do reopen it can be taken for granted there will be a big boom, in spite of the increased price of living which can be expected this winter, and a general tightness of money.

The American artists will find ample work at the vaudeville theatres, although there may be a tendency to cut down prices for a time. Americans and English will be cordially received in France, and will fill the gap caused by numerous German acts not being readily booked next season in this country, as well as in England, Belgium and Russia. The American acts visiting France should be real American, and not German born. No bookings are being made for France at present, for it is not certain when the music halls will reopen, but dispositions will be taken with that end in view within the next month. When business recommences it will go with a boom.

SOLDIER KISSES JOHNSON.

(Special Cable to VARIETY.)

Liverpool, Sept. 28.

The audience at the Olympia here Saturday night watched Jack Johnson spar with a convalescent British soldier. After the bout the soldier kissed the negro pugilist smack on the lips.

WAITING FOR DINGLE.

(Special Cable to VARIETY.)

London, Sept. 30.

Tom Dingle, booked for the Hippodrome Christmas, is causing the management anxiety. It is understood Dingle cannot leave America.

Tom Dingle is breaking in a new act this week around New York, the billing of which is Corcoran and Dingle.

"FAMILY VAUDEVILLE."

New Orleans, Sept. 30.

The idea of Family Vaudeville in the south is the Bell Family, Agoust Family, Colby Family, Jungman Family and Foy Family.

Changes German Name.

(Special Cable to VARIETY.)

London, Sept. 29.

Oscar Schwartz has bowed to the anti-German sentiment and changed his name to Shaw, to avoid the resentment of audiences in England.

BUTT SIGNS ETHEL LEVY.

(Special Cable to VARIETY.)

London, Sept. 28.

The rumor that Ethel Levy has signed a contract with Alfred Butt persists despite the denials of Jack Hayman, booking manager for Mr. Butt.

Miss Levy is with "The Outcasts." Her departure from that piece would indicate that it would be withdrawn from Wyndham's.

The cast for Mr. Butt's new Empire revue has been completed, but its premiere will probably be held off until Oct. 19.

(Special Cable to VARIETY.)

London, Sept. 30.

Alfred Butt has signed Ethel Levy and George Graves for a new show scheduled for production around Christmas time. Since the new Empire Revue is marked up for an Oct. 19 opening, no theatre has been announced for the premiere of the new piece.

Miss Levy has announced her salary under the Butt management at \$2,000, although it is but a short time since she requested \$2,500 from Butt, he making a counter offer of \$1,000.

The Moss Empire has first call on Miss Levy's services for the provinces for 14 weeks, which she postponed for the Hippodrome engagement.

Gaby Desly's Palace engagement runs until Christmas, with one month's extension optional. Elsie Janis is scheduled for a return date there Christmas, but it is reported Miss Janis has signed with the United Booking Offices, and the Palace (London) management may be making early arrangements for its own protection.

MAX LINDER DEAD?

(Special Cable to VARIETY.)

London, Sept. 30.

Max Linder, the celebrated moving picture actor, is reported as having been killed in the battle of Aisne.

WHAT IS WAR?

The war could not prevent the marriage of Leo Stark to Gene Peltier yesterday in New York. Both were with "Sweethearts" last season, Mr. Stark as stage manager and Miss Peltier as understudy.

The bridegroom is German and the bride French.

BORNHAUPT COMES BACK.

Right from the war vicinity came Charles Bornhaupt, the foreign agent, who left Brussels the day before the Germans arrived, Bornhaupt taking away with him only his wife and the clothes they wore. With the Bornhauts on the boat was Gaston Palmer, who had relics of the warfare, also photographs.

Mr. Bornhaupt has only decided upon one thing since reaching New York. That is to change his name, which suggests German birth, although Bornhaupt is a native Russian.

Marck's Lions Sailing.

(Special Cable to VARIETY.)

London, Sept. 30.

Marck's Lions, still in Russia, are arranging to sail to America on the Archangel to join the Charles B. Dillingham show.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Sept. 30, Parry Smith (New York).

San Francisco, Sept. 30.

Sept. 29 (for Australia), Mr. and Mrs. George Wirth, Miss J. and Mrs. A. Stutt, William Haskill, Wallen Trio and Little Hip (Ventura).

(Special Cable to VARIETY.)

London, Sept. 30.

Oct. 3, Ching Ling Foo (St. Paul).
Oct. 7, Piccolo Midgets (Baltic).
Oct. 17, Jack Lorimer (Campania).

LORCH FAMILY PRISONERS.

The Lorch family, Germans and acrobats, who toured in America last season, are reported to have been taken as military prisoners by the English at Sheffield, where the act was appearing at the Empire, about three weeks ago.

While the turn was on the stage, the authorities searched their belongings in the dressing rooms, and at their lodgings, according to the story brought over here on lately arriving boats. The English accused the Lorchs of having incriminating snapshots among their possessions, and placed the whole group under arrest.

The searchers are also said to have claimed that they found among the papers in the trunk of the understander of the Lorch act, a letter from the German Government informing him he would be under a salary of \$100 yearly, in times of peace.

USING WAR FOR BUNK.

London, Sept. 20.

There are—and always will be—people ready to take advantage of all conditions.

London is already dotted with "widows," whose husbands have been "killed in battle" and are now "starving with their children."

It remained for a trio of "slick guys" to put over a good one a few nights ago. They appeared at a West End hall, one a carefully dressed Englishman, the other two as Belgian soldiers. The "Englishman" got to the manager of the house and was permitted to go upon the stage and present the other two as wounded heroes of the war who had slain innumerable Germans.

"We won't take up a collection in the audience for these heroes," said the "Englishman" from the stage, "but the two men will stand outside the house as you pass out, and anybody wishing to contribute will be thrice blessed."

The "bunk" netted \$110.

"HULLO TANGO" CLOSING.

(Special Cable to VARIETY.)

London, Sept. 30.

"Hullo Tango" closes at the Hippodrome Saturday, and Jack Norworth opens at the Pavilion Monday for a three weeks' engagement, with the Moss tour to follow.

ACROBATS SHOT AS SPIES.

Two members of the Allison Trio, a German act that appeared over here a few seasons ago, are reported to have been shot as spies in Russia.

101 RANCH GETS EVEN BREAK ON LOT WITH THE RINGLINGS

Shows Play Side By Side in Norfolk After Circus Jumps 408 Miles to Join Battle With Wild West and Divide Record Crowds.

Norfolk, Sept. 30.

"101 Ranch" was in day and date opposition here Monday with the Ringling Bros.' circus, the second hand to hand conflict the two enterprises have engaged in this season. Both sides appeared willing to meet the issue, although the Arlington outfit came off victor in the first test of strength when in Easton, Pa., it scored a turnaway at 1.40 with the Ringlings in opposition. Monday's clash went to a draw.

The "101 Ranch" advance secured the initial victory here by tying up all the available lots in town. Edward Arlington, declaring that he welcomed a "go" with the Baraboo firm, later released a lot so that the Ringlings could show side by side with the wild west.

The Ringlings accepted the challenge and jumped 408 miles from Bristol, Tenn., over Sunday for the clinch. The transportation bill was about \$2,500.

"101 Ranch," it was announced here, will stay out until Nov. 21. Circus men say none of the tent shows will stay out beyond the end of October.

The warring attractions fought it out to a draw after a spectacular day in which all circus records for the town were broken. The Ranch afternoon show drew 7,400 and the night performance 8,100, while the Ringling figures were 8,600 and 8,500 for afternoon and night, respectively. These figures were vouched for by the agents of the two shows, each speaking for his own attraction.

Norfolk and the surrounding country to the north, west and south were lavishly billed by both shows, and the rivals vied with each other in elaborating their parades. An expensive advertising campaign was conducted in the newspapers. Ideal weather contributed to the big crowds.

The Arlington outfit was under a handicap by reason of the fact that the stand was its first appearance under canvas in Norfolk, but this was more or less balanced by the circumstance that the town regards the Miller enterprise as something of a local nature, the 1907 tour having begun at the Jamestown Exposition.

The Wild West was one of the few paying concessions at the Exposition, and made many friends at that time.

While here, Joe Miller gave out the statement that the "101 Ranch" in Oklahoma had contracted to deliver 10,000 horses to Belgium for the use of the army, the deal, closed last Saturday, involving \$1,750,000. He said 800 horses would be shipped from Galveston within two weeks and other shipments would follow as rapidly as the stock could be assembled.

Lynchburg, Va., Sept. 30.

Ringling's circus gave Lynchburg the go-by Sunday, when four trains car-

ried the big tented organization over the Norfolk & Western railway from Bristol to Norfolk. The big jump of more than 400 miles was made to avoid extra license tax levied by State laws on account of conflict with agricultural fairs, the management explained.

Lynchburg's only circus ground is a poor apology for a tenting place, but an ideal site exists near the Interstate Fair grounds in the Fort Hill section, and it is understood that this will be made available as soon as the street car company opens up the neighborhood by extending its lines.

MINSTRELS IN WRECK.

Cincinnati, Sept. 30.

The J. A. Coburn minstrel troupe was nearly near plucked from earth in a railroad wreck in the Big Four yards at Third and Baymiller streets, Sunday. After inspecting the injuries of his men, J. A. Coburn, head of the company, cancelled an engagement at Lebanon, O., Monday night. The show remained here until Tuesday to fill the engagement.

The company was coming from Newark, O., intending to transfer at Cincinnati. When near the entrance to the Central Union depot, its train was hit, in a head-on collision, by a Big Four switch engine. The engineer of the minstrel train is expected to die. His skull was fractured. Mike Glynn, of New Hampshire, and Charles Gano, minstrels, were badly hurt. Nearly all the minstrels in the dining car were injured.

NOT FOR VAUDEVILLE.

There being a decided difference in the \$1,000 weekly salary requested and the amount offered Montgomery and Moore for a big time vaudeville route for this season, the couple have accepted an offer that will bring them before the camera in a series of one-reel comedies to be produced by a new company now being formed.

It is understood the team will have a financial interest in the concern.

Abduction Charge.

Pittsburgh, Sept. 30.

Harry Wilson and W. E. Edison, of the Hampton-Empire shows, accused of abducting Ruth Carr, 14 years old, of Mt. Pleasant, Pa., were held for a hearing.

Burgess Shields testified he found the girl in a closed wagon.

Charlot to War.

Word has been received at the Rose & Curtis office that Jean Charlot, formerly manager of the Folies Marigny Paris and La Cigale, Paris, has gone to the front with the French troops.

Charlot was the Paris representative of the Rose & Curtis firm, having an agency of his own in that city as well.

TINNEY WITH DILLINGHAM.

The new Charles B. Dillingham revue that started rehearsals Monday of this week is to have Frank Tinney, equally featured with the principals of the company, Mr. and Mrs. Vernon Castle.

Max Hart engineered the five-year contract Mr. Tinney signed, and which is said to call for a weekly salary of \$850 for Tinney while he is playing. The agreement for Dillingham's "Watch Your Step" is also reported to contain a provision that Tinney's name shall always be mentioned whenever the title of the show is printed under the management's direction, and likewise that the "Tinney" in the billing matter shall be at least one-third the size type given the name of the play.

Mr. Tinney was under contract to Flo Ziegfeld, Jr., who held an option upon his services, but neglected to exercise it.

The Castles are said to be receiving \$1,000 weekly, flat, for the revue. Irving Berlin has written the songs for the production.

Others in the Dillingham revue are Elizabeth Brice and Charles King, Elizabeth Murray, Renee Gratz (English), Charles Aldrich, and Adele Rowland. T. Roy Barnes (Barnes and Crawford), who was to have gone with the piece, will remain with "The Passing Show of 1914."

AUTHORS' SOCIETY.

Some of the authors who write for vaudeville are talking about forming an authors' society. The main purpose is to have a binding contract to secure payment of royalty.

REED ALBEE RETURNS.

Mr. and Mrs. Reed Albee returned from Europe last Friday, after spending 14 days on the water. They have been abroad since last June and were located in Switzerland shortly after the European disorder broke out.

Just Like Lunnun.

The grill room of the Hotel Astor at the noon hour is commencing to resemble Cavour, London, where all the show people go for lunch.

With the theatrical activities centered between 42d and 49th streets, the Astor seems to be getting the call, and has been especially busy since Hebrews crossed the Claridge off their visiting list.

Loew's Long Line-Up.

The Marcus Loew office is now booking 30 weeks in its western division, with 25 houses listed on the eastern books.

Singer's Midgets Booked.

Singer's Midgets, an aggregation of 30 members from Germany, who give a general act in which a number of animals participate as well, will headline the Hammerstein bill for two weeks, beginning Nov. 2.

Suratt Wont' Split.

Valeska Suratt upon discovering she was scheduled to split the headline with Joan Sawyer at the Palace, New York, next week, decided not to accept the engagement.

COMEDY CLUB MATTERS.

Among the matters that came up this week in connection with the defunct Vaudeville Comedy Club was the question of the indebtedness of the society, and also an idea of Gene Hughes', its former president, to revive the club as another organization, take new quarters and make a fresh start. Mr. Hughes believes there is a chance for success, notwithstanding that several of the former Comedy Club members have joined the lately formed organization called "The Jesters," which has limited its professional membership to 100.

The indebtedness of the Comedy Club, now estimated at about \$30,000, was discussed Monday evening among members of the former Board of Governors at a meeting held in Mr. Hughes' office. Another meeting was scheduled for this Friday, in the offices of Maurice Goodman, of the United Booking Offices.

The board members say that the creditors would be willing to give a long period to settle the debts, upon the promise of the players who are partly responsible, legally, for the obligations, agreeing to give a benefit performance twice yearly to raise sufficient funds to liquidate.

AND THIS IS 1914!

Pittsburgh, Pa., Sept. 30.

Blanche Harris, who is appearing in picture houses and small vaudeville theatres as a mind reader, was arrested in Pitcairn, near here, charged with fortune telling.

At a seance she was asked, "Who killed George Creighton a year ago?" She replied Creighton was murdered by a man whose initials were "G. M. B." George M. Blair, who was in the audience, caused the arrest. Miss Harris was discharged by the burgess.

Lew Brice Disfigured.

Lew Brice is not with "The Passing Show of 1914," and is said to have left the Winter Garden last Thursday night, carrying away a black eye with him. The discolored optic is reported to have been inflicted upon the young man by one of the management.

Artie Mehlinger joined the show Monday.

Brice is said to have asked for an increase of salary on the road, and to have threatened to have himself "fired" if not receiving it. The same evening he missed a couple of scenes. Someone connected with the house, believing Brice had done so intentionally, could not restrain connecting with Brice's optic.

Young Brice had the disfigurement photographed for future possible use.

40 Dogs, All Actors.

Arthur von Lipinski has 40 dogs in his act, called Lipinski's 40-Dog Comedians. Mr. von Lipinski says everyone of his animals is an actor, and that they give a complete performance by themselves on the stage.

The act has been well known in Europe for the past five years. It opens for an initial showing over here Oct. 12, at Keith's, Philadelphia, with a season's big time route to follow, secured for the act by Rose & Curtis.

PROGRESSIVE HOUSES AND SHOWS TAKEN BY COLUMBIA CIRCUIT

**Eight Progressive Attractions and Seven Progressive Theatres
Going Over to Columbia's Extended Circuit. Some
Extended Shows to Be Dropped, and Second
Circuit Increased from 30 to 36 Shows.**

According to persistent rumors another upheaval in burlesque is imminent. For several weeks it has been noised about that frequent conferences have been held between the heads of the Columbia Amusement Co. and the officers of the Progressive Circuit.

The outcome as far as can be learned, is that the Columbia will take over the following shows from the Progressives: Joe Oppenheimer's "Fay Foster Show;" Sim William's "Girls from Joyland;" Tom Sullivan's "Monte Carlo Girls;" Charles Taylor's "Tango Girls;" Frank Calder's "High Life Girls;" Rube Bernstein's "Follies of Pleasure;" Jean Bedini's "Mischief Makers;" and Sam Levey's "Charming Widows."

Just what shows on the Columbia Extended will be affected is not known at this time. It is said the Columbia people are dissatisfied with some of the shows in the Extended division of their Circuit, and that it was only a question of time when these particular organizations would have to be retired or replaced with more satisfactory shows.

It is said the Extended Circuit will be increased from thirty to thirty-six weeks. Unless all present signs fail, the following theatres will be allied directly or indirectly with the Columbia chain: Star, Toronto; Garden, Buffalo; Englewood, Chicago; Trocadero, Philadelphia; Empire, Cleveland; Cadillac, Detroit, and the Savoy, Hamilton, Ont.

The situation at Indianapolis is considered easy of adjustment. Tom Sullivan operates a theatre against the Heuck people in that city. Reliance is placed upon the friendly relations that have always existed between Mr. Sullivan and the Heuck's to straighten out whatever may be necessary of adjustment there.

Some time ago, it was rumored, that the management of the Folly, Detroit, had notified the Columbia Amusement Co. it wanted to get out of the contract, and that if the terms were not changed the shows on the Extended Circuit would no longer be played by it, and that the former stock policy would be revived. In view of this, if all these rumors are true, the Folly will pass out of the burlesque field.

The Herman Fehr interests have taken over the Haymarket, Chicago, and the Star, St. Paul, it is said. While the latter house would naturally be included in the Columbia Circuit, the Haymarket would have to be operated independently on account of existing contracts between the Columbia Amusement Co. and Hyde & Behman.

By Friday it became settled about Times square the Columbia had "gobbled up" the Progressive Circuit or sufficient from that chain to virtually put the Progressive as a burlesque circuit out of business.

The statement was made that Sim

Williams' "Girls from Joyland" (former Progressive) will play the Victoria, Pittsburgh (Columbia), next week, and the "Fay Foster Show" (Joe Oppenheimer) (former Progressive) will go over the Pennsylvania week of one-night stands the Columbia shows usually take.

VARIETY is also reliably informed a new route for the Columbia's Extended Circuit will be in operation by Oct. 12. This route is to include several of the present Progressive houses and shows, and will exclude the southern time on the Columbia circuit, excepting Norfolk and Richmond. The decision to drop the southern time from the Columbia sheet was reached late this week.

JUMPS TO COLUMBIA.

Toledo, Oct. 1.

"The Passing Review" abruptly abandoned its tour on the Progressive Wheel here last night and left today for Detroit, where it will take up the Columbia Extended circuit, beginning at the Gayety.

PROGRESSIVE CANS SHOW.

Cleveland, Sept. 30.

"The Pajama Girls" has been summarily cancelled on the Progressive Wheel and is on its way to fill a list of one-night stands in the west.

BURLESQUE SHOWS WIRING.

It was reported in New York Wednesday several Progressive Burlesque Wheel shows were wiring to New York about transportation to return here. These companies were located along the Progressive line of travel.

It is said several of the Progressive shows have commenced to get wild cat bookings (booking independently).

"Whirl of Mirth" Dropped.

Cincinnati, Oct. 1.

Road managers in the Columbia Extended division are anxiously waiting to learn whether some of their number are to be dropped and replaced by road companies recruited from the Progressive list.

"The Whirl of Mirth," a Columbia Extended show playing at the Standard here, received notice today that it would quit the wheel Saturday night.

Burlesque Shows Settling.

Cincinnati, Oct. 2.

"The Folly Burlesquers," after closing at the Standard last week, dropped out of the route under orders from headquarters.

"The Whirl of Mirth" will have all hotel and transportation expenses paid to New York by the circuit.

"The Moulin Rouge Girls" have also been guaranteed against any losses.

"MARSH" ON THE FENCE.

Marshall P. Wilder stood or sat on the vaudeville fence Thursday. At the Marcus Loew office it had been accepted all week that up to then Mr. Wilder had signed a contract to play on that time, at \$400 weekly. Wednesday afternoon it was even reported a "featured" clause had been inserted in the agreement at Mr. Wilder's request, but the office staff in the booking agency did not know Mr. Wilder had not signed until Thursday. The report there was Wilder had asked for a few hours to take the contract home to read.

In the afternoon of that day Mr. Wilder was in the Orpheum Circuit headquarters. Asked if he had "signed with Loew," Mr. Wilder replied: "How do those ridiculous reports get out? Nothing to them at all. I had some little talk about returning to vaudeville and the Loew people even got up a contract for me, but that's all there is to it. I showed the contract to Mr. Albee, and he said it was one of the best contracts he had ever read, but I don't know what I am going to do. You know it's every man for himself in this business."

A big time act that was signed by the Loew people this week was Sophie Tucker, the "coon shouter." She is now playing the time, opening Thursday.

Joseph Callahan and Bernard Daly, in "The Old Neighborhood," are another turn playing the Loew time. Mr. Callahan was of the original team in this piece (Callahan and Mack). Mr. Daly is the Irish singer who starred in "Dion O'Dare."

Joseph M. Schenck, the general booking manager for the Loew Circuit, has been west for about 10 days. He is expected to return to New York Sunday.

GALVESTON GREET'S PANTAGES

Galveston, Oct. 1.

The first Pantages vaudeville bill opened at the grand opera house here last night before a capacity audience.

The show was:

Cornelia and Wilbur, Maggie Smith, Kumbry, Bush and Robinson, Paine and Nesbit, Martha Russell and Co.; Harry Comer and Kalalhis Hawaiians.

PANTAGES LASTS 3 DAYS.

Ft. Worth, Tex., Sept. 30.

Pantages vaudeville at the Byers lasted three days last week, when it opened. The house played to \$200 gross, leaving Mitchell Greenwald, the Byers manager, with a loss of \$930 on the three days' trial. He immediately discontinued.

The Savoy here, playing stock, also suffered from the bad times in the south, closing last week, with the company refusing to continue on the commonwealth plan.

NAVY'S DAUGHTER DIVORCED.

Chicago, Oct. 2.

Cecilia Wright, known as "The daughter of the American Navy," was granted a decree of divorce this week from Sir Thomas Anstruther Barrington Woods of Whittingham Hall, Preston, England. The charge was desertion.

LOEW CHANGING REPORTS.

Before Jos. M. Schenck left for the west last week, he decided to change the system of reports on bills from the house managers on the Loew Circuit. Hereafter the Loew managers will be instructed to send in a general summary of the acts, up to the closing performance, instead of taking the Monday or Thursday shows as the basis.

Mr. Schenck is said to have been impelled to this change through believing some acts give their best performance only when under the impression that show will be reported by the house manager to headquarters, thereafter during the stay in the theatre, not being over particular as to how their act might run or be received.

The direct cause is said to be Mr. Schenck seeing the same act on a Monday and Tuesday, hardly recognizing the act Tuesday as the same he had seen but the day before.

MILES BUYS PITT.

Pittsburgh, Sept. 30.

C. H. Miles has purchased the Pitt theatre property, adding it to his theatres booked through the eastern Loew office.

JOE MAXWELL IN U. B. O.

After quite a lapse from big time producing, Joe Maxwell has returned to the United Booking Offices managers, taking in hand the big piece played at the Lamb's Gambol, "The Book of Life," by R. H. Burnside and John L. Golden.

Burlesque Directors Meet.

Cincinnati, Oct. 2.

Directors of the former Empire Burlesque Circuit held a five-hour conference at the Havlin Hotel yesterday, but refused to discuss the nature of it. Those attending included George Rife, Harry Martel, Jim Fennessy, A. Clay Miner, Herman Fehr and Horace McCorklin. Secretary Fennessy denied the meeting had any connection with the merger of the Progressive Wheel. The managers left for their respective homes last night.

FIFTH AVE. POLICY.

The policy of Proctor's Fifth Avenue theater underwent another change Thursday when the last half's bill opened. A show is given at 11 a. m. with another following at the usual matinee, and still another in the evening. Six acts and pictures are played.

CONSIDINE IN TOWN.

A week or more will be the stay of John W. Considine in New York. Mr. Considine arrived Tuesday, so close to Oct. 1, it suggested Mr. Considine had dropped in to collect another installment of the purchase price of the Sullivan-Considine Circuit that the Marcus Loew contingent paid.

Mr. Considine stated he had no especial object in coming to New York. It was merely one of his periodical visits.

"POOR PAULINE"

OH, WHAT A HIT!

WITH THE WOMEN

The costumes this fall, on the street and stage, are very inartistic. Is the war responsible for this? Perhaps France is unable to send over models. America has always claimed it could create, but the fashions this fall tell another story.

Nothing new is shown. The smartest looking women are wearing last spring's styles. The fall models are anything but smart. Hats are in the same class, nothing new. A clever play, "The High Cost of Loving," A bit risqué, but not offensive. There is a laugh in every line. The women in the cast are well dressed. Alice Fisher wears three gowns, each made on wonderful lines to suit Miss Fischer's largeness. An evening gown of green was a combination of velvet and chiffon, and fitted perfectly.

If "Tipping the Winner" lasts long enough, perhaps Miss Taliaferro and Miss Green will arrange to have more modern costumes. Miss Green, in the first act, wore the prettiest dress of the evening, but the others weren't what are expected in a Broadway performance.

Beatrice (Billie) Allen, dancing in the New York, seems to have the right idea in dressing. A black lace dress made in flounces with a broad satin belt, is very pretty, but it is Miss Allen's feet that seem to attract, they are always so prettily slipped.

Florence Walton, dancing with Maurice on the New York Roof, is another example of the absence of smart models. While Miss Walton's dancing frocks are neat in color and design, they lack that freakiness that is looked for in the dressing of exhibition dances.

There seems to be all new faces in the feminine part of Shanley's cabaret. Miss Martin, a tall, comely girl, looks very nice in a costume of different laces and a wide belt of pink charmeuse. Mrs. Seabury, dancing, is a Mae Murray type of girl, only less fragile. She wore a blue and silver brocade dancing frock, made in the old style harem effect, with black velvet holero. The Misses Cort and Harte appeared in simple taffeta evening dresses.

The Rose Gardens is pretty and nice, to drop in after matinee for tea and a dance, but when the dances are 20 minutes apart dancers who dance for the love of dancing, will protest. The one step, fox trot and hesitation might follow each other with less breathing space, even in the afternoon. It will make the Gardens more popular, surely.

Decima McLean (Australian MacLeans, Palace) is a pretty girl wearing a green dress trimmed in gold. Miss McLean has also pretty hair and impresses this on the audience so much you watch the hair and not the feet. Jane Haven, with the Robert Edison sketch, wears an ugly negligee. Mabel Hamilton was the best dressed woman on the Palace bill Monday. A simple white beaded tulle, cleverly empired

and scalloped at the bottom, showed nice underdressing trimmed in gold. Blue slippers and half-hose and a becoming jockey cap of silver were also worn. The Courtney Sisters wore evening gowns, cut on the conventional lines of a season gone by.

Daisy Harcourt (Hammerstein's), grown somewhat stouter, has chosen for her wardrobe two draped evening dresses; one is a pale lavender charmeuse, and the other pink taffeta.

The Billy Watson show at the Columbia this week is cleaner in wardrobe than it is in dialog. The chorus is composed mostly of heavyweights but not too much so. In a military number the girls wear fleshings and are good to look at. Lillian Franklin, of the principals, is a good-looking brunette who dresses with taste. A Spanish costume of yellow, over which is a shawl of many colors, is pleasing to the eye. An elaborate gold evening dress was also worn, but Miss Franklin looked her best in white tights. Ruby Marion was stunning in a creation of cerise and gold. Maggie Newall, in an eccentric number, wore a green dress made to bring out her boyish lines. Miss Newall hasn't a curve in her body, and is a clever girl who some day will be snatched up by a Broadway producer.

Mrs. Gene Hughes (Colonial) is the same well dressed woman as of yore. Mrs. Hughes affects trains on her gowns, but the street costume made in the present redingote would be far more graceful if it were walking length. Mrs. Hughes' company includes three women. Mrs. Hughes might see to the voice and accent of at least one of them.

Ruth Royce (once Ruth Becker, if I correctly remember) is wearing at the Colonial this week a pretty crystal robe costume, over which is a short cape-like coat. When Miss Royce discards the coat, it reveals her sleeveless waist. She is too thin and short to wear this style of gown. Girls, take a good look at your figure before deciding on the sleeveless gown this season.

Naomi Glass (Colonial) is wearing a triple lace flounce dress that could be improved if it were cut lower in the neck and the cape discarded.

Cabaret dressing seems to be out of proportion to salary received for cabaret singing, if judgment is to be taken on the change of base Paula Loomis found for herself. Miss Loomis, the blonde singer at Shanley's for so long, has left professional singing, to accept a position in a cloak and suit house where she will display clothes other people have paid for. In the cabarets says Miss Loomis, the high cost of gowning left it impossible for her to have a balance on her salary account weekly. When at Shanley's Miss Loomis was one of the best dressed singers about.

PALACE LOSSES.

It looked Monday afternoon as if there would be an all new program at the Palace in the evening, the changes in the bill coming so rapidly.

Weston and Leon could not appear through one of the girls having bronchial trouble. Fannie Brice also left after a cold grabbed her. The Australian MacLeans, opening at the matinee, are said to have become miffed at a remark heard and also quit, although they had done very well at the first show.

The Courtney Sisters and Stepp, Goodrich and King were the Monday evening substitutes.

After the MacLeans had walked out, their entire big time route was canceled, but restored the next day, and the turn reopens Oct. 19 in Chicago. The objection made by the Palace management is said to have been against Miss MacLean waving her glorious red hair about. Mr. MacLean mentioned she had waved it all over the world, where they had played.

Tuesday night Norah Bayes was out of the Alhambra bill, and Brice and King filled in for the evening. Wednesday, Ruth Royce dropped out at the Colonial. Both departures were said to have been caused by colds.

SIX NEW FOREIGNERS.

Six foreign acts, four of which are making their first American appearance are in New York this week, all booked by Rose & Curtis. The acts are Mr. Hymack and "The Edge of the World" at the Alhambra; Gobert Belling and the Australian MacLeans at the Palace; Rigolettos Brothers, Royal; Lucy Gillette, Orpheum, Brooklyn.

About 22 other foreign acts are contracted for through Rose & Curtis to appear in the big time vaudeville houses by Jan. 1.

W. R. MEETING DATE.

The regular meeting of the White Rats will be held at the club house next Tuesday, Oct. 6, at 11 P. M. Big Chief Frank Fogarty will preside.

I AM THE QUEEN OF DIAMONDS.



Who Wants to Be My King of Hearts.

SHUBERT WOULD OUST LOEW.

The Shuberts have offered, through a circular, to sell the furnishings of the Herald Square theatre, possession to be given May 1, next.

Marcus Loew has a lease on the theatre which expires April 30. The Herald Square is to be demolished for an office building, but should there be a delay in the plans, Mr. Loew could probably hold over, something the Shuberts seem determined to provide against by selling the contents (which they own) in advance.

Some time ago Marcus and Lee verbally expressed their opinion of one another, and there has been no peace cement between them since.

ALICE LLOYD, LIFE MEMBER

Alice Lloyd unknowingly secured the honor of becoming the first woman life member of the White Rats this week, when purchasing a life membership in that order from Frank Fogarty, its president.

The renewed activity of the Rats, under the forceful direction of its new president, has made a large number of life members. Miss Lloyd, who returned from England last Friday or the Mauretania, caught the general enthusiasm prevailing while abroad, and upon arriving in New York, informed Mr. Fogarty she would like to join the Rats. After being listed among the life membership crowd, it was discovered Miss Lloyd was the first woman to take advantage of this opportunity.

Dr. Herman this week purchased \$2,000 worth of the White Rats Clubhouse bonds, besides taking out a life membership for each of his two sons.

The first lay life member of the Rats is John J. McGraw ("Mugay"), manager of the New York Giants, who joined the order and took out a life membership Tuesday.

RUBY NORTON AND SAMMY LEE.

Ruby Norton and Sammy Lee are now appearing with the Sam Bernard show, "The Belle of Bond Street," at the Illinois, Chicago. Both are featured in this production, and the Chicago press has been unusually kind to them.

Miss Norton's singing is the vocal feature, and she has been selected to lead many of the best numbers. Sammy Lee is a dancer of class. Both do solo work during the performance, and their dancing in the second act is the big applause winner, aside from some of the results attained by the star.

They have been seen in vaudeville together in past years and more recently were featured with "The Firefly" here and with the Bernard show in Europe until the early part of the current season where they had the honor of appearing before royalty.

They will remain with "The Girl of Bond Street" during the remainder of the current season and next year will again cast their lot in the two-a-day with a new act now in preparation.

The couple's pictures are on the front page of this issue.

"POOR PAULINE"

OH, WHAT A HIT!

THE OUTLOOK

The outlook for the White Rats Actors' Union of America is indeed encouraging. Everyone is filled with the right spirit, which spells "success." You might ask "what has been accomplished?" First of all let me inform you that we have cemented love in the hearts of the great majority. We are proving daily to the average man that we are conducting this organization in a decent, honorable and business-like way. We have thrown open the doors to our members. We are telling truths. We are hiding nothing, because we are honest, and, therefore, we have no fear. Our books are open to all the members, and I, as your president, can be seen any day. The door of my office is open. Everyone is welcome and attention is given to each individual. No matter how small in station the artist may be, he or she is given the same attention as a headliner. Every letter written me has been answered by me personally, and I might say that I have turned out 50 to 100 letters daily.

Now what has all of this done? In two months it has brought back in the neighborhood of 100 members, who were in arrears for dues. It has encouraged others to take out life memberships. We have at present 53 life members. Twenty of these have become life members within less than two months. Within the next two months I feel sure that this organization will have over 100 life members. The day will come and it is not far off when the life membership fee will be raised. It is too good an offer, so I would advise those of you who can afford a life card, which will cost you \$100, providing you are paid up in dues, to take one out now, because later on the price of life membership will surely be raised, as it is in all organizations.

We have a weekly good fellowship "scamper" every Thursday night in the rathskeller, and in fact I might say to you that there is a "scamper" every night in the rathskeller. You cannot realize the spirit that is in this organization at the present time, unless you are here to see for yourself. We are also having big "scampers" once a month, and are holding same in the gymnasium. Last Thursday night we had a "scamper" for the profession only. The gymnasium, reading and writing rooms, rathskeller and pool-room were filled to their capacity. We are making all kinds of improvements for the best, both in the organization and in the club. If you doubt this, ask any member who has been here.

We are holding weekly meetings of the Ways and Means Committee, of which every member of our organization is a member. We are having weekly meetings of the House Committee, and I can also say that the Board of Directors meets here every Friday at 12 sharp, and that does not mean one o'clock and half past one.

I mention these things to show you that we are not idle. We are working hard, and trying hard to please everyone. I would indeed love to see the day (and I feel sure that I will see the day) when this order can build a club in every large city for the boys and girls of our organization. I want to do the right thing by all of you. All I ask in return is your support. I am for you. I am getting

support, but I want the collective support of this great order. Some people might say, "What is Fogarty going to get out of this?" Well, I will tell you: If you will support this organization as it should be supported, I will get your love and best wishes. That is all I ask for, that is all I want, but that is worth more than gold to me. I would rather have the love, respect and confidence of the boys and girls of this profession than all the money in the world. It is not a pretty speech, meant to sound pretty, but it is a truthful expression, because I am not looking for anything for myself, but I am looking for the best in the world for my fellow men, and surely if you can get the best this world can give, I can at least enjoy the happiness with you.

And now, girls, let me say something to you. Join the A. A. A's. if you are not already members, become active, form a Ways and Means Committee, and meet here at the club, either in the A. A. A. room, or the Board of Directors' room, and if you want me to sit in council I will be more than pleased to do so. Start something, girls, for the good, and I will be with you. Your membership compared with the boys is very small. Please do not say, "Well, if we had the clubhouse the boys have we would have as many members." You are getting the same fraternal benefits as the boys, and you have the use of part of the club.

We will gladly set aside hours for you in the gymnasium and swimming pool, and in fact there is nothing we will not do for you, if you will only show us some co-operation, and when the days comes, which I hope will be soon, for you girls to have a clubhouse of your own, you will then realize what wonderful good you have done for your profession. The clubhouse would mean a decent home for our girls, and it would be the means of helping many a girl in a dozen different ways. It would be their home and that would mean so much to the girls, who never knew what home meant, and let me tell you girls, "home, sweet home" was never written in a Pullman car."

I am here to help you girls. Please do not let the opportunity slip by. Get busy, build up the A. A. A. membership, and I will promise you good results.

Alice Lloyd became a life member of the A. A. A. Monday, and her husband, Tom McNaughton, became a life member of the White Rats Actors' Union of America on the same day.

Woman has been the guiding star in this world. Women have been the means of making us men realize what home really is. We love you, girls, we want to help you, because you are our great help-mates; so I beg of you to organize and build up the A. A. A. Work in harmony and work hard for this organization that is working hard for you. Be loyal and by being loyal you will give the interest we need to enjoy success and happiness. If we made mistakes in the past we have only done what everyone in life has done. We have all made mistakes, but let us benefit by the experience. So many men and women in the world look only one way; the way that will benefit one's self. Please throw that feeling aside, if any of you have such

a feeling, and think of others that need protection and help, "the great multitude."

Do not be selfish; help those who have been less fortunate than you, because every time one does a kind act in this world the good comes back to him or her, if only in the knowledge that they have helped to make a heart lighter.

The outlook is indeed encouraging. Give me the support I am asking for and the outlook will turn into a reality, and that reality will be peace, happiness and success to all.

Talk White Rats wherever you go. Do not be ashamed to advertise something that spells good. You are not going to stop the good work, are you, and you will help, won't you?

I am sincerely and fraternally yours,

FRANK FOGARTY, President.

HOLD ROAD SCAMPERS.

Members of the White Rats Actors' Union are earnestly requested to promote the spirit of good fellowship and fraternalism on the road by holding "scampers" in cities where White Rats are assembled.

Permission to hold these "scampers"

Good Fellowship Scamper

held at the

WHITE RATS CLUB HOUSE EVERY THURSDAY NIGHT.

All members of the organization earnestly requested to attend.

may be obtained by wiring the Secretary-Treasurer. We will pay for the wire; send it collect.

BE A LIFE MEMBER.

We again call your attention to Life Memberships. Each week they are increasing. Get in while you can buy a Life Membership for \$100.

Have your name appear in next week's VARIETY among the Life Members of the organization.

Women Look Over Clubhouse.

Winifred De Witt, the one time manageress of Chase's theater, Washington, accompanied by Mrs. Pat Rooney, recently paid a visit to the clubhouse. Miss De Witt and Mrs. Rooney were escorted through the building by the Big Chief, Frank Fogarty, and Bert Levy.

With true woman's instinct the ladies paid particular attention to the house linen and furnishings, and after their tour of inspection expressed their astonishment at the perfection of the clubhouse, with its modern and well kept home comforts.

As an evidence of the far-reaching influence of the present campaign to place the order on the highest pinnacle of clubdom Frank Fogarty recently received a letter from the far west, and the writer is evidently a kindly character who has never struck the great east as yet, for his cowboy language savors of the breezy plains, and the intimacy of the campfires.

"I want to join this 'ere White Rats outfit," the letter ran, "so send a note and tell me how much I must kick in."

Fogarty treasures the letter as an example of the widespread interest now being taken in the order.

DENNIS O'BRIEN'S OPINION.

The able attorney for the White Rats, Dennis O'Brien (O'Brien, Malevinsky & Driscoll) wrote the following letter, not for publication, but since Mr. O'Brien's efforts in behalf of the Rats have been most earnest, thoughtful and beneficial to that order, and his standing in the legal fraternity is so eminent, his opinion on the present progress of the organization is most valuable and deserves circulation, as the expression of a layman to the profession:

Editor VARIETY:—Kindly accept my sincere congratulations and appreciation of the splendid articles written by Frank Fogarty and published by you in VARIETY, pertaining to the White Rats Actors' Union of America.

On account of the intimate knowledge of the affairs of the organization which I have through my position as attorney for it, and of the actor and actress towards the organization, I believe that Mr. Fogarty has hit upon the real principle upon which the future of this organization must be founded; that is, the unselfish spirit of the actor and actress as against the selfish spirit.

This selfish spirit had been appealed to by the earlier policy of the organization and the members encouraged to believe that he ought to measure daily the benefits that he personally would derive from the organization, because of the money he paid to it rather than the general principle of building up and preserving the organization founded upon high ideals, which must permeate the atmosphere of benefit to the members of the pro-

Meeting of the
HOUSE COMMITTEE
Tuesday, Oct. 6th, 1914, at 12
Noon sharp in the Board of Directors' Room at the White Rats Club.

Jos. P. Mack,
Chairman.

fession as a whole and to the managers with whom these members did business and to the weaker members of the profession who must benefit thereby.

I trust the good work begun will be continued, and that from time to time the profession, as a whole, may benefit by the doctrine that is now being printed by Mr. Fogarty.

DENNIS O'BRIEN.

Meeting of
WAYS AND MEANS COMMITTEE
on Tuesday, Oct. 6th, 1914,
at 12 Noon sharp, in the Board of Directors' Room at the White Rats Club.

James F. Dolan,
Chairman.

GARDEN SHOW ON OCT. 10.

The opening date for "Dancing Around," the new Winter Garden revue, has been changed to Oct. 10.

VARIETY

Published Weekly by
SIME SILVERMAN
Proprietor

Times Square. New York.

CHICAGO.....Majestic Theatre Bldg.
SAN FRANCISCO.....Pantheon Theatre Bldg.
LONDON.....18 Charing Cross Road
PARIS.....66 bis, Rue St. Didier

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 remittances.

SUBSCRIPTION

Annual \$4
Foreign 5
Single copies, 10 cents

Entered as second-class matter at New York.

STATEMENT OF THE OWNERSHIP AND MANAGEMENT OF VARIETY

Published weekly at New York City, as required by the act of August 24, 1912.

| | |
|--|---------------------|
| Name of owner, publisher, editor and publisher, | Post-office Address |
| Sime Silverman, | 1536 Broadway |
| Managing Editor | None |
| Business Manager, | |
| John J. O'Connor, | 1536 Broadway |
| Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: | None (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. 5

A baby was born to Mr. and Mrs. John Clinton Sept. 25.

The Fifth Avenue vaudeville bill was increased and strengthened this week.

Walter Gilewicz, pianist at the College of Music, and Mathilda Sauer were married here this week.

A daughter was born to Clara Morton (Mrs. F. J. Sheen) at her home in Detroit Sunday.

Hazel Griffin and Gus King, of the Trans-Atlantic Sextet, were married last week in Philadelphia.

C. E. Bray has leased his Pelham estate, the Bronx, and taken an apartment in the city for the winter.

Anna Chandler opened at the Palace, Chicago, this week (Sept. 28), after which she will tour the Orpheum Circuit, booked by Ross & Curtis.

Harmon MacGregor sails from London Oct. 16 and upon his arrival here will go to his orange grove in California.

Felice Lyne, the American soprano, sails from London Oct. 8. Her first re-appearance over here will be at Allentown, Pa., Nov. 6.

Leo Carrillo has been signed for five years with Oliver Morosco. He will play a few vaudeville dates before beginning rehearsals for a new show.

Marie Antoinette Brooks, a Philadelphia actress, and Robert M. Meigher, of Clifton Springs, N. Y., were married last week.

The proposed Revue of Revues which Flo Ziegfeld planned to bring out, is deferred until theatrical conditions improve.

William H. Sama, of Billie Burke's company in "Jerry," and Mrs. Marjorie Holland of St. Paul (a former actress) were married a few days ago.

Queenie Dunedin has been ordered to remain in the hospital until advised otherwise by her physicians, indefinitely postponing her vaudeville opening.

Charles A. Savage, of the Kirk-Brown Stock Co., at Reading, Pa., was married last week to Lillian Bradford, of the "Queens of the Jardin De Paris" burlesque show.

"A Little Girl in a Big City," James Kyrle MacCurdy's new play, which is to be produced by William Wood and Harvey R. Schutter in three road companies, will have its opening Oct. 15.

The Whyland Opera House at St. Johnsville, N. Y., is in ruins, the result of fire. It always has been operated at a loss and was known as "John Whyland's monument."

Frank Drake, a singer, has been stricken dumb. The seizure came upon him as he sat at dinner. It is known as vocal aphasia and physicians believe it is a temporary condition.

Yansci Dolly (Mrs. Harry Fox) who was operated upon last week for a throat growth and who has also been ill with ptomaine poisoning, was able to be out for the first time Monday.

Any information regarding Ed. Bradley, the blind tenor, will be gratefully received by Samuel Pollock. Mr. Pollock is endeavoring to locate Bradley, whose child is ill.

The new Joe Drum piece, "My Lady's Boudoir," in which Adele Blood will star, is slated for an out of town opening Oct. 12. A late acquisition to the cast is Lucy Browning.

Irving Berlin's latest song with the war as a topic, is "Stay Where You Belong." Billy Dunham sang it for the first time in New York at the Winter Garden Sunday.

Gertrude McKensie (Orren and McKensie) is seriously ill at St. Elizabeth's Hospital, Dayton, O. (Address mail to Mrs. Gertrude Hargeheimer, at the hospital.)

Duchess Bijou, of Matt Kenedy's "Liberty Girls," while playing at the Orpheum, Paterson, Monday night, wrenched her ankle so severely that she is out of the cast this week.

Thomas Robb, Jr., of this city, has brought suit for divorce against his second wife, who was Janet Priest, the actress. They were married in 1907. Desertion is the reason given by Robb.

Owing to an operation for appendicitis, Miss Vic Denno, of the Six Steppers, is in the Wesley Hospital, Chicago. The act will continue its dates with five members until the young woman is able to rejoin.

The Bronx theatre, which has been running a picture policy since the season's opening, will switch to small time vaudeville Oct. 5, with attractions furnished by the Family Department of the United Booking Offices.

"My Dixie Girl," a new piece, is being framed for the road, opening early in October and playing in Illinois, Wisconsin and Iowa. Loren H. Sterling is back of the show. Specialties will be used between the acts.

John Considine reached New York Tuesday. The object of his visit could not be ascertained. He is accompanied by his secretary, Mr. Robinson.

Carrie LaMont, now in Detroit, who received a compound fracture of the right leg a year ago last August, and submitted to several operations since, is recovered and will return to New York shortly.

The Opera House, Flora, Ind., (Geo. W. Benson, manager) will very likely pass up traveling legitis for the entire season. What shows the O. H. has played have done no business, hence the passing up of the roadsters.

Lelah Halleck, formerly leading woman with the Cal-Smith stock at Reading, Pa., was operated upon for appendicitis in Stern's sanitarium, but upon leaving the institution suffered a relapse and returned to the hospital Monday.

Stella Craig and Arthur S. Knowlton, members of the "Movie Girl" company which played at the Lyric, Allentown, last week, were married on the stage after Tuesday night's show. The bride was with Sam Bernard and Montgomery and Stone for several seasons.

John, the Barber's shop is now sanitary. Each customer receives a comb and brush in a paraffin setting at every sitting. Mr. Hessler, in charge of the shop, got out the idea, to show the Board of Health what could be done by barbers.

Gordon Walton is recovering from a long illness, caused by injuries to his spine when he fell on the stage in Baltimore, during a performance of Bert Leslie's "Hogan the Painter," of which Walton was a member. He is at 132 East 55th street, Chicago.

Brady Greer, the ever-smiling treasurer at Hammerstein's, had to brace his face in Monday to keep the ticket purchasers from asking questions. It was a baby, Brady's first, and he said he rather liked it. Mrs. Greer was doing nicely and that made the smile more difficult to control.

Jack Goldberg had never gotten any further than Brooklyn, up to last week, when he made Philadelphia and Atlantic City. Then he had to go to Boston to catch the opening of Loew's Globe there Monday. Jack says he likes rail-roading but thinks the train between Philly and Atlantic should have shock absorbers.

Miles Okey Stiers, of El Reno, Oklahoma, and Miss Catherine Louise Wallace, of Boston, Mass., were married in Lynchburg, Va., Sept. 26. The contracting parties are with "101 Ranch" wild west show, which gave a performance in this city, Stiers being the general manager and Miss Wallace one of the cowgirls.

The plans for the new May Robson play, "Martha by the Sea," are at a stand still, owing to the show's failure to secure the Harris theatre for New York. The Academic Producing Co. could have had the two weeks before the opening of the "Salamander" at that house, but thought they would rather leave the piece on the road or seek another house.

Valerie Bergere, at the Prospect, Brooklyn, last week in "Circumstantial Evidence," was summoned to court Thursday and charged with allowing ten-year-old Isabel Henderson to appear in her sketch Monday afternoon. William Masaud, house manager, was also summoned. Counsel for the defendants waived examination and were held in \$300 bail for the Court of Special Sessions. Bond was furnished.

According to the opinions of some of the film wiseacres in New York the deathknell of the display of partisan war film has been sounded. In some sections of the country there was direct objection by certain foreign elements against pictures that jarred their patriotic chords and in some cities the ban was placed on war pictures. From the west come reports of small-sized riots in the picture theatres where certain war films were shown.

TOMMY'S TATTLES.

By Thomas J. Gray.

You can't beat those Mexican guys. When they saw the European fight was being billed over them in the newspapers they started another war for fear we might forget their act.

Jules Von Tilzer says if any actor wants to learn any kind of a dialect all he has to do is to stand in the crowd that watches the bulletins in Times Square.

Safety First.—You better get booked up for a couple of weeks before your agent starts to watch the world series.

What They Should Put the War Tax On.

English versions of American songs. Burlesque melodramas. Fellows who shake hands with themselves while they're bowing. The "bathing suit ripping" parody. Burlesque table scenes. Society dancers.

The boys who sent over all those letters raving about show business in Europe all seem pretty glad to have Geo. M. Cohan's country to return to. Moral: Don't sneer at your own backyard.

PUBLISHERS AND CABARETS BOUNDED TOWARD A CLINCH

Copyright Tribute Demand by Society on Copyrighted Music, Principally Instrumental, May Bring Reprisal Movement from Cabaret Proprietors. \$10 and \$15 Yearly Royalty Asked.

A reprisal movement may be started by the 71 New York hotels and restaurants against the American Society of Composers Authors and Publishers, to offset the royalty demand of the society on copyrighted music played by the hotel or restaurant orchestras. Most of this music is instrumental for the various rag or trot dances.

A notification by the society was sent out early this week. Another list of infringers may have since been compiled. At a meeting of the society held Thursday, an assessment was fixed against hotels and restaurants, in an A and B classification, according to size and capacity. The A Class will be charged \$15, and the B Class \$10 for using the publications of the society's members. Churchill and Rector's Class A cabarets were the first to come in under the new ruling.

Some cabarets, however, have taken an opposite course, saying that if the publishers through the society charge them for instrumental music, they will not allow singers in the cabarets to sing these publishers' songs, without a payment as well.

Nathan Burkan is the attorney for the society, which has 200 members. Mr. Burkan says he will take immediate legal steps against any infringement of a copyrighted number. The present action of the society is likely based upon the decision of Judge Lacombe in August, when the Court granted an injunction against the Hotel Vanderbilt orchestra playing copyrighted music without permission, upon the application of the John Church Publishing Co. House, Grossman & Vorhaus appeared for the Church Co.

The copyright decision places the American society in much the same position as that of the French Society of Authors, which has occupied a strong position in France for many years.

The officers of the American Society are George Maxwell, president; Victor Herbert, vice-president; Glen MacDonough, secretary; John L. Golden, treasurer. Its directors are Irving Berlin, Frederick Belcher, Louis Bernstein, Harry Carroll, Max Dreyfuss, Leo Feist, E. Ray Goetz, Silvio Hein, Geo. V. Hobart, Raymond Hubbell, William Jerome, Gustave Kerker, R. Shriver, Harry B. Smith, Will Von Tilzer, Henry Watterson, Jay Witmark.

"CHIN CHIN" A REAL HIT.

Philadelphia, Oct. 1.

"Chin-Chin," the new Montgomery and Stone show, was given its first presentation at the Forrest last night and was pronounced an instant and unusual hit by a capacity audience. The book is extremely "thin" and

serves only in a slight degree to connect the various scenes in which is incorporated one of the best and finest vaudeville shows ever seen.

Fred Stone stands out above everything else. He works very hard and takes full advantage of many opportunities to display his versatility. His burlesques are screamingly funny. Once he is a "ventriloquist" with a live Lilliputian as his "dummy." At the end of the second act Stone supplies a real comedy triumph as a utility man with a circus.

A position next to the stars was taken by Charles T. Aldrich as a magician. He scored heavily with some lightning changes of costume and some tricks that were baffling as well as artistic. Others worth more than passing mention are Douglas Stevenson, Violet Zell, Helen Falconer, Belle Story and Marjorie Bentley.

"MAMENA" A SPECTACLE.

(Special Cable to VARIETY.)

London, Oct. 1.

"Mamena," Rider Haggard's novel, "A Child of Storm" done into dramatic form, was presented at the Globe last night with Oscar Asche and Lily Brayton in the principal roles.

It is a fine spectacle, but scarcely a play.

"WANTED \$22,000" OPENS.

Springfield, Mass., Oct. 2.

"Wanted, \$22,000," a new Cohan & Harris production opening at the Court theatre last night, hardly lived up to expectations. The piece is a comedy with much evidence of originality, but considerable changes will have to be made before it will measure up to the Geo. M. Cohan standard.

Desmond Kelly, Ernest Glendenning and William Courtleigh are featured. They seem much better than the play itself.

"BENEDICTION" PRODUCED.

Chicago, Sept. 30.

"The Benediction," a new play by Mrs. Frieda Hall, had its baptism of the footlights at Gary, Ind., Sunday. It went over very well.

Jed Flanagan is the producer.

Additional Sailings.

(Special Cable to VARIETY.)

London, Oct. 1.

Sept. 30, Jimmy Britt, Lawrence Grossmith (Celtic).

Oct. 3, Mr. and Mrs. Burt Earle (Lusitania).

Partnership Dissolved.

(Special Cable to VARIETY.)

London, Oct. 1.

Harry Day and Edward Lauri have dissolved partnership.

DIPPEL CAN'T DECIDE.

It is said Andreas Dippel can't decide whether to place his new musical comedy, "The Lilac Maiden" at the 44th Street theatre or the Century opera house. Mr. Dippel has 15 weeks in the latter place at his disposal. He expects to have the show in readiness Oct. 19. Its book is by Harry and Robert B. Smith. The music was written by Culliver, an Austrian.

If the piece goes to the Century it will be at popular prices.

The chorus for the "Lilac Domino" started rehearsing under the direction of Sidney Ellison, Monday morning. Mr. Ellison was the original producer of "Floradora."

The only engagement for any of the principal roles in the production is that of Wilfred Drouitt. This will be Mr. Drouitt's first visit to America. He is a well-known English artist and the only man that ever played principal boy in one of the Drury Lane pantomimes.

Mr. Dippel is reported as negotiating with Charles McNaughton and Leo Stark.

"SUSI" CAST IS COMPLETE.

The cast for "Susie" was completed by Lew Fields Monday when he signed Tom McNaughton for the principal comedy role. Others under engagement are Jose Collins, Connie Ediss, Robert Evett, Lew Hearn and Melville Stewart. The piece will first play Oct. 17-18 at Atlantic City.

Another play Mr. Fields will shortly start work on is "Blood Will Tell," a farce that was given in stock in Boston last season, for a trial. The Fields revue that will go on about New Year's has been named "Let Them All Come."

"HELP WANTED" PLAYING.

The "Help Wanted" play (by Jack Lait) that came into New York from Atlantic City last week, did not do so to retire, but merely to recast the company, which goes out again next week, with Ida St. Leon featured. Miss St. Leon is the young woman who scored so roundly in "Polly of the Circus."

The two "Help Wanted" companies will continue on the road, said Mr. Lait, the show headed by Miss St. Leon reaching Chicago Nov. 1, to play the Stair & Havlin houses there, meanwhile taking up road time en route.

AMES' NEW STARS.

Winthrop Ames has Herbert Kelcey and Effie Shannon for the \$10,000 prize play, "Children of the Earth," by Alice Brown. The new play is to be put into rehearsal this month.

LUCY WESTON IN GARDEN.

Lucy Weston has joined the new Al Jolson show, opening at the Garden next week.

With Miss Weston's entry into the piece, Olga Cook retired from it.

"REVOLT" IN CHICAGO.

"The Revolt," with Helen Ware, has been placed by I. Fluegelman, its manager, to open in Chicago late this month.

Charles Bochert is ahead of the show; J. H. Walraven managing.

"DEBUTANTE" TROUBLES.

Atlantic City, Sept. 30.

"The Debutante," with Hazel Dawn, left here for Washington, where it is playing at the National, but before getting out encountered considerable trouble.

Toward the end of last week attachments commenced to pile up against the show. Saturday evening John C. Fisher, its manager, was taken ill at the Nixon, and removed to his hotel.

It was said here that although the piece is supposed to go into the Amsterdam, New York, it will need much fixing.

DRAMATIC PIECE EXPIRES.

(Special Cable to VARIETY.)

London, Oct. 1.

"Those Who Sit in Judgment," a drama by the wife of a London dramatic critic, is a failure and will close at the St. James Oct. 10.

It will be succeeded by a revival of "His House in Order," sponsored by George Alexander and opening Oct. 15.

MANN A SHUBERT STAR.

Louis Mann is to star under the management of the Shuberts this season. He has a new play by Louis Shipman, entitled "Love in the Mountains."

"HIGH JINKS" NOT CLOSING.

The "No. 2" "High Jinks" is not closing, upon the authority of Arthur Hammerstein, who has the productions under his direction. The second company is playing in New England, this week in Maine.

NEW OPENING DATES.

"My Lady's Dress," the Jos. M. Brooks' production, opens at the Playhouse Oct. 10. The proposed revival of "The Things That Count" will occur out of town.

The Shuberts will shift "What Is Love?" from the Elliott to another theatre, to permit "Mr. Wu," the Anglo-Chinese play, with Walker Whiteside, to open there Oct. 13.

The Irving Place theatre reopened Thursday night with "Wilhelm Tell." The principals include Heinrich Marlowe, Greta Meyer, John Feistel, Robert Fischer, Flora Arndt and Ernest Holznagel.

ONE WHOLE SCENE OUT.

The Eugene Walter piece in which Charlotte Walker played last week in Baltimore and Washington, is undergoing revision this week. It will reopen Monday at Cleveland, when a cabaret scene will be entirely missing.

"Hanky Panky" Not Closing.

"Hanky Panky" will not close as reported, the management having decided to continue the southern tour as originally scheduled, says Ed. L. Bloom, who is with the show.

Blumenthal Managing Friml.

The contract existing between Arthur Hammerstein and Rudolf Friml, composer of "The Firefly" and "High Jinks," has been dissolved by mutual consent.

George Blumenthal, business manager for Emma Trentini (now under the Shubert direction) will in the future look after Mr. Friml's musical interests.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

But Few New York Theatres Did Any Real Business During September. Change of Weather Expected to Help, But Bad Business Generally Attributed to War Uncertainty.

As has been the custom of *VARIETY* in the past to print monthly the condition of the theatrical business in New York and Chicago, as expressed by the box offices during the season, herewith is given the estimate of receipts at the metropolitan houses, although this first report comes at an inopportune time. The depression that has existed throughout the country has also been felt in the larger cities. During September, the abnormally hot weather further held down what might have been a favorable showing.

Last Thursday, late in the afternoon, the weather grew almost chilly within a few moments, after New York had passed through three of the hottest days of this summer. The lateness of the change was thought to have been the reason why no marked increase of business followed that same evening, but Friday night the theatres did not do much better. Saturday evening business was strong all over the city, and Sunday the vaudeville houses (regular and those playing vaudeville Sundays only) had their first good showing on a Sabbath since reopening.

The weather continued cool this week. The effect was felt in a brisk advance sale for the legitimate attractions, something very few had had since opening. Monday night, however, was not as good at the legitimate houses as had been anticipated. Tuesday evening showed much better. While the warm September contributed to the distress of the theatrical managers, it is pretty nearly universally conceded the European war has left the most blasting mark upon the receipts.

Theatrical managers believe if this country could obtain a line on the duration of the war, the United States would return to a normal business condition once more. In the present state, about Dec. 1 or perhaps not until Christmas is when better times is looked for, especially in the wilds. The larger cities are expected to recover before that time. Last Sunday a New York daily printed that 82 per cent of the working men in New York are working.

The tightness of the country in money matters just now is reflected in the theatrical condition.

VARIETY's estimate of the current attractions in New York is as follows (allowing for the bad September and particularly poor opening of last week, for which most of the receipts mentioned below were obtained):

"Consequences" (Comedy) (1st week). Opened Thursday. "A Modern Girl" closed last Saturday, doing hardly nothing, perhaps getting \$3,000.

Century Opera House (Grand Opera) (3d week). Started off very badly

and shows no signs of picking up. May have done \$6,000 last week, meaning nothing at all to this big house.

"Daddy Long Legs" (Gaiety) (1st week). Opened Monday. Secured excellent notices, with an immediate advance sale. On Tuesday afternoon nothing better than the 12th row could be had for any performance for the next two weeks.

"He Comes Up Smiling" (Douglas Fairbanks) (Liberty) (3d week). Did \$8,000 last week, and seems to be in strong favor for proper weather.

"Innocent" (Eltinge) (4th week). Ran along around \$5,000 for first weeks, when A. H. Woods' office started extra advertising campaign, spending \$1,700, which sent the receipts up to \$8,400 last week, as against \$5,600 the previous week. Extra advertising equally distributed among New York's morning and evening papers.

"It Pays to Advertise" (Cohan's) (4th week). Got between \$7,500 and \$8,000 last week, disappointing to the management, which expected a \$12,000 clip. Paper somewhat plentifully given out. Show doesn't universally please. "Commercial mind" said to be necessary to "get it."

"Miss Daisy" (Lyric) (4th week). Moved over from the Shubert this week. Around \$3,500 last week. Closes at Lyric this Saturday. Evidence, the Shubert-Brady-Ames play, opens about Oct. 11.

"On Trial" (Candler) (7th week). New York's biggest hit so far this season. Played to capacity, with an exception or two, through the hot spell. Doing around \$12,000 weekly, and often playing to over-capacity.

"Pretty Miss Smith" (Fritzi Scheff) (Casino) (2d week). Last week, its opening one, played to around \$6,000. Not a success, but Oliver Morosco management expects to push it into a winner strong enough to remain here ten weeks for a road rep.

"Tipping the Winner" (Longacre) (2d week). Going out Saturday night. "Kick In" next.

"The Beautiful Adventure" (Lyceum) (4th week). Picked up with speed last half of last week, when some newspaper notoriety was obtained through your old friend, Anthony Comstock, but it looked later as though Anthony had laid down. Show finished the week about \$7,000, and may keep up the spurt.

"The Dummy" (Hudson) (24th week). Running since last April. Business on the average between \$5,000 and \$6,000. "The Heart of a Thief" next week.

Playhouse—"The Elder Son" closed last Saturday. Dropped away down. "Things That Count" will be revived there next week, to fill in until "My Lady's Dress" is ready.

"The Girl from Utah" (Knickerbocker) (6th week). The second strongest draw in town. Music comedy (Charles Frohman), with practically no opposition at present. Doing around \$14,000.

"The High Cost of Loving" (Lew Fields) (Republic) (6th week). Took a slump last week, but got \$7,200. Show not a matinee drawer, but said to be one of the best laughmakers New York has had in years.

"The Miracle Man" (Astor) (2d week). Did about \$7,500 last week, and \$10,000 expected this week. Diversity of opinion over this piece.

"The Hawk" (William Faversham) (Shubert) (1st week). Opened Monday night. Notices very good. Second night (Tuesday) did \$1,400, with a capacity matinee Wednesday. Big advance sale started also.

"The Law of the Land" (48th Street) (1st week). Opened Wednesday.

"The Passing Show" (Winter Garden) (16th week). Going out this week. Has dropped off to around \$10,000. New Al Jolson show next week.

"The Prodigal Husband" (John Drew) (Empire) (4th week). Doing but a fair business, from \$5,000 to \$6,000 last week.

"The Third Party" (39th Street) (9th week). Business bad. \$4,000.

"The Story of the Rosary" (Manhattan) (4th week). Not doing as well as it could by far. Between \$7,000 and \$8,000 last week.

"Twin Beds" (Fulton) (8th week). Picking up rapidly. Town flooded with People's League tickets. Management attempted to recall them when business braced. Certain nights weekly now set aside for them. Show doing about \$7,000.

"Under Cover" (Cort) (6th week). Third best drawing card. \$8,500 last week, with good advance sale commencing with cooler weather. Will run over \$10,000 easily in this weather.

"Wars of the World" (Hippodrome) (4th week). Bad season for Hip so far. Matinees away off, nights good. May be doing around \$25,000. In pre-

vious seasons Hippodrome nearly had its production paid for by this time.

"What Is Love" (Elliott) (2d week). Did about \$4,000. Plenty of cheap tickets out.

Standard (John Cort, Mgr.) (Broadway and 90th street). Combinations. "The Marriage Game" this week. McIntyre and Heath in "The Ham Tree" drew \$7,200 last week.

Grand opera house (Klaw & Erlanger, Mgrs.) (8th avenue and 23d street). Combinations. "The Misleading Lady" this week. "The Crinoline Girl" (Julian Eltinge) played to \$8,400 last week.

Bronx opera house (Cohan & Harris, Mgrs.). Combinations. "Seven Keys to Baldpate" this week. "Potash & Perlmutter" got \$10,000 last week. Increased business due to elimination of Royal for travelling shows in the Bronx.

Strand (Broadway and 47th street). Moving pictures at pop prices. Said to have made a profit of \$5,100 last week, and is \$86,000 ahead since house opened.

Chicago, Sept. 30.

Business in the "loop" district of Chicago is said by those in the know to be better than any other place on the face of the globe at present. Joseph M. Schenck is reported to have made the assertion that Chicago was doing more real business in its theatres than any other city known to him, and displayed figures to back it up.

It is more difficult than ever to get at the receipts in this town, owing to pools that are formed, and also to the general prevailing hard times. Those presented here are estimated:

"Joseph and His Brethren" (Auditorium). Not making money. It is said show needs about \$16,000 to make good profit. Receipts have fallen away below those of "Allah" last season.

"A Pair of Sixes" (Cort). Doing very well. Takings between \$8,000 and \$10,000.

"Under Cover" (Cohan's). Meeting with pretty fair returns. Did \$8,200 last week.

"The Belle of Bond Street" (Illinois). Probably \$8,000 last week. In this, its final week, the figures will probably be duplicated.

"Peg o' My Heart" (Garrick). Has been hovering around \$10,000, and the show has been here for over a dozen weeks.

"Today" (Princess). About \$7,500 last week, with better prospects in view, as show is more talked about.

"One Girl in a Million" (La Salle). About \$5,000 weekly.

"The Yellow Ticket" (Powers). Playing to between \$8,000 and \$9,000. Did \$8,900 last week.

"Potash & Perlmutter" (Olympic). Taking in from \$17,000 to \$18,000 weekly, with \$2 prices to help out. \$17,840 last week.

Weather conditions have been better for the past few days. That added to the receipts in most houses. Reports from Sunday and Monday were encouraging.

Vaudeville reports good business and even the outlying houses have sent in favorable reports.



W. E. WHITTLE, Ventriloquist, as Officer Dunn, in his latest success, "A SUMMER'S MORNING IN CENTRAL PARK."

BOOKING MEN GO ON RECORD DENYING "BAD SOUTH" STATUS

New York Agents Who Route Shows Below Mason and Dixon Line Refute General Impression Entire South Is "Shot to Pieces." Admit Certain Territory Off.

Dullness in the theatrical business is not a general condition through the south, but is largely local to Virginia, according to the statements yesterday of C. A. Weis of the Weis Circuit and the heads of the Equitable Circuit, who between them control the larger portion of booking below the Mason-Dixon line.

The impression of a "bad south" has become so broadcast that some of the southern managers have gotten out signed statements to the effect that their territory promises profits and are sending them to road managers.

The season on the Weis Circuit south does not really begin until the middle of October although it is getting a number of productions now playing that region. C. A. Weis, who handles the circuit's books, says that his records show more attractions and bigger shows than they did this time last season.

Mr. Weis added that the southern business should perk up with conditions more settled, but that conditions in a few spots should not frighten any experienced manager out of the south altogether.

George H. Walker, manager Opera House, Austin, Tex., Monday wired Mr. Weis that his state was in fine shape.

The Equitable Booking Office, C. A. Burt, general manager, shows certified boxoffice statements to support the statement that the south is well worth a tour.

"Stop Thief," Bert Leigh featured, stepped out of its usual route this fall, playing some northern dates which were not satisfactory, but the moment the show reached its old territory the returns were on the profit side, its owners say.

"The Girl and the Tramp" (two companies) operated by the Fred A. Byers Co. has done reasonably well below Virginia.

"The Virginian," Jones & Crane's show is reported as doing a satisfactory business and the booking office has the signed statements of the managers of the Bluefield (W. Va.), Ashland (Ky.) and Georgetown (O.) houses praising the show and asking for a return date. In West Virginia at the start of the southern time the show slumped off but business picked up further along in the southern zone.

"Mutt and Jeff," now on its fourth tour south, is doing even better than last season. "Broadway Jones" was bumped on its early dates but as soon as Virginia was left behind business took an upward trend and the show is now said to be making money.

Billy Clifford, traveling in his own car and carrying a ladies' band, says he has not had a single losing week since he began to play the Atlantic Coast stands.

The past week "Hanky Panky," now touring the Atlantic coast south, showed

an increase in its business in the Carolinas.

Robert Kane's "Simple Simon" Musical Comedy Company is playing week stands and said to be doing capacity.

"Peg O' My Heart" has a long southern route booked, starting October 7 at Wilmington, Del. Some of the road shows refuse to book any time near the "Peg" show.

Word is in the New York offices that cotton is being shipped to England out of Galveston but not at a rate to use up the record crop which was harvested down there.

Carrollton, Ga., Sept. 30.

Hearing that the south was reported in the north as "all in" theatrically, O. V. Fowler, local banker and owner of the Auditorium wired into the New York booking offices that the "southern condition taken care of and was never better" and asked the bookers to strain a point to give this city some good shows for October and November.

BELASCO'S DREAM PLAY.

Baltimore, Sept. 30.

"The Phantom Rival" was given for the first time on any stage at Ford's opera house, Monday night. David Belasco presented Leo Ditrichstein, this actor appearing in his own version of the Hungarian comedy by Ferenc Molnar.

The piece is of very unusual order. Half the action passes in a dream. The theme treats of the wife of a jealous husband. She dreams of her first love, who promised to return to her a hero.

At times there is a little too much repetition, but otherwise the curious theme is managed with the greatest skill.

Mr. Ditrichstein's performance is the most complete that has been done here. No matter what may be the fate of the play, he proves his right to stellar honors. He is seen as the early lover.

Laura Hope Crews, as the wife, shares honors with Mr. Ditrichstein. Her work is practically without a flaw. Malcolm Williams makes a good impression as the husband.

The play is beautifully staged.

"PINAFORE" ON THE ROAD.

The revival of "Pinafore" which was featured at the Hippodrome last season, has been framed up by the Shuberts as a road show, opening at Harmanus' Bleeker Hall, Albany, next Monday night.

After four days at Albany the show makes its way for a week at the Princess, Montreal, and the Royal Alexandra, Toronto, for a week's stay at each place.

John P. Toohey has been commissioned to handle the advance.

PRIZE PLAY PRODUCED.

Los Angeles, Sept. 30.

"Lady Eileen," the comedy by Geraldine Bonner and Hutcheson Boyd, which won the Oliver Morosco prize over 3,000 other contenders, was produced Sunday at the Burbank, and disclosed itself as a sort of inverted "Peg O' My Heart."

It concerns an English girl of titled parentage, who leaves an English home of luxury to live among poor relations in a New York theatrical boarding house.

The dialog scintillates, but at the cost of dragging action. Some of the characters are exaggerated.

The play is in three acts, which take place in the same setting of the boarding house. Lillian Kemple Cooper, a young English actress, made her American debut in the title role, and was a winsome "Eileen." It is Morosco's intention to star her in the play later.

"EXPERIENCE" PREMIERE.

Atlantic City, Sept. 30.

George V. Hobart's allegorical play, "Experience," was produced at the Apollo Monday night, with William Elliott, the producer, playing the leading part of "Youth."

The effort is an ambitious one, both as a literary creation and as a production, and the audience which witnessed the premiere gave it serious hearing. The allegory is impressive and there is a certain sincerity about Hobart's conceptions which compel attention.

The play is in three acts and seven scenes, with incidental music by Max Bendix and Silvio Hein. Mr. Mitchell staged the piece.

The allegory follows the journeys of Youth accompanied by Experience and his early friend Ambition through the Streets of Vacillation to a meeting with Pleasure, through the Roseate Halls and to the Halls of Chance. Here he meets Degradation and Delusion and lives in the House of Lost Souls. His footsteps are turned by a miracle to the Street of Forgotten Days and Love works his salvation.

In the cast are:

Love, Helen Green; Hope, May McManus; Youth, William Elliott; Ambition, Willard Blackmore; Experience, Ben Johnson; Pleasure, Roxane Barton; Opportunity, Adele Holt; Gush, Thomas Herbert; Drivel, Edward Silton; Excitement, Eleanor Christy; Travel, John Maher; Song, Marion Whitney; Sport, Joseph McManus; Fashion, Bess Ryan; Blue Blood, Byron Russel; Style, Elston Morris; Frivolity, Louise Contil; Snob, Duncan Harris; Conceit, Edmund Ruth; Pride, Elizabeth West; Beauty, Madeleine Howard; Deceit, Dorothy Parker; Slander, Frances Richards; Intoxication, Margaret Williams; Wealth, A. G. Andrews; Passion, Florence Short; Good Nature, Duncan Howard; Caution, Elston Morris; System, Edmund Roth; Stupid, John Maher; Despair, Harry Lane; Superstition, John McManus; Chance, George T. Neech; Careless, Thomas Herbert; Thoughtless, Edward Silton; Roulette Dealer, Billy Betts; Poverty, Will Gregory; Delusion, J. Byron Totten; Degradation, Marion Holcombe; Frailty, Alba de Anchoris, and Crime, Frank McCormack.

"MISS TOBACCO" A DRAW.

Scranton, Sept. 30.

Eva Tanguay in three acts proved an immense draw here last night in the new musical-comedy cocktail "Miss Tabasco." Miss Tanguay is the whole show, although she allows her aides opportunity to shine from time to time. The capacity audience greeted the cyclonic comedienne with the same enthusiasm it displayed for her vaudeville specialty.

The vehicle is a light and tenuous affair, serving merely as a background for Miss Tanguay's "Evaisms," with a plentiful admixture of singing and dancing to sustain interest through the two acts.

The star brought forward her old-time sure-fire song hits and a few new ones by Johnny Ford. Introduced in the last act, Miss Tanguay's former vaudeville vehicle proved the hit of the evening and clinched a substantial success.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 30.

This is a quiet week for the combination houses. Only a handful attended the Majestic, where De Wolf Hopper and the Gilbert and Sullivan opera company are holding forth. The advance sale, however, promises better things for the second half of the week.

Business is little better at the Mason, where the William J. Burns' "Counterfeiting Mystery" film is the attraction.

BOSTON SHOWS.

Boston, Sept. 30.

Openings next week bring "Potash & Perlmutter" to the Tremont for eight weeks at least, the metropolitan premiere of "Wanted: \$22,000" to the Plymouth for two weeks, "The Whirl of the World" to the Shubert for an indefinite engagement, and the opening of the Boston theatre under the management of William H. Leahy with grand opera at \$2.50.

The proud announcement a couple of seasons ago that all bookings in Boston would be as amicable as possible proved to be bunk last year, and from surface indications this season will be another.

"The Follies" crashed into town Monday, and "The Whirl of the World" is promptly announced by the Shuberts for the following Monday. These bookings were both made far ahead, but the conflict might have been avoided.

"The Follies" will probably break its own Boston record this visit. It did \$2,400 Monday night, establishing a local record at the Colonial for \$2 prices. Flo Ziegfeld selected a fine date to open here, with the Harvard term commencing and many strangers in town.

HIGHBROWS TO PLAY "IFBY."

Pittsburgh, Sept. 30.

An elaborate production of the ancient Greek play, "Iphigenia in Tauris," the first, it is claimed, in America, will be made by Professor Thomas Wood Stevens and Douglas Ross with their class of drama students in the Carnegie Institute of Technology, in November.

WITH THE PRESS AGENTS

The Sunday Sun devoted a page to Elmer L. Reizenstein, the young author of "On Trial," telling how two producing managers accepted the play, Arthur Hopkins getting first call.

The Casino has advertised its Sunday picture policy to start Oct. 4.

"The Caddy Shop," which left California Aug. 4, is to play two weeks in Denver and will come as far east as Boston.

William A. Brady returned from a southern trip Monday and immediately began rehearsals for "Life," which is said to have 82 speaking parts.

Anreas Dippel will inaugurate his "opera comique" at the 44th Street theater Oct. 19. Difficulties in assembling his organization and properties due to the war having been overcome. The first production will be "The Lilac Domino," a new piece adapted from the French.

Glenmore ("Stuffy") Davis, formerly dramatic editor of the New York Press, Globe and Ainslee's magazine, and general representative for A. H. Woods, Frederic Thompson and William Harris, Jr. (the list is from the announcement), has become a partner in the publicity promoting firm of Chamberlain Brown.

Jackson D. Haag, widely known as a dramatic reviewer in Pittsburgh, returned to that city from Europe this week, restored in health. He has joined the Davis-Harris forces as general publicity manager and will open a campaign in the interests of the new Schenley theatre.

Paterson, N. J., declares it will open its "Made in America" silk and dye exhibition Oct. 12 with a parade of 12,000 workers. One of the features will be a big stage on which American designed gowns of American made silks will be displayed on living models.

George G. Murray is back at his desk in the Times building as New York representative of the Morgan Litho company.

The Hanlon Brothers have arrived from Europe after giving up a year's tour because of the war. The French army took their autos at Amiens as they passed through, giving orders on the treasury for the cost. The Hanlons were immediately booked to open Monday next at the Colonial in "Mrs. Lilywhite's Dream." Mrs. William Hanlon, a daughter of Peter Watson, the Manchester, England, manager, will appear.

McGraw, Mathewson, Stallings and Evers were press agented to appear at the Palace Thursday evening to receive silver loving cups from their admirers. It was Giants-Brave night and members of both teams attended a theatre party.

The New York Evening World is endeavoring to get the theatrical managers to give them the regular Sunday copy for the Sunday edition. As a first aid and inducement they have engaged Elde Dudley to conduct a daily theatrical column for the paper. Several of the general press representatives in town have decided against giving the World additional advertising. They maintain that to do so would be to discriminate against the Globe and the Mail, both of which have been running a daily column devoted to news of the theatres for more than a year. It is costing managers in the neighborhood of \$500 a week at present to advertise their houses in the dailies and this estimate does not include more than a hundred lines single Sunday. If the World manages to get the extra for their evening edition it will mean that the Sun, Mail, Globe and Post will raise a howl. The latter two papers deserve consideration because they are conducting a pictorial department in their illustrated magazines which are issued Saturday evenings. The only two evening papers in New York carrying the regular Sunday copy are the Journal and Telegram. The latter publication makes a special rate for this form of advertising in the Sunday afternoon edition.

A few of the advance agents that are hovering about Broadway awaiting developments are James Pooton, Al Davis, Stuart Ives DeKraft, George Henshall.

Jack McMahon, who has been handling "Under Cover" for Selwyn & Co., was recalled last week and sent to Baltimore and Washington in advance of "The Salamander." He will return west in about three weeks.

Jack Lait of Chicago left New York Tuesday headed for Los Angeles, where he is going to take charge of the advance for the cross-continent tour of Harry Lauder, who is to return from Australia this month.

Bertha Fordyce, a sister of Lady Beerbohm Tree, has arrived in this country to begin rehearsals with Charles Frohman's tri-star combination which is to present "Diplomacy."

Frank Lea, in advance of many Shubert attractions in the past, has settled down as a New York house manager. He is at present busily engaged in conducting the destinies of

Wm. Counihan's Tuxedo picture palace at 42d street and 3d avenue.

Ewing Justice, who has been general publicity director of the North German Lloyd Line, has retired from that position.

Perry Kelly breezed onto Broadway Monday and made emphatic denial that his show, "The Prince of Pilsen," was losing money. Kelly says he is ahead on the season and intends to keep the show going.

The proposed road route for "Little Women" has been called off. Another of the William A. Brady shows, "The Things that Count," is announced to close its road travels this Saturday night at Richmond, Va.

H. M. Addison, who has been operating the stock company, Grand, Reading, Pa., was engaged this week to manage the Charles K. Champlain Stock en route.

Walter Rosenberg has "The Money Makers" at his Long Branch house this Saturday. Charles Klein, the author, is going down to see his play. Mr. Rosenberg intends working the telephone for business. The L. B. phone system is \$4.50 monthly, unlimited. He is going to put his switch girl onto a list that contains 1,000 phone calls for the best families around. It's cheaper than stamps, says Mr. Rosenberg, and they have got to give you attention over the wire, besides using Klein for extra attraction.

PRESS OPINIONS.

TIPPING THE WINNER.

Most of its methods, both in its big tricks and its little tricks, are showpwn from much handling, and the fun of its lines is sometimes labored fun.—TIMES.

The two settings of the play were carefully made and the general tone of the performance beyond all criticism. The fun was clean, but scarce.—HERALD.

THE HAWK.

It may be said that the entertainment now offered at the theatre in Forty-fourth street must have a wide appeal, for it reaches out to the host of theatregoers who relish a curious and absorbing story expertly told.—TIMES.

"The Hawk" is well worth seeing, not only because it brings to the stage a type of play which has almost the charm of novelty, but because of the excellent playing of Mr. Faversham and the delightful Mile. Dorziat.—SUN.

DADDY LONG LEGS.

"Daddy Long Legs" is as sure to find as many friends here as it did in Chicago, and perhaps—here, then, New York is the larger city.—HERALD.

If you will take your pencil and write down, one below the other, the words delightful, charming, sweet, beautiful and entertaining, and then draw a line and add them up the answer will be "Daddy Long Legs."—TIMES.

ENGAGEMENTS.

Della May Byers, stock, Winnipeg.
Paula Shay, leads, stock, Whitney theatre, Brooklyn.
Ross Birchett, Gotham theatre stock, Brooklyn.
Mabel Wilbur, the prima donna, joins the Park musical stock, St. Louis, replacing Grace Van Studdford.
Arthur Lacey, "Sari."
John McGhie, musical director, Trentini show.
Robert A. Mansfield, Edward Clark, Edward D'Oise, Owen Coll, Don Peruchi, Mabel Gypene, Katherine Shepard, Dorothy Bates, Grace Lindon, Helen Cassimus, Peruchi-Gypene Stock, Montgomey, Ala.
Leslie Faber, "Diplomacy" revival.
Henry E. Dixey, "Twelfth Night."
Alfred Swensen, Gotham theatre stock, Brooklyn.
Clara Throop, "Girl of My Dreams."
Lew Hearn, "Susi."
Maud Allan, "The Song of Songs."
William Kingsbury, "The Song of Songs."
Rhoda Buresford, "The Highway of Life."
Ida Hamilton, stock, Little Theatre, Phila.

Spanish Violinist Due.

The H. B. Marinelli agency is bringing over Tuiroga, a Spanish violinist, who will open in concert under the direction of the Shuberts. They may place him at Carnegie Hall for the first New York date.

The Spaniard leaves Havre Oct. 3 on the Rochambeau. With him will be Charley Brown, well known to foreign professionals. He has been with the Marinelli Paris office for 10 years.

MRS. GOULD ENRAGED.

San Francisco, Sept. 30.

Mrs. Katherine Clemmons - Gould, wife of Howard Gould, from whom she is separated, swore to complaint here charging Harry Lewis, a Chinatown guide and proprietor of a picture show, with criminal libel.

The trouble arose over pictures of Mrs. Wong Sun Yue Clemmons, sister of Mrs. Gould, who, with her Chinese husband, conducts a curio store in Chinatown. Mrs. Gould's attorneys charge that Lewis has for some time conveyed sight-seers through the district, explaining the family relations among the Goulds, and emphasizing Howard Gould's sister-in-law's marriage to a Chinese merchant.

Then, according to the attorneys, Lewis would take the party to his picture theatre and display slides, moving pictures and give a short lecture concerning the private affairs of the Goulds. Lewis displayed an objectionable placard in front of his theatre.

Mrs. Wong, who was formerly Ella May Clemmons of New York, married the oriental several years ago and since that time has borne the brunt of much criticism. Mrs. Gould came to San Francisco to "stop these things which have injured her reputation."

LILLIAN RUSSELL IMPROVING.

Baltimore, Sept. 30.

In a telegram received by Tunis F. Dean, manager of the New Academy of Music, from A. P. Moore, last Friday it is stated that Mrs. Moore (Lillian Russell) is improving. The actress was in a serious condition a few days before, and was taken to a Pittsburgh hospital for an operation.

Business Even Better.

When "The Trap" played Long Branch it did \$1,750, as against the receipts of \$1,007 reported last week.

The correction would be immaterial at any other time. Nowadays that amount for a performance sounds like a savings bank gone wild.

MELO OR FRENCH REVUE?

Two propositions are before William Morris, it is said, for the future policy of the New York theatre. One is melo-drama, with A. H. Woods' "Drugged" (with John Mason) as a possibility, while the other proposal is from H. B. Marinelli, who wants to place a French revue there during November or December.

The Marinelli project is to have the entire cast French, or American principals, with French choristers, if the French girls are not at the front as Red Cross nurses. The French revue ran two years at the Middlesex, London, placed there by Marinelli.

SHOWS CLOSING.

"A Daughter of Eve," which has been playing one-night stands in the west, closed last week.

Robert Sherman's western company of "Way Down East" has closed on account of poor business.

"The Under Dog" closed Saturday night in Columbus, O. Jack Belgrave and Inez Ragan, principals, came into New York Monday.

The route of "A Royal Divorce," which has been in rehearsal for four weeks with Eugenia Blair in the principal role, has been cancelled. The management declined to face present road conditions.

"The Prince Chap," sponsored for a one-night stand tour by Neil Harper, Pittsburgh, struck the shoals at Bay City, Mich., Monday. Several of the members sent an "S. O. S." to New York friends for immediate financial help.

"Quincy Adams Sawyer" ended a short and disastrous road season at Cataugus, N. Y., Sept. 23. This is the show which Charles Atkinson has repeatedly put out with the same result. The piece made money years ago.

Author Backs Tour.

"Little Miss Winsome," by Edward De Grotte, is to be sent out as a road production in association with William Hayes and Jos. Patton to play western and middle western one nighters.



THE PRINCESS THEATRE, SAN FRANCISCO.

Recently purchased by S. MORTON COHN, the Portland (Ore.) millionaire and theatre magnate.

The Princess has been leased to the BERT LEVEY vaudeville organization for a long term of years. It is one of the finest amusement properties in the West and adds another link to the vast realty holdings of Mr. COHN.

BURLESQUE

BY FREDERICK M. McCLOY

Every once in a while there occurs some new substantial indication of the growing importance of burlesque. It is usually revealed in the recognition of the worth of this form of amusement by some great daily newspaper that had persistently ignored it on the ground of worthlessness. This particular kind of approval of burlesque is two-fold in its significance and value. It emphasizes the fact that burlesque has actually achieved a place in the schedule of accepted meritorious affairs of the stage, as opposed to its long-standing denunciation or ignoring by the important press.

In my opinion, this is the most felicitous conquest burlesque has made. Aside from its purely ethical meaning, it automatically carries with it the patronage of the great mass of people that is swayed by the utterances of the newspapers, whether for policy or for a conscientious unwillingness to patronize an unworthy exhibition. The people engaged in the burlesque business should welcome every turn in the treatment of their activities that makes for self-respect and for the commendation of their fellow men. It is not agreeable to the person of average sensibilities to be constantly conscious of the unworthiness of his vocation or of the existence of unwholesome atmosphere in his business life which must, perforce, extend to his personal encounters. The approval of the credible press indubitably means the approbation of the public.

The most recent instance of the important recognition of burlesque by the daily newspapers that has come under my observation, is an editorial in the Hartford Post of Sept. 25. It was written by Dr. Henry McManus, principal owner and dramatic critic of that paper. Dr. McManus was attracted to the Grand theatre, Hartford, in which Dave Marion was presenting his show. In his more than half column review of the performance that appeared on the editorial page the next day, after alluding to the house as "that extremely attractive theatre" and dwelling upon the beauty and completeness of the Marion production, the critic wrote "Mr. Marion's performance last night was my first chance to realize fully what a remarkably convincing actor he is and what a truly impressive performance he is capable of giving. His 'Snuffy' and 'Jim, the Hick' is as fine and truthful a bit of character study, as deftly and convincingly presented, and as distinctly humorous as anything the legitimate stage has ever seen. And his recitation of 'The Top of the Morning, Ireland,' is as charmingly sincere and touching. Neither 'Snuffy' nor 'Jim' are complex or cultivated characters, but they are humorous and absolutely natural. I am sorry that this is Mr. Marion's farewell season. I wish George M. Cohan would write him a play and I also regret that I did not have an opportunity of making his ac-

quaintance ten years ago. It has become a fashion in the last few years for dramatic critics to take themselves so seriously that nothing less than Ibsen, Materlinck or Hauptmann could induce them to uncover their critical facility enough to acknowledge that the art of acting could be expounded and exemplified in anything but morbid and melancholy mummeries. But some of us who simply profess to be theatrical reviewers can, thank God, see good work wherever we find it and give expression however unskillfully to the appreciation we feel."

The purpose of this article is to record the circumstance that burlesque is advancing to a position of consequence in the important affairs of the theatre. To Mr. Marion, as a conspicuous unit in the accomplishment of this laudable achievement, all praise is due, and to the Columbia Amusement Co., whose desire for the betterment of burlesque is materially furthered by such newspaper commendation.

Unauthoritatively, I want to say that the prospective taking over of a number of Progressive burlesque shows by the Columbia Amusement Co. is not the result of any initiative on the part of the Columbia people, either individually or as a body. Based entirely upon my own observations and trustworthy information that has reached me, I am convinced the endurance of the Progressive Circuit could not have been prolonged beyond the immediate future. While it is true that some of the shows at certain points have played to profitable business, it is equally true that a majority have so seriously suffered from lack of patronage that the speedy end of their operations was inevitable.

Specific instances of this condition are so numerous that the enforced abandonment of the struggle for existence would have compelled the closing of so many theatres on its circuit that the Progressive shows which could have weathered the storm would have been unable to continue, through lack of a sufficient number of houses to play in. It must be borne in mind by those who are unfamiliar with the prevailing system governing the operations of the burlesque circuit, that when a show closes a theatre is necessarily closed. It is the existence of these conditions that has brought about the expiration of the Progressive Circuit. Having nothing to lose and nothing of direct or special importance to gain by the discontinuance of this concern, there never was any reason why the Columbia Amusement Co. should seek or desire amalgamation with it. Acquiring a few of the best of the Progressive shows and theatres simply means the expansion of the Columbia Circuit and the concentration of the burlesque business under one supervision.

BILLY WATSON'S SHOW.

In burlesque, Billy Watson is a name to conjure with. On the bill boards it is an invariable precursor of crowded theatres. This is as positively true as it is certain that the great throngs don't care a rap about the mise en scene, the technique, the observance of the niceties of equation in construction nor any of the other integrants that are demanded of an author who relies for success upon such details.

The great American commonality, who are loyal Watsonites to a man, simply want Billy Watson. They know him and for years he has satisfied their thirst for enjoyable entertainment at his exhaustless well-spring with its generous bucketfuls of robust humor.

The Billy Watson show is sui generis. It is in a class all by itself. If the spectators fail to laugh immoderately all through the performance it is a sure sign of dyspnoea. For no living, breathing human being could resist its drollery. It is Watsonesque drollery, to be sure, but it is irresistible for that very reason.

A lively tempo is struck at the beginning and it is maintained until the ruthless asbestos descends and ends it all.

Mr. Watson has a new show this season. The old familiar Krousemeyer's Alley and the cats and all that are gone. In their place is a superb throne-room in an Irish palace, a salon in a "toney" East Side residence and a brilliantly lighted roof garden where a christening party is holding forth.

Krousemeyer and Grogan are there as of yore, and they quarrel and make up with customary regularity. Grogan comes to the function accompanied by a keg of beer and one of the cats of yester-seasons. Likewise, a "bun" exception to which upon the part of Krousemeyer is the cause of a lively row. Krousemeyer is more particular for the observance of the conventions in his "swell" environment than when he dwelt in the alley. This is made manifest at a point during the progress of the banquet when Grogan insists upon making a speech, using a daintily set table for a rostrum and is indignantly admonished by Krousemeyer to remove his feet and "give the cheese a chance!" Watson should worry about the inference conveyed in this demand; it was followed by a roar from the audience that could have been heard upon the street.

"Make 'em laugh and please the eye!" That's the Watson slogan, and it calls out the faithful every time! Those laughs and the glued-eye interest of the onlookers all the time the ponderously constructed ladies are within the range of vision, effectually disarm criticism. And you have got to let it go at that. When people attend the theatre to be interested and amused, and when they so obviously get what they seek as in the instance under notice, why bother about cause

and effect? The public is satisfied and Watson is successful. And that's the end of it.

Just the same, there is some mighty good acting done in this Watson show. Regardless of the material that is employed, the star is a natural, convincing performer. In "Phillip Krousemeyer," Mr. Watson has drawn a type that is as distinct as any character creation of Sol Smith Russell, John E. Owens, Edward Harrigan or any of the other celebrities whose names live in stage history. And he portrays it with a fine sense of humor and with a manifest understanding of the exactions of faithful portraiture. He looks the familiar German of the lower East Side, and in dialect and action he is a perfect counterpart.

John W. Jess, who plays Grogan, the Irishman, brings to his work the true appreciation of mimicry that denotes the skilled actor. Mr. Jess' impersonation is a faithful representation of the character and he is genuinely funny, the more so because he makes no apparent effort to create laughter. Watson and Jess work together with an even break for first honors, and notwithstanding the inanity of the book, their efforts succeed perfectly in keeping the audience thoroughly amused. While the stage is being set for the change to the roof garden scene, Watson and Jess introduce a duolog in "one" that is a scream.

Lillian Franklin, the prima donna, makes a fine appearance and sings acceptably and Ida Walling appears to advantage, especially in her impersonation of the Irish Queen in the first part. Margaret Newall does a Yiddisher song and dance and gets well merited applause for it, and Ruby Marion and Amy Thompson contribute a musical specialty in brass with good effect.

Others in the cast that aid in keeping the performance moving swiftly are Adelaide Walsh, Lulu Leslie, Ed Lalor, Charles P. McGinniss, William J. Bowere, John B. West and Harold Mortimer.

RUSSELL-MORTON WEDDING.

Zella Russell, the accomplished pianologist and leading woman with the Gus Fay "Gayety Girls," and Harry K. Morton, co-star with Mr. Fay, will be married next week while the show is playing at the Star and Garter, Chicago.

Fred Nolan Leaving.

Fred Nolan, of the Rose Sydel show, withdrew from that organization last Saturday at Rochester.

Marion Show's Route Switched.

General Manager Sam A. Scribner has switched Dave Marion from Worcester and Bridgeport to the Casino, Philadelphia, next week (Oct. 5). This gives the "Happy Widows" a lay-off.

BURLESQUE

BY FREDERICK M. McCLOY

CRACKERJACKS.

With the comedy division materially strengthened at the Olympic through the presence of a neighborhood nut named "Jake" who adorns a stage box seat every Friday and Saturday night, an Extended Columbia show sponsored by the Operating Co., was a riot last week.

"Jake" is apparently a standard drawing card for the house, many inquiring if he had arrived before purchasing their tickets. He controls a trick laugh that graduates into a hysterical whine which threatened to stop the performance on several occasions. When "Jake" is annoyed he turns toward the audience with a disgusted look, but when extremely joyous he moans out, "Oh, My Gawd!" "Oh, Mamma, Me!" and "I Wanta Die." Working under the protection of the house, "Jake" is a diversion for the average patron and combined with a good show, is worth double the admission.

The "Crackerjacks" is especially adapted for the Extended route, with plenty of rough comedy, a passable equipment and a fairly good cast. The show is in the usual two parts with an olio of four acts between. The book, by Harry Cooper (also principal comedian), is made up of burlesque "bits" with a light theme running throughout that neither helps nor hurts in general. Cooper's familiar comedy character predominates in the performance, although he shares the center liberally with the other comics.

Jack Dempsey and Harry Seymour also have comedy parts, the former a tramp and the latter a dope role. Seymour's work suggested he was picked at random to fill a part left over after the others had been taken care of. At that he did well, considering. Dempsey's tramp bit made a fair filler. Lew Seymour and Fred Dempsey (the Seymours and Dempseys were in the majority) played straight parts, both doing well. Gertie De Vere, Cecile Dunham and Grace Tempest handled the principal women's roles, Miss Tempest merely filling in without any important duties beyond her olio specialty. Miss Dunham carries a good voice for burlesque, looks good always and made a splendid principal. Miss De Vere's chief endeavors came in number leading.

The vaudeville section introduced Miss Dunham, whose song repertoire has been selected with care. She went the limit in bows and encores. Miller and Tempest with their "Kix and Trix," a unique semi-acrobatic turn employing some excellent work by Miller and just enough light comedy by Miss Tempest were one of the big individual hits. Although Miss Tempest is running a bit strong on avoirdupois, she retains her magnetism and excellent delivery.

Seymour, Dempsey and Seymour took the olio honors with two good voices, a piano and an excellent lot of popular numbers. After which Jack Dempsey introduced his dancing bit in tramp makeup. Dempsey is a clever soft shoe man, but had selected a poor

character to picture his work. It seems a neat, dressy outfit would show off his work to better advantage besides giving it the added touch of refinement.

The costuming, like the average Extended show, has been picked according to circumstances and fits nicely without any suggestion of pretentiousness. At times, Cooper runs a bit ahead of the limit in comedy, but perhaps gauged his work according to the audience, for what double entendre material was added at the Olympic went great.

Here and there a piece of business appeared that looked familiar, one in particular being the duel scene, a duplicate of the one in the "City Sports" show, but figuring all the extended shows as little pals together, the similarity is probably excusable.

The "Crackerjacks" will satisfy any extended house audience, for it's aimed to suit the 50 cent burlesque patron.

FAY FOSTER SHOW.

The "Fay Foster Show" is Joe Oppenheimer's attraction on the Progressive Wheel. One thing distinguishes it from the start, its chorus of 18 girls, nearly all youthful, good looking and possessed of voices. That most remarkable part of burlesque, a chorus ensemble who can sing, is in the Oppenheimer company.

The girls display their voices individually in the "Follow Them Around" number, made a "chorus song," although as each chorister comes forward, she sings a verse or verses and chorus of a popular melody. This helps to fill out the musical end, as there are not any too many of the popular songs in the regular list.

The performance runs in the customary Progressive style, two acts and an olio. Lester Allen is the principal comedian, playing a Hebrew. He is a young fellow and capable of putting over comedy, and should develop into a comedian of value some day. Just now he seems to think that a catch line, "Oh, You Ought to See It" is worth repeating, and has it on the program as the billing for Fields and Allen. It is as small time as it looks and sounds. Mr. Allen had better get rid of it, on the stage and on the program, also make his partner stop the slap-stick stuff of slapping his face with his open hand. This brings laughs easily for the olio turn, but it isn't the thing for a budding comedian. Besides similar acts of long ago in the varieties discovered that this slapping eventually tended to paralyze the muscles of the slapped face.

The comedy of the show is begotten by Allen. Harry W. Fields, his partner, is an ordinary Hebrew straight. Harry Le Clair plays a few characters, in woman's dress, in his familiar way, but does not do his vaudeville turn. Mr. Le Clair lends some weight to the show. The principal woman is Viola, of Boyd and Viola, who have a singing olio turn that just about passes. They could brush up their song repertoire

for the act. Albert Boyd is another straight.

Besides the olio division that also contains a stereopticon posing number headed by Mlle. Elray is "The Moon Maiden" in the first part, the crane-swing over the heads of the orchestra in a darkened house. This was much liked by the Prospect theatre audience last week.

The first part is "Cleopatra's Isle" that has some "Pleasure Seekers" material in it. "A Taste of Forbidden Fruit" is the burlesque, the old private dining rooms in a sectional restaurant that is so well known to burlesque, but worked somewhat differently here. Mr. Le Clair is credited on the program as the author.

One of the favored number leaders is Martha Horton, a pretty girl, who does quite nicely in her own little way.

Settings and costuming are all right, and the Oppenheimer show is a good average attraction for the second grade of burlesque; in fact, it's somewhat above the average of this season's output of that sort of a show.

PROGRESSIVE TRIO PLEASED.

Frank Calder, Sim Williams and Charlie Taylor arrived in New York early Wednesday morning of this week. When they emerged from the Columbia Amusement Company building along toward the middle of the same afternoon they displayed an air of contentment and joy that strongly indicated the possession of documents carefully stowed away in their respective inside vest pockets upon which the seal of the Columbia Amusement Co. had been stamped.

The managers returned to their companies on the Progressive Circuit the same night.

WOOD SHOW KEEPS ON.

Joe Wood's "Maids of the Orient" (Progressive Wheel) will continue to play out its route, if possible, making arrangements direct with the theatres instead of through the circuit office.

Wood signed Mollie Williams to extra-feature with the troupe at Newark and Philadelphia for the weeks of Oct. 12 and 19.

The Fields and Fields show will play the Trocadero, Philadelphia, next week, as originally routed.

Olio Act Formed.

Edna Green and Bobby Harrington are now working together doing their singing and dancing specialty in the "Transatlantics" olio.

Went to Chicago.

Billy and Violet Pearl Meehan left the "Follies Burlesquers" Saturday in Cincinnati and opened the following Monday for a vaudeville try-out in Chicago.

Joining Eva Mull Co.

Weston and Keith, Frank Reynolds and Harvey Lang have joined Eva Mull's "Follies of 1920."

CANCELLATION SUSTAINED.

Pittsburgh, Sept. 30.

An injunction which would have closed the Victoria theatre (Columbia Circuit, extended), was refused by Judge John A. Evans yesterday. It was asked for by Hugh Shutt, manager of the "Folly Burlesquers," billed to play the theatre this week.

Manager George Gallagher, of the Victoria, asked Shutt to bear a portion of the expense of the extra attraction, Toots Paka and her Hawaiians. Shutt refused, and the engagement of his company was canceled. "Fay Foster's Show" (Progressive) was engaged by telephone to New York.

In his petition, Shutt declared his company is losing money through enforced idleness, but Judge Evans ruled the plea had no standing under his booking contract.

TRANSFERRING CHI HOUSES.

Chicago Sept. 30.

Commencing Sunday the new Englewood (Progressive) theatre goes on the Columbia Circuit with Ed Lee Wroth's "Ginger Girls" the first attraction under the new management.

The future of the Haymarket, on the west side, is still in doubt. It is almost directly opposite the Star and Garter, and it is hardly thought the Columbia people will take it over.

"The Darktown Follies," a Progressive show playing the American Music Hall this week has not been notified of any further route and will probably close.

The Folly, on the South Side, just outside the loop, is being remodelled and will shortly reopen. The Folly was taken over by the Columbia when merging with the Empire Circuit. I. H. Herk is in charge.

J. Herbert Mack and Charles Waldron of the Columbia returned to New York this week after a tour of the circuit.

Out of Dupre Show.

Withdrawals from the Jeannette Dupre company recently include D. Van Valkenberg, business manager; Lillian Thorndyke, prima donna; Ray Burke, principal comedienne; Mae Francis, Dorothy Leslie and Marjolain D'Ivory.

Represented the State.

James H. Rhodes, formerly manager of the Empire, Albany, and now located at the Gayety, Detroit, was recently honored by Gov. Martin H. Glynn with an appointment as a representative of the State of New York at the seventh annual convention of the Atlantic Deep-sea Waterways Association, which was held in this city last week.

"Midnight Girl" Going Out.

"The Midnight Girl" leaves New York Oct. 2, for Chicago, where it will open.

BILLS NEXT WEEK (October 5)

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 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)

Heasle Wynn
Chip & Marble
Rooney & Bent
Willie Weston
Hodgkins & Hammond
Geo L Moreland
"Girl from Atlantic City"

Sorcho's Sea Divers

Mr & Mrs M Murphy
Hoey & Lee
Ray Dooley Trio
Manhattan Trio
"Auriema"
Joe Kennedy

PALACE (orph)

Alice Lloyd
Joan Sawyer
The Rigoletti
Joe Welch
Franklin Ardell Co
W C Fields
Ruth Royce

Mr & Mrs Jas Barry

The Gaudschmids
"Colonial" (ubo)
Mr & Mrs C De Haven
Adele Riddle
Cressey & Dayne
Dooley & Sales
Ryan & Tierney

Hanlon Bros Co

Ray Clotito
Vandhoff & Louie
Harry B Lester
ALHAMBRA (ubo)
Harry Houdini
James & Ben Thornton
Edna Aug

"Playgrounds"

Morton & Austin
Guy & Irene Magley
Joe Cook
McClellan & Carson
ROYAL (ubo)

Adelaide & Hughes

Nat & Willie
LaMont's Cowboys
Van & Schenck
Lottie Collins Jr
Gallagher & Carlin
Max & Mabel Ford
La Toy Bros

McDonald's Dogs

PROCTOR'S 125TH
The Cabberts
Lamberti
Ethel Dane Co
Nina Payne
Graham & Randall
E & Turley

"The Haberdashery"

George Roesser
Wilton Bros
2d half
Al Debre
Wallace & Hatfield
Mabel Carewe
Melesclini

Santrey & Sherwood

Midgley & Elton
"Titanic Disaster"
Pearl Bros & Burns
Sam Leven Co
PROCTOR'S 35TH

McCarthy Sisters

Scott & Marke
Georgia Campers
Nardini
Ben Lewin Co
Fox & Burkhardt
Walter Ward

LeFevre & St John

Sprague & McNeece
Edwin Lessing Co
The Doughterys
"Dream of Orient"
Joe Curtis

PROCTOR'S 23D

Al Debre
LeFevre & St John
Melesclini
Midgley & Elton
Mabel Carewe
The Doughterys

"Dream of Orient"

Joe Curtis
The Ironmas
2d half
Luigi Bros
McCarthy Sisters
Scott & Marke

Doranto

H & A Turpin
Nina Payne
Zena Keefe Co
George Roesser
Walter Ward
7TH AV (loew)

Walsh & Bentley
Stewart & Dakin
Dave Ferguson
"Gray of Dawn"
Richard the Great
72nd to 71st

2d half
Eddie Foyer
"The Punch"
Frank Stafford Co
Wolgas & Girle
(Three to 4)

VOITZ & NORD
Brierre & King

Cook & Stevens

"Between 8 & 9"
Bell Boy Trio
Wolgas & Girle
(One to fill)

Gypsy Countess

Geo P Murphy Co
Elinore Fisher
Stuart Black Co
Tower & Darrell
3 Kelors

NATIONAL (loew)

Gypsy Countess
Anderson & Burt
Ex-Mayor Shank
Criterion Trio
Fanton's Athletes
(Two to fill)

Russell's Minstrels

Stewart & Dakin
Bertie Fowler
Ines McCauley Co
Clarence Wilbur
(Two to fill)

Williams & Moore

Browning & Dean
Anthony & Adelle
Chas Deland Co
Geo P Murphy Co
3 Kelors

The Brightons

Ray Snow
Usher Trio
Zelaya
Nellen & DePaula
"Between 8 & 9"

Tabor & Green

Fanton's Athletes
DELANCEY (loew)
Tabor & Green
Russell's Minstrels
Zelaya

Tower & Darrell

Punth & Rudd
(Three to fill)
2d half
Phillipi 4
Crawford & Broderick
"When We Grow Up"

Don Ferguson

Arthur & Grace Terry
(Three to fill)
ORPHEUM (loew)
3 Keltons
"When We Grow Up"

Leo Beers

Waren Bros
(Three to fill)
2d half
Williams & Moore
B Kelly Forest
3 Alvaresses

Essie LeCount

Clayton Drew Play
Cook and Stevens
(One to fill)
AMERICAN (loew)
The Brightons
Von Hampton & J

3 Alvaresses

Viola Duval
Willard & Bond
Ray Snow
"When Women Rule"
Morris & Allen
Arthur & Grace Terry

Grumbly & Glass

2d half
Mae Francis
Frank Rae Co
Brown Harris & B
Anthony & Adelle
LeMalre & Dawson

Warren Bros

Edith Raymond Co
(Three to fill)
LINCOLN (loew)
Harry Rose
Usher Trio

PROCTOR'S 23D

Al Debre
LeFevre & St John
Melesclini
Midgley & Elton
Mabel Carewe
The Doughterys

"Dream of Orient"
Joe Curtis
The Ironmas
2d half
Luigi Bros
McCarthy Sisters
Scott & Marke

Doranto
H & A Turpin
Nina Payne
Zena Keefe Co
George Roesser
Walter Ward
7TH AV (loew)

Walsh & Bentley
Stewart & Dakin
Dave Ferguson
"Gray of Dawn"
Richard the Great
72nd to 71st

2d half
Eddie Foyer
"The Punch"
Frank Stafford Co
Wolgas & Girle
(Three to 4)

VOITZ & NORD
Brierre & King

The Langdons

Edwin George
Correll & Giletti
Arthur Barrett
LIBERTY (loew)
"The Eloquence"

Los Cassado

Von Cello
Delapohne
(Three to fill)
SHUBERT (loew)
Elinore Fisher
Oscar Lorraine
Grace Emmett Co

LeMalre & Dawson

Edith Raymond Co
(Two to fill)
2d half
Hemmer & Pritchard
Schrodes & Chappelle
Klass & Bernie

Chas Deland Co

Marie Russell
Richard the Great
(One to fill)
FLAUBUSH (loew)
Frevoll
Hemmer & Pritchard

Rockwell & Wood

Caeser Rivoli
B Kelly Forest
Frank Rae Co
Brown Harris & B
Ergottle Lilliputians

Bunth & Rudd

Lester Trio
Callahan & Daly
Viola Duval
Grace Emmett & Co
Sandy Shaw

Cecil Eldred & C

(One to fill)
BIJOU (loew)
Clayton Drew Play
Phillipi 4
Essie LeCount

Callahan & Daly

Sandy Shaw
Cook & Rothert
(One to fill)
2d half
Von Hampton & J

3 Keltons

Browning & Dean
"When Women Rule"
Aerial LaValls
(Two to fill)

WARWICK (loew)

Owen Wright
Mae Francis
Ines McCauley Co
Clark & Rose
American Comedy 4

3 Donalds

David Kalika
Farnes & Farmer
"Vaudeville in Monk-eyland"
Harry Rose
Kelso & Leighton

(One to fill)

FULTON (loew)

Von Cello
Schrodes & Chappelle
Frank Stafford Co
Stuart Black Co
Klass & Bernie

(One to fill)

2d half
Willard & Bond
Ergottle's Lilliputians
Jim Reynolds
(Three to fill)

COLUMBIA (loew)

Perkin's Duo
Billy Barlow
"Birthday Party"
Crawford & Broderick
3 Jewetta

Leo Beers

"The Eloquence"
Rockwell & Wood
Frevoll
(One to fill)
Albany, N. Y.
PROCTOR'S
Les Kellors

Mr & Mrs Cappelen
"Fun Shop"

Murphy & Lachmar
Henry Frey
Jerard & Gardner
Jack Dick
DeLafayette Co

2d half
Archie & Gertie Falls
Ben Lewin Co
Nick's Skating Girls
Warren & Conley
Lamberti

Burt Gorn Melbourne
Marshall & Field
Grace Melbourne

Ann Arbor, Mich.
BIJOU (ubo)
Newport & Strik
Lewis & Kistler
McCormack & Wallace
Danny Simmons
Herbert's Dogs

2d half
Gruber's & Kew

Hurst Watts & H

Mullall Pingree Co
Rube Strickland
Carlos Caesero
Atlanta
FORSYTH (ubo)

Bickel & Watson

Derkin's Animals
3 Marcon Bros
Creighton Sisters
Herschel Hendler
Raymond
Stuart & Donahue
The Westmans

Baltimore

Harry Leander
Patterson & West
"A Bit of Life"
4 Rubes
Andy McLeod

5 Renness

MARYLAND (ubo)
Moran & Wiser
Ben Boyer & Bros
MacBelle & Bat
Muller & Stanley
Lamberti

Marshall Montgomery

Alice Dinehart Co
R L Goldberg
Battle Creek, Mich.
The Millards
Rice & Morgan

Grace Cameron

Harvey 3
2d half
"Dream Girl"
Bay City, Mich.
BIJOU (ubo)

Berry & Berry

Holden & Herron
Routin's Songbirds
Gray
6 Abdallahs
2d half
Klotted
Clyde & Marion

"Enchanted Forest"

Earl & Edwards
Flying Du Valls
Billings, Mont
BADCOCK (loew)
(29-30)
Canaris & Cleo

Bill Robinson

Bobbe & Dale
Svengali
Haydn Burton & H
Black & White

Birmingham, Ala.

ORPHEUM (ubo)
Fred V Bowers Co
Fritz & Lucy Bruch
Norcross & Holdsworth
Howard & McCane

Spissell Bros & Mack

Smith Cook & Bran
LeHeon Durpee
(One to fill)
Boston
KEITH'S (ubo)

Hymack

Marie Dorr
Chris Richards
Collins & Hart
Catalano & Denny
Levering Troupe

(Others to fill)

Buffalo

SHEA'S (ubo)
Maykors Trio
Mack & Orth
Burns & Lynn
Billy Bouncer

Dooley & Rugel

Blanche Ring Co
(Others to fill)
Bate
ORPHEUM (ac)
(Open Fri Mat)
Blanche Leslie
Patricia & Myers

Polis Bros

Earl & Curtis
Gray & Graham
"School Days"

Boston
ST JAMES (loew)
Conrad & Marens
Japanese Prince
Barnes & Robinson
Saona

(Two to fill)
2d half
Moore & Elliott
Geo Armstrong
Sam Mann Players
Golet Stork & L
Zeraldas

(One to fill)
ORPHEUM (loew)
Marcou
Martini & Frabini
"Night in Paris"
Damerec & Chabot
Eddie Heron Co
Geo Armstrong
Zeraldas

(One to fill)
2d half
Conrad & Marens

Japanese Prince

Barnes & Robinson
(Five to fill)
GLOBE (loew)
Doc Will Davis
Moore & Elliott
Bert Melrose

Frank Rogers

Sam Mann Players
Golet Stork & L
(One to fill)
2d half
Saona
Howard & Field Mins

Polly Prim

Pardon
Thos Potter Dunne
3 Bennett Sisters
(Two to fill)
Calgary
ORPHEUM

(Same as at Regina)

1st half, this issue
PANTAGES (m)
Claire Rawson Co
Ragtime Orchestra
Arthur Whitlaw
Harcourt & Nemeyer
Great Harbans

Charlotte, S. C.

VICTORIA (ubo)
1st half
Newell & Most
Revolving Collins
Brown Delmore & Br
Curson Sisters

Shirley Bates Co

2d half
Schooler & Dickinson
Bond & Cassan
Miller DeVoy & Pr
LaFranco & Bruce
(One to fill)
Chattanooga, Tenn.

MAJESTIC (ubo)

Miller & Shelley
Baxter & LaConda
Little Lord Roberts
Broadway 4
Aerial Layettes

Chicago

MAJESTIC (orph)
Emma Carus Co
Corridini's Animals
Leonard & Russell
Homer Lind Co
Yvette

Leon & Davis

Harry Bros
Brown & Rochelle
Baptiste & Francis
PALACE (orph)
Henrietta Crossman Co
Geo Damerel Co

Werner-Amoros Co

McClintock & Irving
"Daring Prince"
Al White Co
Van Hoven
Kenny Nobody & P

Baraban & Grohs

ACADEMY (wva)
Calnettes
Nord Northern & Girls
Lolita
3 Flying Fishers

La Marros

Flo Barr
3 Majestics
Anna Miller Co
Kennedy & Melrose
McVICKER'S (loew)
Swain's Animals

"Melody Maids & M"

Ford's Review
Foubie Simms
E E Clive Co
The Cleveland
Landry Bros

Delmore & Laight

Bert Davis
Fitzgerald & Ashton
Herbert Lloyd Co
Libby Blondell
COLONIAL (loew)

German's Models

Theo Tenny
Gray & Wilson
Tom Nawn Co
Wm Lampe Co
Church City 4

Burke & Lawrence

Young Hackenschmidt
Co
2d half
Cleveland's Kids
Joe Remington Co
Orpheus Comedy 4

Tom Nawn Co

"Song Festival"
The Overtons
Fred Duprez
WILLARD (loew)
The Todd-Nards
Wilbur Harrington & C

Elks Trio
Fred Duprez
Carmen's Minstrels
4 Casters
2d half
Camille's Dogs
Nichols Sisters
Ben Jerome Co

Chas L Fletcher
Church City 4
AMERICAN (loew)
4 Hercules St
Fitzsimmons & C
Dixon Bowers & D
Baron Lichter

Werden & Gearin
Mangean Troupe
De Lisle & Vernon
Lyda McMillan Co
Brady & Mahoney
Bessie's Cockatoos
3 Loretas
Edwards Bros

EMPRESS (loew)

(Halsted St)
(Open Sun Mat)
DeLisle & Vernon
Lyda McMillan Co
Brady & Mahoney
Bessie's Cockatoos

3 Loretas

Edwards Bros
2d half
4 Hercules St
Fitzsimmons & C
Dixon Bowers & D
Baron Lichter

Werden & Gearin

Mangean Troupe
STAR (loew)
"Song Festival"
Camille's Dogs
Malone Malone
Ansel & Dorlan

2d half

5 Yocarys
Mr & Mrs E Bennett
Asaki
Doc Heraldson

Cincinnati

KEITH'S (ubo)
Harcourt & Nemeyer
Cecilia Wright
Chas Thompson
Gould & Ashlyn
Wallenstein & Freedy

(Others to fill)

EMPRESS (loew)

El Clev
Joyce & West
Bush & Shapiro
"When It Strikes Home"
Melnotte Twins
6 Olivers

Cleveland

KEITH'S (ubo)
Chas Grapewin Co
Juliet
"Scenes from Opera"
J W Henning
Willis & Hassan

Walter C Kelly

Parrillo & Fabrito
(One to fill)
MILES (loew)
Arno & Stichey
Sampson & Douglas
Ward Sisters

James Grady Co

(Two to fill)
Columbus
KEITH'S (ubo)
"Colonial Days"
Ryan & Lee

Julia Curtis

Bert Fitzgibbons
Wm Thompson Co
McClintock & Irving
Dainty English 3
(One to fill)

Marquette, Mich.
MARQUETTE (ubo)
2d half
Kapoli Co
Kaufmann & Lillian

Memphis
ORPHEUM
"Wrong from Start"
Zerkow & DeLoach
Kirk & Fogarty
Annie Kent
The Randall
Chas F Semon
Dupree & Dupree
(Others to fill)

Minneapolis
MAJESTIC (orph)
Princess Radjah
Bell Family
Anna Chandler
Chas Yule Co
Herman Timberg
Cameron Sisters
Nevins & Erwood
Solt Duo
CRYSTAL (loew)
Dixon & Dixon
Warner & Corbett
Chas L Fletcher
"White"
Nichols Sisters
Wanda

Minneapolis
ORPHEUM
(Open Sun Mat)
Alfred Bergen
Ann Trasker Co
Eugene Trio
Elida Morris
Elroy Sisters
Gardner Trio
Plator & Glaser
(One to fill)
UNIQUE (loew)
Amoros & Mulvey
Meredith & Snosner
Piano & Bingham
"Idolights"
Cabaret 3
Alvin & Kenny

Montreal
ORPHEUM (ubo)
Adler & Arline
Johnston & Wells
Redford & Winchester
Burke & McDonald
Lambert & Ball
Marie Fitzgibbons
(Others to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Henry Hargraves Co
Mr & Mrs Caferty
Herbert Germaine 3
Kelly & Williams
"Titanic Disaster"
Nash & Evans
2d half
Jillroy & Coriell
Lyrica
Harry Morse Co
S Harvey Co
Morrissey & Hackett
(One to fill)

Nashville, Tenn.
PRINCESSE (ubo)
"Follies of Broadway"

Newark, N. J.
PROCTOR'S LYRIC
Sprague & McNeese
Julia Rooney
"Man of Mystery"
Harry Morse Co
Edith Swan Girls
Pat Stromberg
W S Harvey Co
2d half
The Irmenas
Brandon & Taylor
Tyson & Barbour
Geo Nagel Co
Lamont & Milham
Harold Kennedy
Decker & Lieb
"The Haberdashery"

Newburgh, N. Y.
COHEN O H (loew)
Mellen & DePaula
Anderson & Evans
Hartley & Pecan
"Vaudeville in Monk-eyland"
(One to fill)
2d half
Musical Kleesess
Ex-Mayor Lew Shank
Caesar Rivoli
American Comedy 4
(One to fill)

New Orleans
ORPHEUM
Mr & Mrs D Crane
Elinore & Williams
Kajiyama
McConnell & Simpson
James Cullen
Tango Chief
(Others to fill)

New Rochelle, N. Y.
LOEW
3 Baldwin
Clarence Wilbur
Lester Trio
2d half
Hartley & Pecan
Tom Mahoney
(One to fill)

Norfolk, Va.
COLONIAL (ubo)
1st half
Nana
Chas Weber
(Others to fill)
2d half
Salon Singers
Edith & Eddy Adair
(Others to fill)

Oakland
ORPHEUM
(Open Sun Mat)
Kathryn Durkin
Alexander & Scott
4 American Dancers
Harry Tauda
The Grasers
Hermine Shone Co
Blinn & Bert
Hans Kronold
PANTAGES (m)
(Open Sun Mat)
Wood's Animals
"Night Hawks"
Quinlan & Richards
Rosella & Rosella
Palfrey Barton & B
Ogden, Utah
ORPHEUM (loew)
(1-2)
Jeter & Rodgers
Billy Inman Co
Christensen
Sigsbee's Dogs
Wm Morris Co
9 Kraz Kid
Omaha
ORPHEUM
(Open Sun Mat)
Lal Mon Kim
Avon Comedy 4
Mrs F Bond
Trixie Frigana
Pallenberg's Bears
Lorhmonds
Frances De Grossart
(One to fill)
Oshkosh, Wis.
PEOPLE'S (ubo)
Lucille Block
2d half
Broomstick Elliott
DeVoy & Dayton

Ottawa
DOMINION (ubo)
Alexander Kids
Les Jundits
"Squaring Accounts"
Elisabeth Otto
Leo Carrillo
(Others to fill)

Philadelphia
KEITH'S (ubo)
Connolly & Weirlich
Valerie Bergere Co
Willie Bros
3 Lyres
Corio & Dinus
Joe Jackson
Belle Baker
Klutings's Animals
KNICKERBOCKER
(loew)
Delaphone
Kelso & Leighton
Marie Russell
"The Punch"
Jim Morton
Gash Sisters
2d half
Oscar Lorraine
"Gray of Dawn"
Jim Morton
Frey Twins
(Two to fill)

Pittsburgh
HARRIS (ubo)
August Family
Minerva Courtney Co
Old Town Four
Rose & Severn
Baby Zelder
The Stillings
Ab Ling Foo
SHERIDAN (ubo)
Geo Richards Co
Helen Carlos 3
O'Neill Sisters
Musical Parshleys
Dunn & Dean
Harry Sauber
GRAND (ubo)
Christienne & Louiset
Brooks & Bowen
Claude & Fanny Usher
2d half
"The Volunteers"
Cummings & Gladings
(One to fill)

Plainfield, N. J.
PROCTOR'S
Held & Cameron
Minna Phillips Co
Hamilton Bros
Florence Rayfield
Budd & Calire
2d half
Lasere-Lasere & Dog
Brown & Moulton
Henry Hargraves Co
Edith Swan Girls
Howell Sisters

Portchester, N. Y.
PROCTOR'S
Brown & Moulton
Gilroy & Coriell
Lyrica
Lung Tchang Yuen
William Sisto
2d half
Held & Cameron
Hamilton Bros
Mr & Mrs Nat Caferty
Kelly & Williams
Nardin

Portland, Ore.
EMPRESS (loew)
Murphy & Foley
Schriner & Richards
Romain & Orr
"The Skyline"
Neil McKinley
McClure & Dolly
PANTAGES (m)
"Kingdom of Dreams"
Cornell Corley Co

Acme 4
Kelley & Catlin
Early & Laight
Gray & Peters
PANTAGES, R. I.
KEITH'S (ubo)
"Bride Shop"
Keno & Mayne
Sylvia Loyal Co
Mullen & Coogan
Webb & Burns
PANTAGES 3
Claire Kummer
Lawrence & Hurl Falls
Regina, Can.
ORPHEUM
1st half
Riggs & Witche
Sophie Snowden
Martin Van Bergen
Hunting & Francis
Ernie Potts Co
(Others to fill)
Richmond, Ind.
MURRAY (ubo)
Wilson & Aubrey
Estelle Wordette Co
Little Miss Jean
Loughlin's Dogs
2d half
Romaine
Howe & Howe
Cooper & Richards
Cole Russell & D
Richmond, Va.
LYRIC (ubo)
1st half
Salon Singers
Edith & Eddy Adair
(Others to fill)
2d half
Nana
Chas Weber
(Others to fill)
Rochester, N. Y.
TEMPLE (ubo)
Nellie Y Norton
Kingston & Ebner
Angelo Patricia
Harry Brooks Co
Billy B Van Co
The Kramers
Bill Pruitt
Sutton McIntyre & S
Sacramento
ORPHEUM
(5-6)
Act Beautiful
Burkhardt & White
Pinn & Finn
Kramer & Paterson
Iamed
"The Beauties"
EMPRESS (loew)
(Open Sun Mat)
Swan
Laurie & Aileen
Miller Moore & G
DeVoy Faber Co
Aveling & Lloyd
Neptune's Nymphs
Saginaw, Mich.
BIJOU (ubo)
Koletti
Clyde & Marion
"Enchanted Forest"
Earl & Edwards
Flying DuValls
2d half
Berry & Berry
Holden & Herron
Routan's Songbirds
Ed Gray
6 Abdallahs
Salt Lake
ORPHEUM
(Open Sun Mat)
Miller & Lyles
Josephine Duntie
Hayward Stafford Co
Routan & Sylvester
Natalie & Ferrari
John Higgins
(Others to fill)
EMPRESS (loew)
The Valdes
Stewart & Hall
"Lovers' Party"
Murray Livingston Co
Jones & Johnson
Buch Bros
PANTAGES (m)
(Open Wed Mat)
Lucille Mulhall Co
"Dolly's Dolls"
Paris Green
Reid Sisters
Vanfield

San Diego
SPRECKEL (orph)
1st half
3 Hickey Bros
"Matinee Girls"
Byrd Frost Crowell
Hines & Fox
Chas McGoods Co
(Others to fill)
PANTAGES (m)
"Seminary Girls"
Willard Hutchinson Co
Antrim & Vale
4 Solis Bros
James Brockmann
San Francisco
ORPHEUM
(Open Sun Mat)
O'Brien Havel Co
Joe & Lew Cooper
Gillingwater Co
3 Metzeltis
Ashley & Canfield
Chas Ahearn Co
Ethel & Lacy Baker
Mack & Orb
EMPRESS (loew)
(Open Sun Mat)
Laypo & Benjamin
Eva Prout

Seattle
ORPHEUM
(Open Sun Mat)
Lockett & Waldron
Cistic Golden
Lyell Rogers & Ly
White & Jason
Three Types
Adair & Adair
Moore Littlefield Co
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Geo & Lilly Garden
Bogart & Nelson
Hippodrome 4
Eugene Emmett Co
Stantons
PANTAGES (m)
Minstrel Maids
Isabel Fletcher Co
Hugo Lutgens
Elwood & Snow
Leon & Adeline Sis
St. Louis
ORPHEUM
(Open Sun Mat)
"Red Heads"
Lewis & Russell
John & Mae Burke
Woodman & Living-
ston
Imhoff Conn & Cor
Bertie Ford
Thomas & Hall
(One to fill)

South Chicago
GAIETY (wva)
La Marros
Flo Barr
Holier & Boggs
Marconi Bros
Emmett's Dogs
2d half
Callonette
Archer & Carr
Florence Modena Co
Lew Hawkins
Geo Dalbeane Co
Spokane
ORPHEUM (loew)
(Open Sun Mat)
Ethel & Lacy Baker
Leighton & Robinson
Grace DeWinters
Ryan Richfield Co
Harry Thomson
Cycling McNutta

St. Paul
ORPHEUM
(Open Sun Mat)
Milo Asoria Co
Fred Kornau
Santly & Norton
Jack & Foris
Minnie Allen
Johnny Johnston Co
(Others to fill)
EMPRESS (loew)
Golden & West
Sallie Stambler Co
Holmes & Riley
Cameron DeVitt Co
Wilson Bros
Slayman All Arabs
Schemenetzky, N. Y.
PROCTOR'S
Doranto
Nellie Brewster Co
Smilletta Sisters
Stevens & Stevens
Nick's Skating Girls
Morrisey & Hackett
Burt Gorn Melbourne
Trace Melbourne
(One to fill)
2d half
Fox & Burkhardt
Van & Ward Sisters
Gerard & Gardner
Georgia Campers
(Others to fill)

Seranton, Pa.
POLIS (ubo)
Pereira Sextet
Carlton & Davis
"Making the Movies"
H & E Puck
Willie Hale & Bros
(Others to fill)

Seattle
ORPHEUM
(Open Sun Mat)
Lockett & Waldron
Cistic Golden
Lyell Rogers & Ly
White & Jason
Three Types
Adair & Adair
Moore Littlefield Co
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Geo & Lilly Garden
Bogart & Nelson
Hippodrome 4
Eugene Emmett Co
Stantons
PANTAGES (m)
Minstrel Maids
Isabel Fletcher Co
Hugo Lutgens
Elwood & Snow
Leon & Adeline Sis
St. Louis
ORPHEUM
(Open Sun Mat)
"Red Heads"
Lewis & Russell
John & Mae Burke
Woodman & Living-
ston
Imhoff Conn & Cor
Bertie Ford
Thomas & Hall
(One to fill)

St. Paul
ORPHEUM
(Open Sun Mat)
Milo Asoria Co
Fred Kornau
Santly & Norton
Jack & Foris
Minnie Allen
Johnny Johnston Co
(Others to fill)
EMPRESS (loew)
Golden & West
Sallie Stambler Co
Holmes & Riley
Cameron DeVitt Co
Wilson Bros
Slayman All Arabs
Schemenetzky, N. Y.
PROCTOR'S
Doranto
Nellie Brewster Co
Smilletta Sisters
Stevens & Stevens
Nick's Skating Girls
Morrisey & Hackett
Burt Gorn Melbourne
Trace Melbourne
(One to fill)
2d half
Fox & Burkhardt
Van & Ward Sisters
Gerard & Gardner
Georgia Campers
(Others to fill)

Sherman, N. Y.
PROCTOR'S
Henry Hargraves Co
Mr & Mrs Caferty
Herbert Germaine 3
Kelly & Williams
"Titanic Disaster"
Nash & Evans
2d half
Jillroy & Coriell
Lyrica
Harry Morse Co
S Harvey Co
Morrissey & Hackett
(One to fill)

Shreveport, La.
ORPHEUM
(Open Sun Mat)
Lillian Doone Co
Chick Sales
4 Miles
Maroon Bros
Rice Elmer & Tom
2d half
Sherman Van & Hy
Mile Tchow
Harry Holman Co
Larto & Clarto
Jack Winkler 3
Toledo, O.
KEITH'S (ubo)
Hopkins Sisters
Jarvis & Harrison
Milton Pollock Co
Ray Samuels
Woods & Woods 3
(Others to fill)

Toronto
SHEA'S (ubo)
"Pekin Mystery"
Flanagan & Edwards
Stuart Barnes
Chas Ravenscroft
Ford & Allison
Harry Beresford Co
Isabel Sisters
(One to fill)
YONGE ST (loew)
Parise
Richmond & Mann
Troville
Jim Rosen Co
Lugues & Ryan
Pekines Troupe
(Two to fill)

Troy, N. Y.
PROCTOR'S
Archie & Gertie Falls
"Ward 22"
Rose & Gates
Rita Gould
Van Ward Girls
Warren & Conley
The Two Horses
2d half
Mr & Mrs Cappelen
Stevens & Stevens

Union City, N. J.
ORPHEUM
(Open Sun Mat)
Lander Stevens Co
Bruce Richardson Co
York 3
Prince & Dearle
Togan & Geneva
Stockton, Cal.
YOSEMITE (orph)
(7-8)
(Same bill as at Sacra-mento, this issue)
Syranese, N. Y.
GRAND (ubo)
Heath & Millership
Steiner Trio
Lee & Cranston
"Fixing Furnace"
(Others to fill)
Tacoma
EMPRESS (loew)
Montrose & Sydel
Catts Bros
Wilson & Wilson
Morris & Beasley
Oddsone
Kitty Francis Co
PANTAGES (m)
Musical Juveniles
William Schilling Co
Belle S
Silber & North
Silvers Oakley
Terre Haute, Ind.
VARIETIES (ubo)
1st half
Lillian Doone Co
Chick Sales
4 Miles
Maroon Bros
Rice Elmer & Tom
2d half
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SHOWS NEXT WEEK.

NEW YORK.

"DANCING AROUND" (Al Jolson)—Winter Garden (Oct. 10).
"DADDY LONG-LEGS"—Gaiety (2d week).
"CONSEQUENCES"—Comedy (2d week).
"GRAND OPERA"—Century (1st week).
"HE COMES UP SMILING" (Douglas Fairbanks)—Liberty (4th week).
"INNOCENT"—Eltinge (5th week).
"IT PAYS TO ADVERTISE"—Cohan (5th week).
"MISS DAISY"—Lyric (5th week).
"ON TRIAL"—Candler (8th week).
"PRETTY MISS SMITH" (Fritzi Scheff)—Casino (3d week).
"TIPPING THE WINNER"—Longacre (3d week).
"THE BEAUTIFUL ADVENTURE"—Lyceum (5th week).
"THE GIRL FROM UTAH"—Knickerbocker (6th week).
"THE HEART OF A THIEF"—Hudson (5th week).
"THE HIGH COST OF LOVING"—Republic (7th week).
"THE MIRACLE MAN"—Astor (3d week).
"THE HAWK" (Wm. Faversham)—Shubert (2d week).
"THE LAW OF THE LAND"—48th Street (2d week).
"THE PRODIGAL HUSBAND" (John Drew)—Empire (4th week).
"THE MONEY MAKERS"—Booth (Oct. 5).
"THE THINGS THAT COUNT"—Playhouse (Oct. 5).
"THE THIRD PARTY"—39th Street (10th week).
"THE STORY OF THE ROSARY"—Manhattan (5th week).
"TWIN BEDS"—Fulton (9th week).
"UNDER COVER"—Cort (7th week).
"WARS OF THE WORLD"—Hippodrome (5th week).
"WHAT IS LOVE?"—Maxine Elliott (3d week).

OBITUARY.

Samuel G. Baker, aged 50, died at the Metropolitan Hospital Sept. 21. He was well known in theatricals for 30 years. Bright's disease caused his death.

F. H. Bradstreet died in Chicago Sept. 16. He was a well known manager.

Adolph Hoffmann, father of Richard Hoffmann, of the Western Vaudeville Managers' Association, died Sept. 19 after an illness lasting over 15 years. He is survived by a widow and eight children.

San Francisco, Sept. 30.
Bradford Drady, the 10-year-old son of Robert Drady, attached to the managerial staff of Pantages, was killed by an auto truck Monday.

Hamilton, Ont., Sept. 30.
John (Jack) G. Appleton, manager of the Temple (vaudeville) here, died this morning of inflammation of the lungs. He had been manager of the Temple for five years, and before that was 10 years at the local Savoy.

CABARETS

Rector's, at Broadway and 48th street had a formal opening Monday evening of the new ballroom addition on the second floor, giving the dance place a seating capacity of between 600 and 700.

Bill Halley, the red headed Jersey songster, is going back to Shanley's.

John Bittner has taken personal charge of the Atop The Strand restaurant at 47th street and Broadway, assisted by Peter L. Graham and Wm. C. Allen, both well known restaurant men. Mantilla and Lloyd, Koop and Jardin and Kathryn Andrews feature the entertainment program with Fred Quintell's orchestra supplying the harmony.

Evelyn Nesbit and Jack Clifford opened on the New York Roof Thursday night. William Morris appears to lately make the practice of engaging professional dancers for a month at a time, dating from the first, although the Nesbit-Clifford New York run is indefinite.

Central Casino, just west of McComb's Bridge and owned by the proprietors of Manhattan Casino, is doing a big week end business with dancing and colored talent alternating.

Winfield West and Mildred Chandler have arrived in New York, after passing safely through the war zone. They were dancing at the Cafe de la Abaye, Paris.

Nadine Log Cabin restaurant at 54th street and 8th avenue opened last week with volunteer cabaret performance. The place seats about 300.

The Broadway Rose Garden, at Broadway and 52-53d streets, representing an outlay of \$250,000 in the transformation of the former Metropolitan Rink, is a theatre and ballroom, the theatre (where a feature film is shown) on the Broadway front; the ballroom (with a seating capacity of about 300) on the Seventh avenue side. A rather large dancing space for the size of the room has been given to the latter. It is prettily decorated in an arbor effect, with many artificial roses, and has the twinkling star scheme for the subdued colored lights. Quite an imposing list of professionals take part in the ballroom entertainment. Ann Clover Morgan and "Speed" Gaynor were among the dancers, also Aline Williams and Spalding Hall, with Mone and Roberts doing their fast trot. Marcelle Albus and Duryea Van Benzel are the soloists. There is a Danse De Pierrette Sextet. A Balakika orches-

tra alternates with another on the balcony in furnishing the dance music.

MUSIC.

The Lyric Motion Picture Co., Inc., formed by Henry Waterson and Louis Bernstein, released its first subject last week at the Harlem opera house, the title being "The Fatherland, The Motherland, The Land of My Best Girl," published by Shapiro-Bernstein. The films give glimpses of the authors in various scenes relative to the construction of the song.

The Supreme Court, Judge LaCombe presiding, in the case of the P. J. Howley Co. against Theo. Morse, the former seeking to enjoin Morse from publishing the "Dear Old Girl" number, alleging copyright infringement, sustained the contention of the Morse attorneys and dismissed the complaint.

Henry Waterson and Louis Bernstein have purchased 50 feet of property on 46th street, 200 feet east of Broadway, paying \$150,000 for the parcel. It may be intended as a permanent home for their new picture concern.

Ray Walker has joined the Will Von Tilzer staff of composers.

Phil Bush is now professional manager for the Joe Morris house.

Maurice Goodman, general attorney for the United Booking Office, is referring the case of Chas. K. Harris vs. Waterson, Berlin & Snyder for an accounting of the profits accruing from the sale of "The Girl in Havana."

Joe Stern has secured the publishing rights for the new Eva Tanganyika show, now called "Miss Tobacco," and which is rehearsing. John Ford wrote the lyrics for the English production.

A. F. Frankenstein, composer of "I Love You, California," was married in San Francisco last week to Gertrude M. Scott. F. B. Silverwood, who wrote the lyric to the song, was best man.

Butler, Manny and Bennett, who have been with the Chicago Feist office for some time, have returned to the Waterson, Berlin & Snyder firm again. The boys are all pluggers.

Milton Well, former manager for the Chicago office of F. A. Mills, is now road man for the Broadway Music House, traveling out of Chicago.

Tell Taylor is motoring from Chicago to New York demonstrating his numbers in the Krage stores en route. He is due in New York early next week.

Tom Mayo Geary, professional manager for Harold Rosseter in Chicago, is due in New York this week to adjust the New York office and pick up a stray number or two while here.

Moss Gumble is endeavoring to sell his 1911 Pierce-Arrow auto. Up to date he has worn out three sets of perfectly good tires demonstrating the car for prospective buyers.

Jim Harrington, formerly with Remick and other Chicago music houses, is working on his own hook at present.

Six of the Shapiro-Bernstein music booters, while working at Brooklyn's cafe, became enraptured in an impromptu satiric encounter which, according to reports, did not bring any medals or cups to the professional contenders. They were handed an indefinite suspension when the report reached headquarters.

Milton Aker has been transferred from the Chicago office of Waterson, Berlin & Snyder to the New York headquarters of the same house.

NANCE O'NEIL LEADING.

Pittsburgh, Sept. 30.

Nance O'Neil will be leading woman of the Davis Players at the new Schenley theatre and will only play three matinees a week.

Others in the company will be Arthur Hickman, Jessie Muller, W. E. Morse, Ernest Cossart, Lewis Kimball and William E. Prayer.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, also end its season.

STOCK

THREE CLOSING.

Bayonne, N. J., Sept. 30.

The stock company at the Broadway disbanded Saturday night, the farewell bill being "Damaged Goods." Poor business the cause. The Broadway is going to try a picture policy.

Checotah, Okla., Sept. 30.

The Bessie Deno stock is closing its season here this week.

North Adams, Mass., Sept. 30.

The Bijou stock, management W. W. Blair, is closing permanently Friday night (Oct. 2).

GRAND, READING, FIGHT.

Reading, Sept. 30.

The Grand Stock company closed Saturday night after a fist fight between William Wells, leading man, and Manager Addison, one of the promoters of the enterprise, which got into the police court.

Elks helped Wells out of town. He had 55 cents and a claim of \$250 against the managers. The fight started when Wells, as he says, demanded an accounting of the receipts in settlement of their commonwealth account. Addison offered explanations and Wells threw him out of his dressing room. The actor was arrested on an assault charge, but this was withdrawn in court. Wells furnished this schedule of payments made to him during the week:

Monday night, 50 cents.

Tuesday night, \$2.

Wednesday night, \$3.

Wells averred that these sums were no earthly good to a man who owed a \$15 hotel bill.

The retirement of the Grand leaves the Orpheum players with a clear field, opposed only by a dance hall and a three-a-day policy at the Academy.

PATERSON OPENING.

Paterson, Sept. 30.

The Empire, formerly conducted as a vaudeville house by A. M. Bruggeman, will open with stock Saturday night under the management of James F. Clancy who has secured a lease of the theatre. The house has been entirely renovated and a number of improvements installed. An innovation will be the playing of vaudeville between the acts of the regular bill. The opening attraction will be "Broadway Jones."

The company includes Harry Ingram, Grace Young, Emsey Alton, Arthur Richie, R. North, Elizabeth Hunt, Grace Campbell, Irving Lancaster and J. Barrison. H. C. Ford and Mitchell Cerker will be director and scenic artist, respectively.

FIVE OPENING.

Cleveland, Sept. 30.

The newly organized Metropolitan theatre stock opens Oct. 19, with May Buckley and Jack Halliday as leads. Others in the company will be Aubrey Noyes, stage director; William Corbett, Jessie Pringle and Leonore Phelps.

The Barrow-Howard Players, who have been playing a long season in Lincoln, Neb., have opened their regular winter road season in the Nicholas theatre, Council Bluffs, Ia.

Wright Huntington practically controls the stock field in the Twin Cities, Minneapolis and St. Paul, but in a short time the Bainbridge Players, long at the Shubert, Minneapolis, will reopen there in the new Bainbridge theatre.

It was erroneously reported the Whitney, Glendale, L. I., had closed. A change of players caused it. Manager William Lane having decided to continue indefinitely.

Omaha, Sept. 30.

Eva Lang is coming into Omaha at the head of her own stock company, opening Oct. 12.

Pittsburgh, Sept. 30.

The newly organized Harry Davis stock company opens here Oct. 12. Frances Neilsen, leading woman,

STOCK CHANGING DAILY.

Atlanta, Ga., Sept. 30.

The Kelly stock company, at the Bijou, to prod up interest in its engagement, now in the sixty-eighth week, is playing this week "East Lynne" at daily matinees and "Kit Carson" each night.

OLLY LOGSDON'S STOCK.

Passaic, N. J., Sept. 30.

Olly Logsdon, New York, has leased the Playhouse, the new Theodore Lorch theatre and will install her own stock company there Monday, the opener being "Get Rich Quick Wallingford." W. W. Blair will be house manager.

Two sets of leads have been engaged, one headed by Lorna Elliott and Robert Le Seur and the other by Dolly Lewis and R. M. Middlemass. The stage director will be W. Edw. Wagner, late of the Grand, Reading, Pa. Others engaged are Mary Keogh, Pat Barrett, Alice Gilmore, Perry Hopper, Sam Fried, Forrest Abbott, stage manager.

FRAZEE'S STRONG PLAY.

Harry Frazee has accepted a play by Louis Shipman entitled "The Man Pays." The work is said to be exceptionally "strong" and of a type that will have to be endorsed by a medical society.

It will be produced before the first of the year.

MOVING PICTURES

FILM FLASHES

William Raynor has purchased an automobile.

Bert Ennis, publicity man for the Eclair, has the motoring bug.

John Gray, with the Universal press bureau for some time, is now special feature man with the Mutual.

The New Christy Mathewson baseball film is titled "Love and Baseball."

With a view to giving his picture shows at the New York more careful consideration, William Morris this week engaged F. C. Gunning, an experienced man, formerly with Warner's Features and other concerns, to devote all his time to the house program.

The Famous Players company announces Oct. 15 as the release date of Marguerite Clark's first appearance on the screen in "Wildflower," described as a "drama of lights and shadows." In the supporting company will be seen Harold Lockwood, James Cooley, E. L. Davenport and Jack Pickford.

"The Sign of the Cross," with William Farnum in the principal role, will be released shortly in the Famous Players company program. It has already been seen in England where, according to the Zukor concern's announcement, it has been enthusiastically received.

The Monday morning newspapers featured the adventures of a group of Viatograph players on Sunday in which four silent actors almost became silent forever by drowning at South River, N. J., during the filming of a train wreck. The players were Rosie Duggan, Mary Green, Earle Williams and Charles Edward. "The Juggernaut" was the title of the thriller. A trestle was built over the water and a locomotive and three cars thrown at full speed from the tracks into the water. When the players later came to "register" business of being rescued they succumbed to the shock of freezing water and were brought to safety in a serious condition.

The Cinema Camera Club of America will hold a reception and dance Oct. 10 at Pabst Coliseum, 110th street, near Fifth avenue.

The dramatic editors of the Philadelphia newspapers were guests at a banquet in the Hotel Adelphi there a few days ago of Bosworth, Inc., represented by that concern's Philadelphia representative, Carl H. Pierce.

Vivian Martin, with Lew Fields, in "The High Cost of Loving" will figure as principal in the Peerless Feature Producing Co.'s film version of Owen Davis's "The Whishing Ring." Two other Davis pieces scheduled for release by the Peerless via the World Film Corporation are "Lois," featuring Clara Kimball Young and "A Marked Woman," featuring Barbara Tennant.

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, announced this week the signing of contracts which will make the Colonial M. P. corporation's screen adaptation of Sir Gilbert Parker's novel, "The Seats of the Mighty," a release in the World Film programs. The Colonial production is a 9,000-foot feature said to contain an extraordinary series of thrills. It has been six months in preparation. It is to be a special release, the date to be announced shortly. Lionel Barrymore is featured.

The World Film corporation will open branch offices in Brooklyn and Newark.

W. N. Wilson, the magazine illustrator and poster designer, has been engaged exclusively to draw the special art lithographs used to advertise the World Film corporation's features.

The Paramount released on Thursday a new five-reel feature entitled "The Pursuit of Phantom," in which Hobart Bosworth plays the leading character. He wrote the scenario.

Carlotta De Felice (Mrs. James Keane), leading woman of the United Keanograph M. P. Co., of which her husband is the general manager, was operated on for appendicitis last week.

The Alco Film Corporation has arranged to cover the northwest through offices in San Francisco and Nevada under direction of Sol Lesser. Another connection gives the Alco an outlet through Grombacher & Bailey, with exchanges in Portland, Seattle and Butte.

Announcement has been made of the entrance into the film field of B. A. Rolfe, the noted vaudeville producer who will produce, independently, marketing his features through the Alco Film Corporation. His plan is to make screen versions of successful novels, the first of which will be "Satan Sanderson." Mr. Rolfe signed contracts this week with the Bobbs Merrill Company, publishers, for the photodramatic rights of many of their best sellers.

Alco will release, on Oct. 12, "The Ragged Earl," with Andrew Mack.

Work has begun on the new Laskey feature, "The Rose of the Rancho," which is scheduled for release early in November. Cecil De Mille and 21 players are putting it on in California.

Oscar Apfel and 10 Laskey players are at Mohave, California, making the mining scenes for "The Man from Home." Dustin Farnum leaves for Los Angeles this week to pose for "Cameo Kirby" the third Laskey-Farnum release.

Edward Abeles arrived in New York from Hollywood Monday, bringing the negative of Laskey's "The Making of Bobby Burnett," which was given private exhibition early this week.

The Elsmere theater, Elsmere place, a block south of Tremont avenue, the Bronx, was opened Wednesday evening as a picture house under the management of William Muller. The house manager is I. Irving Cohn. Policy, one 4 to 6-reel feature changed daily and 1 to 3 singles additional; prices, 10-25, evening, and 10 matinees.

The Excelsior film company's formal association with the Alco has been deferred for the time being.

THREE CANDIDATES.

No member can vote by proxy in the election of the Screen Club, Oct. 3. As there are so many of the members out of New York with the numerous picture companies, there will be about 110 active votes. It's going to be some fight when the 110 are distributed upon the three tickets in the field.

King Baggot has declined to run for a third term. Three tickets have sprung up. One is headed by James Kirkwood; another by Joseph Farnham, and the third by William Quirk.

TWO-CENT PICTURE HOUSE.

A new picture theatre, to have a seating capacity of 4,000 and with general admission two cents, is being promoted for the lower East Side, according to report. It is argued that the large capacity will allow a margin of profit at the small admission price, which should attract the poorer foreign element inhabiting that particular locality.

This is the first two-cent picture proposition promoted east of Detroit, where a similar experiment was tried some years ago with indifferent success.

DOMINIES PARADE.

Binghamton, Sept. 30.

Local clergymen who lost their fight in the courts against Sunday movie shows are running a new campaign. Once a week they parade in automobiles, displaying the placard, "Go to Church Somewhere Sunday."

On advice of the corporation counsel the city fathers have decided not to appeal the decision throwing the theatres open.

Ben Moss Booking.

For the present no film manager will be appointed by Moss & Brill to succeed John Hammell, who went to the General Film Co. Ben Moss will handle the picture bookings.

FEATURES FOR 10C. HOUSES.

The 10-cent picture houses over the country are finding their patrons demand feature films for the admission price. "Features" are now accounted as four reels or more. The line on three reels is a close one between "feature" and "daily release," but the two-reel is admittedly classed with the daily service of single reels.

An exhibitor this week said that the daily release service for the 10-cent houses seems a thing of the past, although it was not so long ago the same picture places expected to be obliged to return to the daily service through the demands of the clientele. In the same way it was not so long ago that a five-reeler was thought to be too long, and most of them were. It is quite possible that the experience of the long-reeled feature that was padded has brought out a better grade of film in these longer subjects. Another possible explanation is that the war has stopped the importation of the unpopular foreign film that ruined the chances for the home-made product of the same length as well, while the foreign fever was on.

But the fact seems to remain that the 10-centers are after features and need films of this type to meet the wants of their customers. Just how long this condition will last the exhibitor said he was not prepared to state, but his opinion was that the feature would grow stronger in general demand if the quality were fairly maintained.

SCREEN PRESS CLUB.

A new press club is said to be in the first steps of organization. It will be a fraternal body comprising the scenario writers, authors, picture advertising men and the boys who write the press stuff for the film concerns and the various newspaper men on the different trade papers handling photoplay topics and advertisements.

LAUNCH PERCENTAGE PLAN.

Announcement was made this week of a new scheme to market feature films on a percentage plan by George West, a Syracuse manufacturer of woollens, who has organized the Alliance Film Corporation.

The plan outlined in the preliminary statement involves the delivery of franchises to a selected list of film manufacturers; the licensing of exchanges and the advance exhibition of all releases to exchange men, who are to make their payments on a percentage schedule based on their actual bookings.

The announcement quotes Andrew J. Cobe, vice-president and general manager:

"The Alliance proposition is a co-operative one and eliminates the sale of state rights and makes the manufacturer back up his productions. A rotating committee will be appointed by the exchanges and will pass on the films before they are released.

William H. Wright, of the Excelsior Film Co. is quoted as announcing that "The Path Forbidden" will be his firm's first release under the Alliance plan. No date is given. Another concern apparently associated with the project is the Select Photoplay Producing Co.

BEATS BLUE LAW.

Cleveland, Sept. 30.

East Cleveland has an order forbidding the exhibition of motion pictures Sunday, but views are shown in the churches in connection with religious work, so John K. Bourne, manager of the Vassar photoplay house, Euclid avenue and Vassar street, gave shows Sunday, charging no admission fee, but by passing a collection box following the same plan that is used in churches. The Vassar did a big business Sunday afternoon and evening.

Police Chief James H. Stamberger visited the theatre. He said he could not stop the show. Mayor Minshall told the chief that nothing could be done unless an admission was charged.



IN "THE TYPHOON"

Toko bids Helen go forever in strong scene from a Paramount five-reeler, "The Typhoon."

MOVING PICTURES

FOX TAKES PATHE STUDIO; TO PRODUCE FEATURE FILMS

Lines Up Nation-Wide Organization to Make and Market Moving Pictures; Signs Edmund Breese. Will Sell Regular Service.

That William Fox meant what he said when he announced the formation of his own picture stock company is evident by the activity around the former Pathe studio, which Fox has leased.

Frank Powell and Edgar Lewis, former directors of the Pathe and Reliance companies respectively, are in charge. Mr. Fox's players began "The Walls of Jericho" Thursday.

Mr. Fox completed arrangements Tuesday for Edmund Breese to play the principal role in "The Walls of Jericho." One of the features that has just been completed at the Fox studio, New York City, is "Life's Shop Window."

A third Fox studio will be opened shortly somewhere on Staten Island and J. Gordon Edwards, for a long time with Fox's Academy of Music stock company, will be placed in charge as director. As soon as all the studios are running full blast the Box Office Attractions Co. will begin issuing a regular service. In addition to the big features there will be the regular releases of the Nemo, White Star and Balboa brands.

Winfield Sheehan, general manager of the Box Office Attractions, has just returned from a western trip and announces that the Fox company is now operating exchanges in 14 cities, and has located depots in 13 additional cities. This completes a chain of branches from the Atlantic to the Pacific coasts and to the Gulf on the south.

Arrangements are now being completed for the sale of the Canadian selling rights for the Box Office features.

PAPAL FILMS OCT. 11.

The initial American presentation of the pictures of the late Pope Pius taken a short time prior to his death by James Slevin, will take place Oct. 11 (Sunday) at the Hippodrome, under the auspices of Harry Ravers.

OPERA HOUSE CIRCUIT.

Boston, Sept. 30.

As the regular season of grand opera is improbable for this winter, owing to the war, the Boston opera house this week arranged to play a picture policy similar to that in vogue at Oscar Hammerstein's Lexington, New York.

Two weeks will be consumed in installing machines, curtain and other equipment necessary, the opening probably being held Oct. 12, or a week later.

Manager Bennage, Hammerstein's Lexington, was commissioned this

week by the Boston interests to select the picture program for the Boston opera house at the same time he is getting the Lexington's films.

Arrangements are under way to have the Lexington here, Boston O. H., and the Metropolitan, Philadelphia (controlled by the B. F. Keith interests), play the same picture policy and the same programs, with the United Booking Office Feature Film Co. providing the features.

Mr. Bennage will act in connection with the booking managers of the United.

FEATURING PICTURE STARS.

Jersey City, Sept. 30.

Keith's Bijou Dream is going to try a new scheme in the hope of booming the box-office receipts. Starting this Monday a five-week engagement of picture stars will be offered.

PREACH PEACE BY FILM.

Pittsburgh, Sept. 30.

While most of the picture houses are showing military pictures to get the crowds, the Socialists of Pittsburgh are preaching peace through the movies. Sunday they engaged the Lyceum theatre and 3,000 persons crowded into it to see a four-reel film, "Lay Down Your Arms," from the novel of Baroness Bertha von Suttner. This film was to have been exhibited before the International Peace Conference in Vienna this month.

The executive committee of the county socialists organization is sending the film through the country and declares it will be shown around the world in the party's peace propaganda.

CASINO—LYRIC OPENING.

Next Sunday night (Oct. 4) at the Casino and Lyric theatres, New York, will be given the first of the winter exhibitions of feature films, to be displayed at these theatres each Sabbath over the cold weather by Walter Rosenberg.

The first picture this Sunday at both houses will be Ethel Barrymore in "The Nightingale." The following Sunday Mr. Rosenberg will show for the first time in New York the Evelyn Nesbit special film in five reels, "The Threads of Destiny."

COAST PICTURE NEWS.

By GUY PRICE.

"Wings of Love" is a new photoplay in preparation at one of the Los Angeles studios. Now we may know why love so often flies out the window.

Holbrook Blinn was guest at several motion picture camps in and around Los Angeles last week.

Jack O'Brien is getting to be a highbrow. He is putting on only problem plays. He hopes to be a Belasco.

Fred Mace is said to be back on the Coast this week. Mace has been reported "on his way" so many times that he will have to be here before his friends will believe it.

Barnum and Bailey's circus, tents, horses, people and all, appear in a film, scenes for which were taken in Los Angeles by the Lasky company last week.

Billy Elmer is now with the Western Lasky company.

Ernest Van Pelt recently became a member of the Essanay company.

Albert W. Hale, Kalem director, has leased Nat Goodwin's Santa Monica, Cal., home and will occupy it during the star's absence on tour.

Evelyn Selbie is with the Essanay forces.

Mabel Van Buren has purchased a bungalow home in Hollywood, Cal.

House Peters is looking for a comfortable Los Angeles bungalow (if there is such a thing), and says he wants to locate in Southern California for good.

Cecil De Mille, Wilfrid Buckland, Beale Barriscale and other members of the Lasky (western) company are at San Diego and San Juan Capistrano taking scenes for "The Rose of the Rancho."

Morgan Wallace has resigned as director for the Keystone.

Richard Walton Tully changed his mind about directing his film version of "The Rose of the Rancho," and is working on a new play instead.

Director Hamilton of Albuquerque has signed a three years' contract with the United Producers' Company, Inc., to supply Warner's Features.

D. W. Griffith has found a battleground for his feature in "The Clansman." It is located on a big ranch just outside Los Angeles.

The entire staff of the Keystone has returned to Los Angeles after taking "water stuff" at Santa Catalina Island.

Velma Stech has joined Max Ascher's company. She has been with Kolb and Dill for several seasons.

WORLD FILM WORKING FAST.

Two more picture deals have been consummated by Lewis J. Selznick, vice-president and general manager of the World Film Corporation, whereby his concern will handle the exclusive market distribution of "The Dancer and the King" (five parts) and "Across the Pacific" (six parts) manufactured by the Charles Blaney-Spooner Amusement Co., and "The Seats of the Mighty," the big multiple reeled feature, turned out by the Colonial Film Co.

The World Film Corporation has done some extensive branching out of late making a ten-strike when it recently acquired the bookings for the Shubert and William A. Brady (Inc.) picturized plays.

Trinity Auditorium Opens.

Los Angeles, Sept. 30.

The new Trinity Auditorium, designed to house high-class musical and concert attractions, and said to be the finest institution of its sort west of Chicago, opened Monday night with the feature film "Cabiria."

The place has a capacity of 2,300, with three galleries. L. E. Behmyer is manager.

RELEASED NEXT WEEK (Oct. 5 to Oct. 12, 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 |
| Selig.....S | Lewis Pennants.....L P | Eclair.....Eclr | Tanqueray.....T |
| Edison.....E | Gl. 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. X. G. N. X. X | Gold Seal.....G S | Mutual.....Mut |
| Ambrosie.....Amb | Blache Features.....Bl | Joker.....J | Princess.....Pr |
| | Luna.....Lu | Universal Ike.....U I | Komic.....Ko |
| | | Sterling.....Ster | Beauty.....Be |
| | | | Apollo.....Apo |
| | | | Royal.....R |
| | | | Lion.....Ln |
| | | | Hepworth.....H |

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

OCTOBER 5—MONDAY.

MUTUAL—Daphnia, 2-reel dr. A; Their Up and Downs, com. Key; Our Mutual Girl, No. 38, Rel.

GENERAL F.—The Borrowed Cook, dr. B; Father's Beard, com. E; The Fickleness of Sweddie, com. S-A; The Dancer, 2-reel dr. K; An American Helmsman, dr. (Fourth of "The Beloved Adventure Series"), L; The Moving Picture Cowboy, 2-reel com. S; Fisherman Kate, com. V.

UNIVERSAL—Shadows, 2-reel dr. I; Disillusioned, dr. Vici Myer's Mistake, com. Ster.

OCTOBER 6—TUESDAY.

MUTUAL—The Crinoid, 2-reel dr. T; The Unpleasant Portrait, dr. Maj; Nida, dr. Ee.

GENERAL F.—Gwendolin, 2-reel dr. B; The Wrecked Spectator, 2-reel dr. K1; Greater Love Hath No Man, dr. E; The Verdict, dr. S-A; For the Love of Mike and Hesant Hunt, W. Game, split-reel com. K; Wife's Athletic Mamma and A Hunting Absurdity, split-reel com. L; The Girl of the Resman, dr. S; His Unknown Girl, 2-reel dr. V.

UNIVERSAL—The Trey of Hearts, Series No. 10 (Steel Ribbons), 2-reel dr. G S; Liferites, com. C; Three of a Kind, com. U I.

OCTOBER 7—WEDNESDAY.

MUTUAL—The Boss of the 8th, 2-reel dr. Br; Billy's Rival, dr. A; The Badge of Office, dr. Rel.

GENERAL F.—Seth's Sweetheart, com. E; The Fable of the Family That Did Too Much For Nellie, com. S-A; The Lost Mail Sack, 2-reel dr. K; The Girl of the Lock, 2-reel dr. L; Pathe's Weekly, No. 60, Pthe; The Reparation, dr. S; Kill or Cure, com. V.

UNIVERSAL—The Old Bell Ringer, dr. N; The Baseball Fans of Fannyville, com. J; The Secret Treaty, 2-reel dr. Eclr; Universal's Animated Weekly, U.

OCTOBER 8—THURSDAY.

MUTUAL—The Whiskey Runners, 2-reel dr. Dom, Keystone title not announced; Mutual Weekly, No. 93, M.

GENERAL F.—The Little Drudge, dr. B; When Slippery Slim Met the Champion, com. S-A; In Old Virginia, 2-reel dr. L; The New Apprentice and Kissing Germ, split-reel com. Col; Hearst-Selig News Pictorial, No. 61, S; The Loan Shark King, dr. V.

UNIVERSAL—Rural Adventures, dr. I; A Law Unto Herself, 2-reel dr. Rx; Hypnotic Power, com. Ster.

OCTOBER 9—FRIDAY.

MUTUAL—The Sheriff of Muscatine, 2-reel dr. K B; The One Who Cared, dr. Pr; The Benevolence of Conductor 784, com. T.

GENERAL F.—They Were College Boys and The Man Hunters, 2-reel com. B; The Long Way, 3-reel dr. E; The Real Agatha, 2-reel dr. S-A; The Tattered Duke, com. K; The Green-Eyed Monster, dr. L; Jimmie the Porter and Doc Yak's Bottle, split-reel com. S; Josie's Legacy, com. V.

UNIVERSAL—He Never Said A Word, com. N; The Mayor's Manicure, com. P; The Man Who Was Never Kissed, 2-reel com, Vic.

OCTOBER 10—SATURDAY.

MUTUAL—The Tardy Cannon Ball, 2-reel dr. Rel; Keystone title not announced; The Pet of the Petticoats, com. R.

GENERAL F.—His Mother's Home, dr. B; A Fragment of Ash, dr. E; Broncho Billy and the Greaser, dr. S-A; Fate's Midnight Hour, dr. K; When the Ham Turned, com. L; Her Victory Eternal, dr. S; The Rose and the Thorn, 2-reel dr. V.

UNIVERSAL—Cruel, Cruel World, com. J; The Phantom Light, 2-reel dr. B 101.

THE WAR OF WARS.

The Ramo film company was the first to bring out a war picture after hostilities began on the other side, and it looks now as if they were getting the money with their "War of Wars," a six-reeler supposedly taken on the other side during the early encounters between the French and Germans. The picture has a story more interesting than the nature of it starts with the Germans in the vicinity of a small French village after war has been declared. The inhabitants of the town do not seem worried, but keep up their toll in the fields in the usual way. The two principal male characters are a young German and a young Frenchman, both belonging to the armies of their countries. The Germans advance upon the town and capture it while the young French officer is in his home saying good-bye to his sisters. The few French peasants put up a good battle, but are unable to hold back the Teutons. The French officer manages to get away without being captured. The German officers then take the town and the commanders take the chateau where the young Frenchman and his two sisters live. The young German officer is in a very destructive mood and goes around the house shooting everything in sight. The elder of the sisters sees him and reprimands him before she can be taken into the chateau. The French officer joins his regiment and hears of the capture of a German spy, so he decides to dress in the man's uniform, impersonate him, and get the news for his country. He takes the message and starts for his own town. There, with the aid of some of the townfolk, he is able to gain much information. He arranges to have his sister come to the cabaret, as he deems it impossible to go to their home, as the soldiers are all there. He arrives before his sister and goes upstairs to rest and wait. She comes and thinks that her brother has been caught and sends the inn-keeper's wife to her home to tell the news. Some of the German officers are in the place, including the officer who had sworn revenge. When all the others leave he remains and is bound to have the woman. The Frenchman leaves the place and, unknowingly, his sister to the fate of the German. Just as the German officer is going to take the girl off, he realizes what a terrible thing he is doing and decides to behave. He goes out of the place and the proprietor, who had been in the cellar, seeing that he has the girl in his power decides to keep her there. The officer, looking back through the window, sees this, returns, and kills the other man. The wife learns of his death when the other woman returns and she decides to go and kill her husband's murderer, the other telling her that her husband was trying to protect her. Just when the killing is to be done the Frenchman's sister tells the inn-keeper's wife to let her do the killing. In the meantime the German was to be court martialed for the murder, as he did not want to be killed. The sister, coming into the parlor, sees the German and stabs him in the back, but not deep enough to kill. The Frenchman returns and hears of the affair of his sister and is greatly enraged. He claims her a spy and induces the French officers to condemn her to die. The Germans have left the village and are on their way. The shooting of the sister is just about to happen when the Germans come back and the French soldiers hurry to offset the attack. The French girl loves the German officer, much to the dismay of the brother. The last reel shows a battle with the Germans blowing up a bridge and the two brothers seeking a last real battle and does not close the picture very well, failing to show what becomes of the characters, and who wins the battle. The picture is rather interesting and makes a good war film. The war thing is fairly well worked out, a bunch of supers being used that show some ability as soldiers. The two pieces of cannon are pulled around a bit too much, but the idea of using old muzzle loaders in this war is rather queer. The photography, when natural views are given is high class, but the interiors are rather cheap. For the first war picture pertaining to the present conflict, "War of Wars" is not so bad.

THE LURE OF THE YUKON.

"The Lure of the Yukon" shows the splendid scenic possibilities of Alaska as a field for pictures. This three-reel picture which is being handled by the Picture Playhouse Film Co. was made in that territory. The picture tells of the adventures of two brothers seeking a fortune in the old fields of the Yukon. They are seen at work on their claim. They strike it rich and return to the states. At Dawson City one of the brothers gets into the clutches of a dance hall proprietor's daughter, who has been told that he has a lot of gold. The girl really falls in love with the miner and her father learns of their plot to elope. As the pair leave the hall together the father and his handy man follow. They overhear the plans and the father decides to kill the miner and get his gold. A light in the window is to be the girl's signal and two whistles her lover's. The father and his confederate come, seize the girl and lock her up. The two other men put the light in the window and soon after the whistle is sounded. The girl hears this and knows that her lover is to be trapped. She looks through the latch hole in the door and seeing the lamp she takes a gun and shatters it. The men in the adjoining room rush in, the struggle is heard by the miner outside and he comes to the rescue. The two brothers then start to the states again. One breaks his ankle. This causes a delay and the pursuing pair come up. The brothers are bound and left to freeze to death. The girl follows the brothers. She finds them there, and she makes for the headquarters of the Yukon police. They arrive there safely and the police set out to get the two men. Their death in battle ends the film.

THE VENDETTA.

Of all the gruesome, ghastly and ghostly features, this George Kleine pictorialized version of Marie Corelli's morbid story, "The Vendetta," stands out pre-eminently. Why the National Board of Censors ever passed it is a problem. In this film death does its mightiest and talks in its own language. The picture as though pulling one of his many little life-ending stunts was easier than falling off a log. A man, apparently happily married, has the sweetest little girl imaginable. Just when a handsome friend saunters in to look with adorable eyes upon the fascinating wife of the proud papa the married man hears a cry of distress. There's a dreaded plague afoot nearby. The man he helps gives Fabio Romano the disease. To all appearances Fabio dies and his coffin placed within a huge stone sepulchre by the Brothers of Mercy, black-robed and blackhooded men who help in giving the film a creepy atmosphere. Romano was not dead. He breaks open the coffin lid and in seeking an outlet from his tomb discovers a chest of jewels, etc. Under disguise he goes home and finds that his wife and his supposed friend are stealing the turtle doves' stuff. He watches them spoon and croon, and forthwith swears vengeance. Later the child becomes a serious ill, the mother refusing to go near it, fearing contagion. The girl recognizes her father just as she dies. Again the father becomes more determined to wreak vengeance upon the woman. He bestows lavish gifts upon Tina and the first thing one knows the artist friend becomes a second hand consideration. Under an assumed name, he becomes engaged to his own wife. In another scene the friend insults Fabio and a duel follows, in which the friend is killed. The finale brings about the wedding and the big dance. Fabio entices his wife to the vault where he had been entombed. Here he shows her the chest and discloses his identity. Then he tells her that he is going to leave her behind. She loses her mind and, like the ghosts of Hamlet, former visions of her kin pass before her as she goes mad. An earthquake sends stone and debris over her but the man isn't touched. For those who glory in the morbid, regard funerals as picturesque, and revel in all things pertaining to the uncanny and unreal, "The Vendetta" will furnish a square meal. But it's torture to those who don't.

THE DEVIL'S FIDDLER.

"The Devil's Fiddler," a three-reel Apex, presents an interesting little dramatic incident that will serve to fill in on an ordinary program. The principals work heroically to put over the story and succeed fairly well in their task. The film shows a number of nice exterior scenes, including a beautiful Swiss chalet, the studio of the artist Anatol. He has as his model Juana, a dancing girl. A gypsy caravan camps within a short distance of the studio. Its leader is the principal character and his music charms and bewitches the little model until she decides to decamp with him. The artist, however, is not so easily won and all the rage. Scarcemore the gypsy, still retains his mastery over her by sheer force of brutality, but she seems to love him because he beats her, and he is flinging her earnings over the gaming table. He becomes broke and as a last wager the little dancer is the stake. Scarcemore loses. Anatol, a friend, has watched the dancer perform at the club and have followed her to her rooms, where the artist tries to persuade her to return to him. In the midst of this the gypsy returns and flings himself at the artist's throat. He is, however, worsted in the combat and Anatol departs with Juana. The gypsy follows and wishes to begin on again tries to practice his fascination. He makes his way to a window outside the studio and plays "The Dance of Death." Wilder and wilder the music, until the little dancer, again enthralled, rises and begins dancing. At the conclusion she falls dead at the feet of the artist, who is left alone. The effect of the picture is lost unless the house showing the film has a violinist in the orchestra who is capable of interpreting the wild and abandoned playing of the typical gypsy violinist, for on him depends much of the story.

BALAOO OR THE DEMON APE.

Fiction has been full of half-man and half-ape characters for some time and so it was up to a foreign picture manufacturer to put in picture form one of these stories. Balao is a huge ape-man with half the cleverness of a man and the ferocity of a beast. He is looked after by a man very kind to him and tries to make things as easy for the poor thing as can be done in a civilized country. The ape-man is a general nuisance around the community, causing much bad feeling with his tricks. He is reprimanded several times and finally runs away to Switzerland, his home being in France. In the new country he keeps up his mischief. His chief pleasure is to swing down upon some unsuspecting persons and carry them away in the trees. In the film story there is a man who wants to kidnap the daughter of Balao. His friend and daughter seek the ape and the other man keeps close watch over the girl. The kidnapper has a fight in a hotel with a traveling salesman and gets the ape-man to kill his enemy when he is sleeping. The ape does this by holding onto a gas pipe on the ceiling and waiting until he reaches the head of his victim and then with his long arms he strangles him. The authorities see the hairy footprints on the ceiling and decide that the ape was the murderer. The ape while trying to shield the daughter of his benefactor is shot by the kidnapper, but not killed. He gets the girl away and takes her to his father, the ape who is a character of the film. The ape was satisfactorily filled by a wonderful climber, which, together with a well made up face, gave everything that the picture had. The rest was commonplace.

QUEEN MARGARET.

"Queen Margaret," is a seven-reel Eclectic, shown for the first time in this country at Hammerstein's Lexington this week. The photoplay drammatization is based on the novel entitled "Marguerite De Valois," by Alexandre Dumas. The feature is a wonderful exposition of the natural color process which the Eclectic is employing. The court costumes of the 16th Century lend themselves particularly well to coloring and the result is highly gratifying. The story of the photoplay deals with the many intrigues of the Court of Charles IX of France and with the massacre of the Huguenots who were the subjects of Henry of Navarre. The scenes are laid in France and the principal characters taken by capable artists recruited from the principal theatres of Paris. The photography throughout is particularly good. The story, however, is not told in a manner that makes it clear to those who have not read the Dumas story. It is barely possible titles could remedy this fault. There are a number of letters and written commands issued in the course of the action of the photoplay and these are not flashed long enough to give the audience time to read them. The story in itself has a particular value and we recommend it as a feature picture, but it will be of an entertainment. The ending is particularly bad, because of its grossness and at the end the audience is left to wonder what has become to Henry of Navarre, in whom the tale has created the principal interest. Those who have read the Dumas works know there is another novel, under the title of "Henry of Navarre," which relates his history in full, but this fact does not enhance the value of the present feature. It would be different if all of the works of Dumas were to be shown in a series, then the public could follow the various adventures of the great French author's heroes.

REDEMPTION.

"Redemption" is a two-reeler, crammed full of story, with quite some action. Its principal bid for notice is a double seduction and a double murder, one caused by the other in each instance, although the man who committed the first murder and received 15 years in prison for doing it, learned his lesson, for the same fellow, when committing the second murder, did it on a lonely highway, and after he had looked at the body he would murder the girl himself. Otherwise there is nothing unusual in the story turned out by the Imp and directed by Herbert Brenon. It tells the old tale of a country girl falling for a city chap and going back to her first love, the hunkin, after her city-bred husband had turned her about with the "chill." The girl, who is called "the girl," is the bit of the film. She cried so naturally at the proper time one could imagine the director made horrible faces at her, to obtain the realism. The little mite received applause all by herself. After her mother died and her father had been killed by the country lover, she went to jail for the first time. She met a city chap, too, and he took advantage of her trusting love just as the countryman returned from Sing Sing. Pretty tough taking chances in that neighborhood, for the countryman got the other fellow before he had time to get back to the city to tell the boys about the thing. The boy has done in this film, made a two-reeler out of what many another would have made four. The photography and locations are very good, the camera man getting the characters at close range for full faces. That's a good film trick lending weight, when the faces may be looked at without flinching. The leading woman in "Redemption" takes three roles, and does them all well. Time.

QUEEN OF THE SKULL CLAN.

Old Sleuth would have to sit up a few nights to think up harder tricks than some of those foreign film people have concocted in "The Queen of the Skull Clan." All of the artifices employed by the oldest detectives of our mythological remembrance are put to shame. Secret panels, mysterious caverns, wild recesses, dark caves, wall ladders and a score of things one reads about. There's a Duke Don de Brion with whom the Queen is in love and a young woman, named Helen, who has a time with the villains of the Queen's Apaches. A member of the band named Paul recognizes her as a kin and effects a thrilling rescue. Also an old hag who uses a trap door leading to a creepy, mysterious house, but did some wrong underground passageway connections. The Queen plans all sorts of diabolical revenge. She has Helen forcibly kidnapped and a little later we see poor Helen in part of her attire gone. Her hair is down her back and she's very much disheveled. Here the plot thickens when Paul sees her up and starts in to enjoy a carousing her. There are several fights and the final comes with the police shooting the Queen and her side partner just as they are about to retake the girl after Paul had put most of Queenie's bunch down and out. Paul is fatally wounded. Before Queenie gives up the last breath she tells the Count or Duke she was sorry, but did all her house and the final for a story of this kind there should be more captions that would enlighten one as to what is about to happen or is going on. The four-reeler bears the label of the Strand Film Co., and is every foot of the celluloid way a foreign film. For the 14th street or avenue boys, this film is going to give some of them heart trouble. It is the kind of melodrama they eat up. In the better class of houses some of the spots will cause laughter. Mark.

THE NIGHTINGALE.

Isola Franti, "the Nightingale." Ethel Barrymore
Tony Franti, her father...Wm. Courtleigh, Jr.
Andrea Franti, her brother...Frank Andrews
Charles Marden, young banker, Conway Tearle
Nathan Marden, his father...Chas. Stevenson
"Red" Quinn, gang leader...Irving Brooks
David Mantz, musical educator...Mario Majeroni
Jean De Reani, vocal instructor...Philip Hahn
Mrs. Belmont, society leader...Lida Darling
Nathan Marden II, the "New Nightingale," Bobby Stewart
Prefect of Police...Henri O'Brien
Detective...John O'Brien
Frank, a gangster...Frank Dudley
Gazzi Catassi, impresario...M. Monet
Maid...Caroline French
Nola, cabaret agent...Mrs. Cooper
Maddoni, cabaret entertainer...Claude Cooper
Police Sergeant...Ed West
Ethel Barrymore has made her debut as a photoplay star and as such will undoubtedly shine long and brightly. The medium of her debut is "The Nightingale," a five-reel, All Star, adapted by Augustus Thomas from his play of the same title, in which Miss Barrymore played the title role. Her previous theatrical years ago. As a stage artist Miss Barrymore has an enviable reputation, but should she ever determine to adopt the picture screen as the exclusive means of exposition of her histrionic abilities her fame will be even greater than the triumphs that she has achieved before the footlights. Her previous stage personality asserts itself even in pictures and in "The Nightingale" she will grip audiences and hold them from the first flash until the last foot of film is shown. The All Star Co. has surrounded her with a wonderful supporting company and Mr. Thomas has given the photoplay a remarkable production and detail. The company in the picture could easily present "The Nightingale" at a Broadway theatre as a revival and achieve distinction. True, Miss Barrymore is of more matronly proportions than when last seen, but this detracts naught. The story unfolded in "The Nightingale" is a wonderful love interest, thrills and a touch of underworld conditions that is calculated to hold the attention of the average picture audience. There are many stirring scenes and the fact of a really interesting story well acted by a capable company, coupled with Miss Barrymore's name, should make "The Nightingale" a very big production. As an exhibitor, it is a feature that will be productive of word-of-mouth advertising and therefore might be run at least two days in any house.

A CHANGE OF HEART.

In the employ of the Pathe Freres Company have been two brothers, prominent in directing and acting of Pathe photoplays for a long time. They are Theodore and Leopold Wharton, now producing a brand of pictures which the Eclectic is handling. The first releases show that the Whartons are going to be contented from now on with the photoplay producers. One of the 2,000 feet films was turned loose this week and the picture made a favorable impression upon its first showing. "A Change of Heart" tells a story that is as old as the hills but at the same time will appeal to the old and young alike on "mother's knee." The picture is well connected and has an unusual ending. The story has a sort of "Get Rich Quick Wallingford" atmosphere, with four men forming a grafting combination in which they defraud an old woman out of \$5,000 with one of the swindlers having a change of heart and returning the money to the old lady, following a fatal battle the good-hearted man is killed. The picture has a fine play for sympathy and all that with a tug at the heartstrings when the bogus investment dealer has a vision of his own old mother when he was "her boy." The picture shows how a get-rich scheme can be developed and how unsuspecting victims are fleeced out of their savings. The interior work is well acted, but the studio effect on sets is so much. The fight had possibilities and could have been worked up more dramatically without making it too easy for one man to dispose of three attacking him at the same time. One of the best parts of the picture comes at the close. The man with the change of heart returns the money and the woman realizing his efforts to be honest with her, slips a bill into his outside vest pocket. He goes to the station and, searching his pocket, can only find a solitary penny. Then he discovers the bill. 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NEW ACTS NEXT WEEK

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

Capt. Louis Sorcho's Deep Sea Divers,
Hammerstein's.

"The Girl from Atlantic City," Ham-
merstein's.

George L. Moreland, Hammerstein's.
Manhattan Trio, Hammerstein's.

Gene Hodgkins and Irene Hammond,
Hammerstein's.

Joe Kennedy, Hammerstein's.

Mr. and Mrs. Carter De Haven,
Colonial.

Lucy Gillette, Colonial.

Edna Aug, Alhambra.

Weston and Leon, Orpheum.

Moore and Yates, Orpheum.

"The Lonesome Lassies," Prospect.

Hawthorne and Inglis, Prospect.

Arthur Barrett, Prospect.

Haviland and Thornton, Bushwick.

Jack Mannion and Val Harris, Bush-
wick.

Fred and Adele Astaire, Bushwick.

Alice Lloyd (New Act), Palace.

Bert Leslie and Co. (3).

"Hogan in London" (Comedy).

17 Mins.; Five (Parlor).

Hammerstein's.

Another of the "Hogan" series Bert Leslie has made popular in vaudeville. His fame and that of the "Hogan" sketches has come through the slang Mr. Leslie uses, new slang each time with many twists, some of it very bright and nearly all good for a laugh. In this latest number, written by Frank J. McGettigan and Mr. Leslie, the talk is the best "Hogan" has had in the slangy style. Little of it is forced, nearly all has good points and several lines brought real screams. The scene is set in a London home where Leslie goes as a painter from New York to receive \$10,000, his share of a fortune left by an uncle. A company of three, two men and a woman, does nicely, the cabman (Legai Robinson) especially well taking care of the character, in action and make-up. The support as usual act only as feeders to Mr. Leslie. The finish could stand a little strengthening, but the act is there easily. A line on the Hammerstein program, referring to Mr. Leslie, says: "A Copy of None—Copied by Many." That is true.

Stime.

Gobert Belling Co.

Animals.

16 Mins.; Full Stage.

Palace.

A foreign animal turn, pretentiously staged and with a comedy foundation that will distinguish it from the average, but in its present state it is far too slow for American vaudeville. Belling and an assistant work in comedy clothes, the latter executing some fine falls. A burlesque bull fight, featured, brings the desired laughs, also a mule with the usual bucking routine, but on the whole the act lacks enough solid comedy strength. An unnecessary encore took a few minutes and lacked a punch. For this country Mr. Belling will have to accumulate more speed.

Wynn.

Robert Edeson and Co. (4).

"Apartment 309" (Dramatic).

18 Mins.; Full Stage.

Palace.

A rather commonplace story molded into a semi-strong, but exceptionally well staged bit of drama, is "Apartment 309," in which Robert Edeson is being featured. The scene shows the handsomely appointed apartment of Nora Truman (Jane Haven) sister of Nat Truman (Mr. Edeson) a young newspaper man. It's midnight and Nat, out on an assignment, drops in unexpectedly. He is scheduled to interview Amos Broadback, a local political pillar. Nora exhibits considerable nervousness over Nat's presence and finally induces him to leave, just as Broadback is about to enter. In a few minutes Nat realizes the circumstances, both Broadback and the girl admitting their relations. He has ruined the sister who is understood to be but 18 (but who looks much older from the front). Nat decides to kill him, and do so after some plain talk, the shooting being done in an adjoining room. Broadback's brother (Edward Wonn), who had been previously summoned by phone, arrives and is calmly told by Nat of the murder and as calmly arranges for the removal of the body. He in turn calls the family physician and they have the lighting system temporarily disconnected while the corpse is carried out. This allows for a weirdly dramatic situation and gives the turn a unique finish. Meanwhile the brother has advised Nat that the affair will be dropped to avoid any unpleasant notoriety, although this seems to peeve Nat, who evidenced a desire for arrest or revenge somewhere. The sketch carries a capable cast, but Edeson has little opportunity to display his acting ability, since the punch is but a tap in this instance and the climax as aforesaid but semi-strong. There are several interesting situations, but no really big moments, the piece reaching its dramatic pinnacle when the brother, in discussing the affair with Nat, suggests the murdered man could have paid, to which Nat replies "He has paid." Without a star "Apartment 309" would hardly carry but being equipped with one, it just about reaches

Wynn.

Ethel McDonough.

Songs.

17 Mins.; One.

Royal.

On in an early spot at the Royal Tuesday evening, and suffering from a dual handicap in the matter of an inferior song routine and a frightful orchestra, Miss McDonough had rather a hard time of it. Miss McDonough is far too wise in the tactics of the theatre to continue with her present repertory of songs. Using "Rose and Tulip" for her opening number, she got away to a poor start and was unable to retrieve until her closing number. "Hats Off to You, Mr. Wilson," while a heavy applause number, only got the merest ripple. The "rag" she is using to close with is by far the best song in her act, as far as she personally is concerned. As a single turn Miss McDonough could easily stand for two songs of syncopated measure and achieve a great deal more than she does.

Kar-Mi.

Illusions.

15 Mins.; Full Stage (Special Set).

Hammerstein's.

Extravagantly billed on the program, which called Kar-Mi a prince of India, this magician, with two assistants, was placed to close the Hammerstein program Monday night. The stage setting that seemed to say that several things would be attempted, besides the dressing of the people concerned in robes suggesting East Indians, held the house at a rather late hour, until the turn finished. Kar-Mi is very dark-skinned, much more so than his woman-assistant, who is the person mostly used for the disappearances, although the other man is employed at one time for a substitution. The main illusion is at the finale. It is made somewhat lengthy by a slow manner of working, also the continued chatter Kar-Mi uses, and his work of borrowing a couple of watches from the audience. Cut down and worked faster, this would be an excellent illusion. It contains the substitution as well. The early portion has a sword swallowing feat by Kar-Mi, who swallows a bayonet affixed to an even line with his mouth. Later he loads the gun, and swallowing a portion of the steel barrel that has been detached, fires it at his male assistant's head, apparently knocking off a card placed there, with the shot. A few tricks of legerdemain are mixed in. Kar-Mi secures some comedy from his talk, that carries an accent of some sort, perhaps India although sounding Dutch (not German). It's an odd sort of act for present-day vaudeville, made odd mostly through the sword swallowing that is not performed here in the customary museum style. The turn ought to get attention on the small big time, and might take care of a spot on the big time.

Stime.

Howland and Leach.

Society Dances.

7 Mins.; Full Stage.

American Roof.

"Opportunity" is the wonder-worker of the show business. Howland and Leach are an example. Of the many "society dancers" who have gained quick fame and fortune in the dance craze, this couple missed. When they were at Shanley's before going to Europe, they were among the very best society dancers, and they are yet; but they didn't land. Just why, no one could tell. It was opportunity for the others, and the goddess passed up this couple. Maybe it was because they first danced in a restaurant-cabaret that did not have a ballroom floor. But the fact remains. Mr. Howland is of the Vernon Castle type, tall and graceful. Miss Leach is a pretty girl, bright looking, always smiling (not machine made) and dances well, besides doing some acrobatics. Howland and Leach also created a dance that has been copied, and they possess enough class to drive the pretenders on the small time back to where they came from, if this team continues over the circuits. Howland and Leach have everything the others have, excepting the reputation and money. Why?

Stime.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"The Heart of a Thief," Hudson (Oct. 5).

"Dancing Around" (Al Jolson), Winter Garden (Oct. 5).

"The Money Makers," Booth (Oct. 5).

"The Things That Count" (revival), Playhouse (Oct. 5).

Mr. and Mrs. Gen. Tom Thumb.

"The Enchanted Statue."

9 Mins.; Full Stage (Special Set).

Hammerstein's.

The little set these miniature people use, together with their small voices, make the "sketch" they are trying to present look like a marionette show. Loney Haskell, in announcing them through the program omitting the "Tom Thumb" portion in the description, said Mrs. Gen. Tom Thumb is 73 years of age. The midgets are recalled by name and fame as freak attractions, having exhibited in side shows and museums for years, if not all of the present troupe, some of them. They are not to be seriously considered as actors, and what they did doesn't matter—it is the sight of these very little people who are so well known by reputation. But for vaudeville that means little now, as midgets are employed who are real entertainers, something the Thumbs probably have never aspired to. The setting is antique as well. The act showed "No. 8." It just drew curiosity, satisfied at first sight. The program billed the people as Count, Countess and Baron Magri, quite some nobility in the reading.

Stime.

Jewell's Manikins.

Spectacular Puppet Act.

15 Mins.; Full Stage (Special Scenery).

Willard, Chicago.

This act has been almost entirely made over as to scenery and general routine. The stage upon the stage has handsome new plush curtains, and the background is brilliantly decorated with spangles. The act opens with puppets entering the boxes for the entertainment. Later there is a lively modern society dance, in which a tiny man and a woman burlesque dances in a ludicrous style. Later follow "Mut and Jeff," "Texas Nell," a riding act, and after that the "Baseball Rag," a neat and entirely new feature in the manikin line. The act has abundant humor and is worked with precision. It is a capital offering for a house where children attend, and it also makes a strong appeal to the older ones.

Rose and Gates,
Sketch.

14 Mins.; Two (Interior).

Columbia (Sept. 27).

This team is presenting a "Potash and Perlmutter" sketch. At the opening two partners in the cloak and suit business are shown and the act is patterned after the many spats which the Montague Glass creations have had. The talk is draggy in spots and the men are not yet at ease in their roles. The younger of the two is too prone to screech at the top of his lungs, detracting from the general effect. When the act is whipped into shape it will do for small time.

Gus Edward's "Song Revue."
Musical Comedy.
50 Mins.; Full Stage.
Palace.

With four principals, including himself, and an abundant chorus of boys and girls, Gus Edwards has assembled an entirely new routine of popular numbers for his latest revue edition, each carrying a separate share of equipment including costumes and scenery. The whole affair is quite elaborate, for vaudeville at least, running strictly to song without dialog, with an occasional specialty to break the schedule. Every number has been given an individual production, with each gathering its full share of results. The affair opens with a southern setting, the boys and girls dressed in appropriate garments, the melody carrying "The Song Farm" title, after which Edwards waxes "You Gotta Stop Pickin' On My Little Pickaninny," followed by "Bohemian Rag," by Edwards, with a dance encore in which he is seconded by Lillyan Tashman. The number is catchy, but the dance, although helped by the girl's striking appearance, runs a far second to anything else in the repertoire. Sallie Seeley's specialty comes next, in "one." Miss Seeley has a double voice with the low register sounding natural the other resembling a well handled falsetto. She is one of the revue's big features and landed a personal hit. "Shadowland," with Edwards leading is a good production number on the spook order, with comic views projected from the picture machine for added effect. George Jessel's specialty followed, with impersonations of Bert Williams, Ruth Royce, Eddie Foy and Raymond Hitchcock. The Foy bit was well handled, but the others, aside from the resemblance in dressing, carried little value. Jessel has apparently a fund of undeveloped talent and is still young enough to come under the Gerry ruling. He should be instructed to cover up his self-consciousness, now a bit too conspicuous in his work, but still pardonable when his age is considered. "Just Around the Corner from Broadway," a dandy ballad with a corking lyric and melody, was given before a drop of Times Square, and landed the singing honors of the piece. Edwards led it with the troupe handling the encores. "I Love You California," "Panama" and the finale came next in order with a Panama Exposition set. A cute little miss programed merely as "Cutie Cuddles," was conspicuous in the cast, her age probably prohibiting her specialty. The revue held down the closing end of the Palace bill and with little competition, was easily the feature of the program. Edwards has given every detail especial attention and may be credited with one of vaudeville's biggest productions. Where a house can stand the financial pressure, it should make a great attraction, for it can hardly fail anywhere.

Wynn.

Boyd and St. Clair.
Comedy Skit.
11 Mins.; Full (Special Drop).
Proctor's 58th.

Boyd and St. Clair are a man and a woman with a comedy skit patterned after some of the teams on big time. The woman hasn't any voice to speak of, and the act just about passes.

"The Pipes of Pan" (6).
Dancing Fantasy (Special Set).
16 Mins.; Full Stage.
Proctor's, Mt. Vernon, N. Y.

Menlo Moore has brought east one of his new acts, showing it this week at Proctor's in Mount Vernon. The number has six people, two men and four girls, with a beautiful woodland scene. The turn is dancing throughout, entirely in pantomime. There is something of a story told by the dancing of the principals, but it is not distinct enough to easily grasp. However the dancing is what is meant to count, and it surely does, if Mount Vernon's verdict is a criterion. The dance story has to do with three characters. The first scene is in a special setting, in "three." The remainder of the dancing is in full stage. Pan, the fellow with the pipes, makes his appearance and nimbly prances around the stage. The sweetheart of the other fellow appears with a group of girls, and young Mr. Pan tries to steal her. He succeeds. As he is carrying her off, an arrow from her lover's bow goes through his heart, and that ends the piping. Some more dancing, and for the big finale after the killing, a storm arises and a bolt of lightning strikes a tree near the dancers. They fall prostrate upon the ground and that is the end. The dancing sketch is fine from an equipment standpoint and no fault can be found with principals. The girl having the most dancing to do, gracefully handles herself, as if she had had considerable ballet experience. The act is classy in looks and work.

Howard and Fields and Their Dining Car Minstrels (3).
23 Mins.; Three (Special Set).
American Roof.

Five people in the act, the two comedians in blackface. Of the other three members, one is a man, who is the interlocutor, and two women, in white face (names unmentioned on the program). The scene is a dining car. As the act opens and closes, a panoramic effect is worked and may be seen through the car windows, indicating passing landscape. The two blackface men explain as their reason for being there that they are stranded minstrels, working their way back to St. Louis as waiters. The remainder of the group are described as a part of a touring minstrel show. The interlocutor is the manager, and he needs two end men. Then they get down to business, which is singing, dancing and telling jokes. The latter are not bad at all; the comedy by the two men is neither forced nor overdone; the singing seemed to be very well liked, particularly that by the trio of men (when the audience howled for more); the women get into the action with one solo and one duet, and the act passed along to a very good reception Tuesday night on the Roof. It could be speeded up; 23 minutes means a long time; but there's no question that the Roof audience liked this turn. It was down second from closing. Some electrical effects are used for lighting purposes, and the main scheme of presentation removes it from the stereotyped semi-circle.

Sime.

Daisy Leon.
Songs.
15 Mins.; Full Stage.
Bushwick.

Daisy Leon is a single. She was "No. 2" on a big bill. Daisy's specialty is songs and changing costumes. After the first number she goes to full stage where (behind a screen with a lamp in the rear) she makes several quick changes to represent different countries. The last number is a hodge podge of operatic pieces with others not so classical, which she renders in a pleasing voice. All right for the big small time with a chance at the real big time once in a while.

Coy De Trickey.
Songs.
10 Mins.; One.
American Roof.

Coy De Trickey sings popular songs in blackface. The blackface is all right and so is Coy, but the songs are not popular enough—at least those she now employs. The second, a ballad, could be cast forth; it doesn't belong to a girl who bills herself as a "blackface comedienne." Miss De Trickey is more of a "coon shouter," and since the cake walk is coming back among the rag dances, why should not Coy let herself out as a shouter, becoming the sole survivor among many of this type in the past? Miss De Trickey could improve upon her dressing scheme, and it is just as likely, too, that if she would "coon-shout" in white face the girl would do quite as well, if not better, although she is good looking under the cork, which is made too dark at present. But whatever Coy does, she should be careful of the song selection. Let these be of the best and all lively numbers. With a little care Miss De Trickey, in black or white face, should become a standard card on the small time.

Sime.

Edith Swan and Seven Musical Girls.
Musical.
16 Mins.; Full.
Proctor's 58th.

A big flash turn for the small time. Miss Swan has gathered seven good-looking girls who can play and dress well. The octet comprises strings, brass and a drummer. A feature number to give the drummer an opportunity is not accepted for its full worth. Throughout the entire turn there seems to be a lack of ginger that would put the act over as a riot. A turn of this sort should be the hit of any small time bill,—properly managed and with the proper routine of numbers; but at the 58th street house Tuesday night it had to be content with second honors.

Al Debre.
Military.
10 Mins.; Full.
Proctor's 58th.

An act of this sort is a ghost of the past. There are few left who can remember so far into the past and the one that discovered it should receive a degree as an archaeologist. Al Debre is a colored performer. He plays a number of bugle calls at the opening; this is followed by a musket drill, and for the close he does a Lancashire clog.

Tommy Van and Ward Girls.
Songs and Dances.
18 Mins.; One.
Proctor's 58th.

Tommy Van and the Ward Girls are presenting a three-act that will develop into a corking novelty turn for the small time. It has a novelty opening with the girls seated in the audience. Mr. Van comes on as a single (which his billing would indicate) and offers an imitation of Raymond Hitchcock. At its completion he starts to announce his next imitation, when he is interrupted by a girl's laugh from the audience. A bit of cross-fire follows, and the girls come on the stage. Some comedy talk follows. The girls look cute at the opening, but after making a change the blonde dresses her hair in a fashion to make her look much taller than the brunet and detracts from the harmony. Her gown might also be changed. The act was easily the hit of the bill Tuesday night.

Florence Rayfield.
Songs.
9 Mins.; One.
Proctor's 58th.

Florence Rayfield is a little "single" that will do for an early spot on the small time bills. She has a small parlor voice with a nasal twang and a cabaret manner of working.

Oliver White and Co. (2).
Comedy Sketch.
16 Mins.; Full Stage.
Folly, Brooklyn.

Whoever wrote this sketch spent little time on it. It is about a woman, and a bad one at that. The man thinks he is in the clutches of an adventures. His butler tries to steer him right, but every time he looks at her picture he drops right back to where he was before. So that the act will not become boring or talky, another chap, calling himself a shoemaker, appears, and comedy is tried for, with the finale showing that this newcomer is a member of the adventures's company, as she is also an actress. The curtain finds the lover saying he must get a wife. If fathoming out what it was all about, credit should be given.

Usher Trio.
Comedy Sketch; "Almost a Millionaire."
12 Mins.; Full (Special Set).
American Roof.

In "Almost a Millionaire" the Usher Trio have an act that will do for laughing purposes on the small time. The set shows the interior of the office of Buttercake & Co., a mail order firm. The two men in the act are clerk and office boy. The girl enters as a young heiress and proceeds seemingly to place an order for several thousand dollars' worth of goods. She has the clerk figure the cost for her and then thanks him, stating it was an example that had been handed her at school. The trio do a few minutes in "one" at the opening that is not necessary. The principal comedy is furnished by the office boy. It could be improved upon.

Downing and Ketter.**Piano Act.****16 Mins.****Academy, Buffalo.**

These two lads, termed "The Rathskeller Duo," will be good for the three-day houses. Harmony prevails, Downing possessing a tenor voice of unusual quality, and Ketter has a good baritone which goes over well. Ketter is exceptionally clever on the piano. The present act consists of popular airs and an original comedy song sketch which creates a big hit. Ketter was formerly with Rahn and Ketter. Downing is a Buffalo boy, new.

Edna Whistler,**Songs.****10 Mins.; One.****American Roof.**

Edna Whistler is a mighty good looking girl, who has a pretty voice, some very handsome gowns, personality and the ability to put a song over. But at present she is handicapped by a poor song routine. Her opening number gives her a handicap that she has to work hard to overcome later. Other numbers seem unsuited to her. "Flower Garden Ball," which she is using to close, is a little old but considerably better fitted to the young woman's talent, and this number, together with her stunning appearance, puts her turn over nicely. With proper songs Miss Whistler should do nicely in an early spot on the big time.

Eddie Hart and Co. (1).**"Jimmie Pinkerton's First Case."****20 Mins.; Full (Special Set).****American Roof.**

"Jimmie Pinkerton's First Case" is presented by Eddie Hart, with the assistance of a woman. The act is good comedy. The speed in playing might be thrown up a notch or two for better laugh results. As it is now, the act will do nicely as a filler in on almost any bill.

Broughton and Turner.**Singing and Talking.****14 Mins.; One (Special Drop).****American Roof.**

A clever mixed team, possessed of good voices, presenting a neat little skit that fitted in nicely. The talk is snappy and the act offers legitimate opportunity for the introduction of several Irish ballads. It is the former Walter Gaurthuce act, and got enough applause to warrant a couple of bows at the finish.

**Williams Brothers,
Dancers.****8 Mins.; One****Columbia (Sept. 27).**

The usual two-man dancing team. At the Columbia Sunday one of the boys was so nervous it was easily observed from the front. The team was unfortunate in the selection of a tailor in ordering their dress clothes. Whoever built their suits cheated in the length of the swallow tails. The boys need to rehearse the routine and when the finished product is on hand they should do for small time.

Dorsie, McNaughton and Co. (2).**Scotch Comedy.****16 Mins.; Full (Special).****Columbia (Sept. 7).**

A one-act Scotch comedy playlet with three male characters and a woman. The sketch will stand featuring on the small time. The woman is a very clever little actress and the men carry the interest nicely. The talk at the opening might be cut somewhat and the action speeded a little.

The Peppinos,**Banjoists.****15 Mins.; One****Columbia (Sept. 27).**

The Peppinos open with a double banjo number, followed by a single while one does a change and then tries to do a Hebrew comedy number. If the team will work out a straight musical routine on the banjos and mandolins they will do as an opening number on small time bills.

Grantley and Drayton.**Songs and Dances.****8 Mins.; One.****Olympic (Sept. 27).**

Colored boys. Affect an English Johnny style of working. Wear top hats throughout and also sport monacles. They sing a little but their strong point is dancing, and the routine is noticeably different from the usual run. A good act of its kind.

Rockwell and Wood.**"Nut Act."****16 Mins.; One.**

Rockwell and Wood are a "nut act" and a good one. It's comedy all the time, whether they are talking or singing. The shorter young man of the pair (he must be Rockwell, since the other is addressed as Al Wood) has a funny idea of working throughout the turn that is original, entirely away from others, and it gets the house immediately. While the straight man is talking, the comedian keeps up a line of comment, such as an abused wife or deceived young girl would use toward a man she was aggrieved at. The comedian doesn't attempt any "cissified" talk, he just does it in a masculine way in his own style. There isn't any doubt it would make any English speaking audience laugh. When the act was seen at the American Roof one night last week, they held up the show in a good position, but would not take an encore, doing their 16 minutes solid, and making it seem like ten. This "nut" comedian is one of the best to yet appear, and Rockwell and Wood are a big time turn. *Time.*

Osceola and Chayuse.**Sketching and Singing.****11 Mins.; Full Stage.****Star (Sept. 27).**

Man and woman do a series of crayon sketches, warbling the while. The man's voice is the more agreeable and the girl's sketching the more interesting. The Indian heads at the opening are the best subjects of a commonplace collection. The pair class as worthy small timers.

George Drury Hart and Co. (3).**"The Pardon" (Dramatic).****18 Mins.; Five (Parlor or Library).****American Roof.**

"The Pardon" and the George Drury Hart people afford a chance to point out what has seemed to be a grave oversight on the part of sketch producers, particularly those of the drama. Very briefly, it is this, that "The Pardon" has a well-balanced cast, or perhaps, more properly, an evenly-balanced company. This is very important to a sketch that is limited in its running time to the vaudeville conditions. Many a good sketch has been ruined through "the star" or the principal player foolishly surrounding himself with inferior people. It threw the playing off keel; the weaknesses in the acting became too readily apparent, and, although the playlet may have possessed merit, the acting killed it, for with a company of three or more it is difficult for one person to carry the entire affair upon his or her shoulders. Mr. Hart has three people besides himself, two men and a woman, the latter with a splendid speaking voice. She is the old mother of a convict and steals into the rooms of the governor of the state to plead for a pardon. Just before, the political boss had demanded of the governor that he pardon the boy (her boy) who killed his (boss's) son. The boss's request is in furtherance of his scheme of revenge. He has used his influence to have the prison keepers starve the convict until he is taken with tuberculosis. The pardon plan is to have the mother at the prison to receive her son, the pardon to be delivered, and as the boy is just outside the gates the prisoner is to be informed by phone from the governor it was a mistake, and the boy thrust back into a cell. The governor accedes, upon the threat of the boss to ruin his political future if he does not. Meanwhile the mother makes her plea, and during it the governor learns the boss's son started the quarrel which led to his death, the boss afterward framing the youth who simply defended himself. The governor thereupon returns to his righteous stand, hands the pardon to the mother in good faith and tells the boss to go to, after the boss had called him a "fine piece of cheese." The main theme is not unlike that in "The Man of the Hour," nor is the political situation involved unfamiliar; but the piece is very well played, is interesting, worked out nicely, and makes an excellent sketch for the small time. It could do on the small big time and would be worth a try on the biggest time, for there are certainly interest and action to hold it up. Mr. Hart probably played the governor. He had a hard role, while the boss contained what little comedy relief the piece has. The small time should commence to print detail billing (characters and names of players) on the programs. No reason to pass up a feature in the descriptive matter as though it were unimportant. *Time.*

Dr. Louis Stern, member of The Friars and equally well known as a member of the Vaudeville Comedy Club, has moved into the theatrical district and located at the Hotel Princeton, 116 West 45th street. He formerly had offices in West 34th street.

Tiller Sisters.**Songs.****12 Mins.; One.****Star (Sept. 27).**

The Tiller Sisters have an opening somewhat different. One does a tough girl, attempting "nut stuff" with some success; the other handling the straight, displaying an agreeable contralto voice. The comedienne, changing to a pink dress, does nicely with a little song. They change to black and white dresses for the finish. A fair "sister act." They could use new songs.

Little Jerry.**Songs.****11 Mins.; One.****Star (Sept. 27).**

Little Jerry is a dwarf, with very short legs. He sings four songs with a couple of attempts at dancing. The singing is fairly well and with more dancing Little Jerry should get over big on the small time. Some comedy steps would be a help.

Ben M. Jerome Trio.**Piano and Singing.****15 Mins.; Full Stage.****McVicker's, Chicago.***Chicago, Sept. 30.*

Ben M. Jerome has been a favorite composer in Chicago for some years. He has now essayed to go into the varieties, where he is offering some of his old melodies and some new. He presides at a grand piano for his opening. Later a woman sings one of his latest songs, and a man arrives still later to do a "wop" number. Some of the old Jerome favorites are sung off the stage by the man and woman, who later come on for a romping child song. The act is a little awkward as yet, and the singers are not quite at ease. Some of the selections might be changed with advantage.

Kelly and Wesley.**"Small Town Chatter" (Comedy).****19 Mins.; One (Special Drop).****Royal.***Chicago, Sept. 30.*

Harry Kelly and Louis Wesley are presenting a comedy talking skit in "one," entitled "Small Town Chatter." Kelly is doing his usual "deacon," while Wesley is the straight. There is also a dog. Wesley is the "city feller," and Kelly, "town constable." Constable suspects "city feller" and is on his trail. The talk is fast and choc-a-block with laughs. The act was down next to closing at the Royal and kept a mighty hard audience laughing from start to finish. Wesley is a talking straight and makes a capable feeder for his team mate. Kelly does his usual rube song and a bit of eccentric dancing that is a scream. The act is one that can be used to advantage on any bill to get a lot of laughs.

New "Break-In" House.

Keith's, Jersey City, playing six acts on a split week, booked by L. J. Goldie in the United Booking Offices, is becoming a "break-in" for new or big turns returning to vaudeville.

Robert Edeson used the Jersey City theatre to place his new sketch in running order; Florence Tempest also appeared over there, and for the last three days of this week Alice Lloyd is routing her songs on the stage.

THE MARRIAGE GAME.

"The Marriage Game," Anna Crawford Flexner's three-act lecture on matrimonial efficiency, produced last season at the Comedy theater with Alexandra Carlisle, is this week's offering with a new company at the Standard, the newest manifestation of the "neighborhood" development in playhouses at Broadway and 90th street.

This is the organization which is to take to the road playing under direction of John Cort. It is enough to say that the company gives an adequate presentation of a light comedy, calculated to deliver an acceptable evening's amusement without leaving any lasting impression.

The players with the notable exception of Olive Tell, as Mrs. Oliver, the amateur efficiency engineer, disclose a tendency to overreach in their anxiety to score points. This is the common defect of road organizations in the early stages of their association. Continued playing will develop the team work essential to a smooth ensemble.

Mrs. Oliver is distinctly a star part. All the other characters are subordinated to her appeal. Scene after scene involving the other half dozen principal characters are designed only to lead up to an effective introduction of her engaging person. For which reason the well handled playing of the part is essential.

Miss Tell is all that could be desired as to beauty of person and grace of presence and in addition she reads her lines in a splendid voice of vibrant quality which wins for her a degree of sympathy the character does not always deserve.

Allison Skipworth, the rough and ready society matron with a philandering husband, was happily cast. She was the only other member of the company whose characterization was not slightly wooden. The character lends itself readily to broad effects and Miss Skipworth played it for full value.

The men of the company do not make out nearly so well as the women, perhaps because the play itself makes of them merely lay figures for the most part. Their newness to their parts, however, was obvious, an awkwardness which, as has been suggested, playing will in large measure probably correct. Corbett Morris as the young husband whose attentions would stray from his bride; Larkin Taylor, playing the confirmed bachelor; George Barnum, cast as the much-managed husband, and Jim Packard in the part of the elderly husband who had many lady friends, all played in pains-taking rather than inspiring fashion.

The Harlem audience which about two-thirds filled the house, made up of prosperous apartment house dwellers in the vicinity, responded readily, not to say enthusiastically, to the broader points of comedy and appeared to relish the smart epigrams with which the dialogue is plentifully besprinkled.

The production is most satisfactory in all respects. With the theatrical vogue running much to farces, there should be a prosperous field for such plays—dealing in light vein with modern "swagger" society.

HAMMERSTEIN'S.

The Hammerstein program ran with considerable speed and entertainment in the second half Monday night. The first section was wobbly, without much to speak of, starting badly with small time turns, up to the appearance of Joe Cook "No. 6." This young Mr. Cook is a regular performer, with his own ideas that have many a laugh concealed among them. His bump of humor is becoming finely developed, and some of the travestied one-man-whole-show he does, is drawn fine, as well. There is a bad break now in the turn, when Mr. Cook goes from "one" to full stage, closing with straight club juggling. He should do nothing straight after the burlesque to the end, and even when expertly handling five clubs, he might miss them all for the finish. His encore bit, with an "extra" card placed on an easel, is excellent, but even here he might smash the instrument in disgust at the end, removing his disguise as he is walking off. Mr. Cook is going to bear watching. He has been coming along for quite a while and now he has arrived. His place is in the second half of any show.

The applause hit of the bill was Elizabeth Brice and Charles King, near the bottom of the bill. Mr. King has so far improved in class that he now ranks with Miss Brice, who always had it. They sang several songs, with a medley of their old favorites for the finish. During the turn, Mr. King used a verse of "Hats Off to You, Mr. Wilson," sung by Norah Bayes last week at the Palace.

The laughing hit was Conroy and Lemaire's in "The Pinocle Fiends." George Lemaire went overboard looking for a word to fit "The Red River." This slip to these accomplished talkers was as funny to themselves as to the audience, so good in fact it might be retained as "business" (though George might claim it was "business"). The interesting act showed in Niblo's Birds, the "Well what do you want?" of the cockatoo convulsing the house. Niblo has a novelty act, with comedy sufficient to make it stronger. The Courtney Sisters missed their place Monday evening, the Palace (where they are doubling) running five minutes later at evening than in the afternoon. The margin for the girls between the two houses was so narrow, they came in a couple of minutes late, while the set was being made for the Bert Leslie's sketch (New Acts), this causing the Courtneys to close the first half, they doing very well, Hammerstein's having always liked these girls.

Daisy Harcourt came back after a long absence, with a "clean" song repertoire, mingling in some observations, one or two having a lively point. Three of the numbers were from past routines of her own, closing with the funny "God Save the King" that got her over.

Dancing Shak was one of the early birds. He's a dancer who imitates other dancers, and brought the most attention to himself through wearing a pair of white gloves with his sack suit as though he had dressed so hurriedly he had forgotten to put on evening clothes. Mr. Shak must be a native. He was vigorously applauded by a small section standing behind the rail.

PALACE.

Very little, if anything at all, to recommend about the Palace program this week, the bill receiving a jolt before opening day that considerably crimped the running order, both Fanny Brice and Weston and Leon forced to cancel because of illness. To make matters more difficult for the management, the Australian McLeans retired from the show after Monday's matinee, leaving the bill one act short, but still long enough in running time. The Courtney Sisters filled in for Miss Brice with Stepp, Goodrich and King substituting for the double act.

Robert Edson in "Apartment 309" (New Acts) headlined with Clark and Hamilton and Gus Edwards' "Song Revue" as added features. Edson was delegated to hold a rather early spot for a topline, appearing in the reconstructed bill Monday night in third position. The shift brought Gobert Belling's Animals (New Acts) to opening spot, where it belonged.

Stepp, Goodrich and King came second with a repertoire of popular numbers. Mr. Goodrich is an entertainer with a neat appearance, some good ideas of delivery, but little, if any, voice. The pianist gathered what applause the turn earned through his "sissy" number. The encore, a double song, should be incorporated in the routine proper with one of Goodrich's solos eliminated. This might help somewhat.

Clark and Hamilton occupied an unusually long period with a combination of patter and song, the talk running a distant second. The numbers have been staged with care, each carrying a special set with accompanying costumes. A large majority of the talk is reminiscent, although cleverly handled through Clark's excellent delivery and it may be new to vaudeville. It naturally brings desired laughs, but for "supreme" vaudeville it's a bit aged.

Lawrence Semon, the "Sun's" cartoonist, is one of the week's features, with his cartoon specialty in which he picture diamond stars at close range. Semon is a good talker, and a bit away from the various other cartoon turns. Monday night the Pittsburgh club attended, affording Semon an opportunity for some good impromptu material. He introduced Hans Wagner, both in life and crayon, later presenting him with a silver loving cup, a present from the club. Semon was a big hit.

The Courtney Sisters did well, considering. Gobert Belling, Gus Edwards' Song Revue (New Acts).

Wynn.

The Taylor Sisters were on early also. They are new and Joe Raymond says they are good. The girls look well and their appearance, with straight selections, should pass them on the small time.

Opening the second half were The Berrens, who did very well in their musical-female impersonation turn. Mr. and Mrs. Gen. Tom Thumb, who managed to bump the running early, and Kar-Mi, closing, also under New Acts. A comedy reel finished. L. Wolfe Gilbert also appeared.

Sime.

86TH STREET.

The happy combination of ideal theatre weather and a rather evenly balanced program of six acts and pictures resulted in a capacity house at Moss & Brill's Yorkville neighborhood stand Tuesday night. The house plays one show nightly, with part of the bill doing double duty at a so-called "supper" show, the performance proper commencing at 8:30. The earlier entertainment affording those who prefer to retire early an opportunity to see the entire show was liberally patronized, gauged by the number who left prior to the appearance of the last two acts.

Silsby and Gale opened with a routine of songs and dances before a special drop. A shadow dance, now used for an opener, would fit better near the finale. The man's soft shoe work was a bit above the average. With a few numbers in addition the couple gathered a reasonably big hit, suggesting sufficient strength to carry a better spot on a small time program.

Kelly and Undine followed with some songs and talk. One of the women scored an individual triumph with "The Song That Stole My Heart," rendered in a fine contralto voice. "The High Cost of Loving" and "Michigan" also came in for applause aplenty. The talk is well fitted to the turn and, backgrounded with a fair amount of personality and good appearance, should keep the women working. It's a bit away from the stereotyped two-act.

Grace Dean and Co. have a good rough comedy skit of domestic manufacture, treating an oft-used theme in a slightly different way. It's about the disagreeable husband who is given a view of his own temper. It also employs the experienced neighbor, etc. The laughs are legitimately earned at times with bright dialog and again with rough comedy, but always with certainty. It's a good small time affair, built on small time lines and especially to appeal to small time audiences.

"The House Next Door," a multiple-reel from the play by J. Hartley Manners, exceptionally well staged and acted, is a feature of the bill and, coming in the center of the program, added to the variety scheme.

Kern and Ramble, a comedy acrobatic, singing and dancing skit in "one," working before a special drop, came after the film. With the exception of a semi-serious recitation, the material is acceptable throughout. The recitation doesn't belong in an assemblage of comedy. The man is especially nimble. The couple easily satisfied.

John F. Clarke has a routine of stories, some old, but all passable for this time. Finishing with an extemporaneous number, he got a hit.

Leon's Models have all the earmarks of a big time turn, with a mediocre production in attendance. A classy frame to present the pictures, with proper light effects and the other essentials, would bring the offering within the radius of two-a-day possibilities. The subjects have been selected with a degree of common sense, all posed with a marble effect before a white background. The work shows superior direction and carrying no excess "props." The Models closed the bill.

Wynn.

ROYAL.

At a distance to the northward, just across the muddy river, there's a tribe that lives in Bronxville, a tribe both bad and wicked. They have many curious customs, some are good and some are bad, and they worship a great idol in a temple called the Royal. Here they bring the captured actor, whom they lured from gay Manhattan with offers both of wealth and plaudits, and the actor, silly mortal, comes to slaughter like a lambkin.

One could go on and tell the whole story in this vein, but in the end one would only be able to tell of the actors that died bravely in the cause of entertainment, just as Longfellow's Indian heroine did for love. For all of the acts that constituted the first half of the bill at the Royal this week were surely sacrificed on the stage of that theatre Tuesday night.

The audience was not wholly responsible, and the management of the theatre will have to stand its share of the blame. In the first place, the evening was a rather chilly one out-of-doors, but in the theatre it was still colder. Secondly, the orchestra at the Royal is far from the best in any New York theatre.

An eight-act bill at the Royal this week, with the Rigoletto Brothers, headliners, doing 41 minutes. This makes the show a rather lengthy one, the closing picture not going on until 11:20.

Sylvia Loyal and her Pierrot had the opening spot. They ran through with the routine in about 10 minutes with just the slightest ripple of applause at the finish. Ethel McDonough (New Acts) was shifted from "No. 4" to the second spot. She had to battle against the orchestra from the beginning. The Langdons, who followed in their comedy skit, "A Night on the Boulevard," had an awful time getting their material over, and the finish was far from what this act usually does in the matter of applause and laughs.

Dorothy Brenner and Fred Watson (New Acts) had the next spot and passed fairly well, despite what the orchestra handed them.

Closing the first part, Charles and Henry Rigoletto worked hard under the most discouraging conditions imaginable. The act that the twin brothers offer is of proven quality and it is surely not their fault that they were not a riot at the Royal. There were waits during the turn that spelled death, and the scenery was badly hung. Whenever the brothers were in "one," the feet of the stage hands could be seen crossing and recrossing the stage because the drops were so high that there was fully half a foot between the lower batons and the stage.

During the intermission the audience got up and walked about to warm itself, and when the second half started they were in a little better humor. Dunbar's Nine White Hussars started off the latter portion of the bill. The brass seemed to get into the veins of those in front, and the act went over with a bang. Harry Kelly and Louis Wesley (New Acts), who followed, had them laughing from start to finish and got over nicely.

B. A. Rolfe's miniature musical comedy, "The Bride Shop," with Andrew

ALHAMBRA.

The show didn't look inviting on paper but once in the regulars Monday night found a bill which rounded out into a laughing entertainment. The show on paper also looked short, eight acts being offered, four before intermission and four after, but the program ran until nearly 11 o'clock.

Business was surprisingly good and it looked like old times to watch the crowd laugh and applaud. The big interest centered in Nora Bayes, who was given a nice little greeting and remained on the stage about a half hour. Once she was admonished to bring "Jack" around again, but laughingly replied he was away to war.

The bill was very much song and comedy, a combination which was keenly appreciated out front. Weber and Capicola opened with their dancing turn. They appeared to be handicapped by nervousness which should disappear with more experience. Not a bad little act and well received at the Alhambra.

Mr. Hymack and his chameleon changes mystified. There was big applause at the finish. Little of Hymack's "talk" was heard but it didn't matter as the house was too deeply absorbed in watching his cuffs and ties change color.

Diamond and Brennan gave the comedy end its first real start and from that time on the laughs came thick and fast.

Allan Brooks has made a marked change in his spiral staircase act. There's a new setting, a mountainous haven of rest entitled "Back to Nature" with everything running to the rustic and as an additional feature to Brooks' funny didoes on the winding stairs, an effective and realistic April shower is given just off the right of the stage. A transparent bower helps with this effect. The act has improved almost 100 per cent. and is now a valuable piece of stage property. The comedy action is hastened by the absence of song numbers which were originally introduced in the act.

After intermission Charles and Fannie Van took up the comedy swing and were big laugh getters.

Nora Bayes was followed by Harry Cooper, who also worked in an Irish song notwithstanding the several Miss Bayes rendered. Cooper's act never went better and with the house in a laughing mood the answer was plainly a hit. Cooper also sang more than usual and his turn ran 20 minutes. His vaudeville assistant, Charles Henderson, looks as though he would make a dandy villain in some regular production. Maxine Brothers and Bobby closed the show and held everybody in for the finish.

Tombes featured, had the closing position, and held the audience in and kept them amused. Mr. Tombes as a comedian is a cross between Tom McNaughton and Ed Wynn, and he mimics the mannerisms of both. He exerts his personality to the utmost in retaining this hold throughout the time that he is on the stage. Lola Wentworth, the prima donna ingenue of the act, is a pleasing little person, who handles two numbers nicely and looks pretty at all times. The act closed the bill strongly.

BUSHWICK.

The Bushwick celebrated its anniversary this week by putting on a show of exceptional length and class. The bill this week contains a great quantity of dancing. Ma-Belle and her Ballet did some classic dancing, lightly received. The Ballet closed the first half and immediately after intermission Max and Mabel Ford added more dancing. They were evidently too near the other dancing turn. Miss Ford's Grecian number is a very pretty affair, but over the heads of the Bushwick people.

Rooney and Bent had a late spot. They remained longer than needed, but the programming of "Twenty Minutes of Pat and Marion" may have been the reason. Too much dancing ahead did it. Jack E. Gardner did fairly well with his "single."

Lyons and Yosco were second after intermission and Van and Schenck next to closing, both men teams. Lyons and Yosco seem the biggest favorites in the Dark Borough of any two-man turn. Three acrobatic acts graced the bill Dainty Marie had the best spot. The Four Charles, a quartet of foreigners, closed the show with juggling, tumbling and general acrobatics. The work was not up to the mark Monday, several tricks going amiss. The other acrobatic number was Valveno and La More, who opened. Daisy Leon (New Acts) appeared "No. 2."

Allan Dinehart and Co. in the new sketch "The Meanest Man in the World." Dinehart is a comedian but has a few lines to show his worth, the rest of the sketch being on the serious order. The special setting employed is rather neat and attractive. Another turn with a special setting was Bert Lamont and his Cowboy Minstrels. An extra man now brings the total up to six. A good act but something new in it would help.

FOLLY.

The Folly is a William Fox house in Brooklyn, in the old Williamsburgh section, and has a mixed population to draw from. Tuesday night the house was packed to the doors.

Six acts and a feature film, with a single reel thrown in, seemed to be just the kind of entertainment the patrons were looking for. The first two acts, May Francis and Dr. McDonald, were not seen. The first act caught was Thornton and Corlew, a neat-appearing mixed double. The man takes some care with his dressing, as does his partner, who appears in a couple of attractive gowns. If there were more two-acts on the small time who would make neatness a point, the average would increase.

The Telegraph Four have added some new songs and have tried to bolster things up a bit. The one thing the boys have omitted that should have been retained is the hard shoe dancing. The comedy used by the little fellow is carried too far and grows tiresome, especially the poetry and cheese bit.

The closing act, the Dunedin Duo, a bicycle turn, held them in very well. The work of the man in this act is fine, especially on the wire while riding a wheel. The girl as a "nut" gets a fair amount of comedy but does little in the way of riding. Oliver White and Co. (New Acts).

UNION SQUARE.

The show the latter half of last week at the Union Square brought out a number of good acts. The show was more than a quarter's worth. The acts all seemed to be full stage affairs, nearly every act requiring a new setting. The first was the Hawaiian Duo, a man and woman who have the regular hula music on string instruments. The woman does a modified "couch" at the finish that might be enlarged upon. The setting is pretty. A male pair under the name of Evans and Smith (the stock names of the Fox time) had another setting, fairly attractive. As soldiers they carried on the usual talk between straight and comedian.

Rosalie Rose, a singing single with an Italian song and baby carriage, had the second spot. This little girl starts wrong by giving flowers away. William O'Clare and his Six Shamrock Girls added another special act. It is the singing meant to put the act over, and it does. The using of the melody on Fourteenth street made many of the patrons think they were out on the sidewalk listening to the Salvation Army instead of in a theatre.

Following the "Girls" were a dancing pair under the names of Mack and Williams (probably phony). The man is a good hard shoe dancer. He does some stepping coming down a flight of steps that would make anyone take notice.

After a single reel comedy, Pasgar and Marie, a heavyweight couple, caught on with singing. The two can vocalize and add a little comedy with their weight. The act could cut down omitting the "Lucia" bit and letting the "Il Trovatore" thing close. Sager Midgley and Co., in a new act, followed on adding some good laughs. This new turn is rather draggy at first, but strikes its gait at about the middle.

The Reed Trio, two men and a woman, added more singing. The men do most of the work in this turn, the girl showing a pretty gown now and then, and finally appearing in a white hand leader costume. "A Night in a Cafe" closed. It does not get away from the usual run as to songs. It closed the show very well.

ACADEMY OF MUSIC.

After trying everything from stock burlesque to pictures, the Academy now has a new policy that should put it on the right side.

Outside the Academy is brilliantly lighted. Inside are many changes. The stage has been done over, spacing being apportioned off for about 30 musicians and still room enough left on an elevated stage for the picture screen and acts. The musicians are now embanked within a green, attractive bower, patterned somewhat after the Strand, New York.

In addition to giving them a nice little vaudeville show, a regular picture display with a multiple-feature film thrown in and a few selections by the augmented orchestra the Academy also gives a pipe organ recital for good measure.

The Academy is also featuring a stock favorite, Priscilla Knowles, in tabloid dramatic and comedy pieces, James J. Ryan has also been featured with Miss Knowles, but, beginning next Monday, Godfrey Matthews will play opposite to her. "The Diamond Necklace" was a little dramatic playlet in which Miss Knowles effectively played a woman thief. The last half of the week the Knowles Players changed to a comedy skit, "The Speed Limit." The piece found big favor with the Academy audience Friday night. The Academy is using the popular-priced coupon thing with a New York daily.

Following the overture and some war pictures of the Selig weekly, Fred and Albert offered their ring act. The boys have several nifty tricks, and were substantially rewarded. A pretty act for the Academy stage.

The Four Bostonians, who appeared ill at ease in their evening clothes, rendered a popular song routine all right for the 14th Street. A Vitagraph comedy, "Josie's Declaration of Independence," showed Billy Quirk so disguised none knew him. The picture was funny in spots.

Naynon's Birds were a delightful feature, but the man also made a long announcement that few could make out.

An Essanay comedy, "The Fable of One Samaritan Who Got Paralysis of the Helping Hand," is adapted from one of George Ade's fables.

The show closed with a five-part feature, "The Vendetta."

AMERICAN ROOF.

A show strong in comedy and novelty was given at the American the last half of last week. It would have played just as well in a big time house and given just as much satisfaction. The roof audience laughed from the opening to the close of it.

Lawton, the juggler, was the opener. He ran through his routine in rapid manner with but a few misses, and his novelty work with the snare drum won applause. Broughton and Turner (New Acts), in a little singing skit, held down the second and third positions. A Vitagraph comedy, "Josie's Declaration of Independence," showed Billy Quirk so disguised none knew him. The picture was funny in spots.

Bert Melrose closed the first half of the entertainment and was the usual hit. Opening the second part Edna Whistler (New Acts) presented a nifty single turn that began with a little singing and was followed with a turn in the snare drum. The Bell Boy Trio, down next to closing, were the applause hit of the second half of the bill. The boys have several numbers they put over very well. The Bennett Sisters, three, held the audience in with their athletic routine. The girls make a nice appearance and their boxing and wrestling won out.

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ROAD PICKING UP.

Reports from the road for the early portion of this week and for last week have taken on an encouraging aspect. "My Best Girl" got \$1,100 in two performances at the Lyceum, Ithaca, N. Y., last Saturday.

The company presenting "The Red Widow" at McCauley's Louisville, last week managed to play to about \$7,000 gross.

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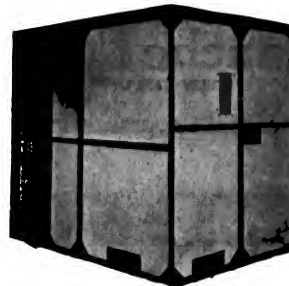
Iolcen Sisters Shea's Toronto
Inge Clara Variety N Y

J

Jack & Foris Orpheum St Paul
Johnston Johnny Co Orpheum St Paul
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O'Brien Havel Co Orpheum San Francisco
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In their new and original comedy success entitled

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"THE VIRGINIAN"
Richmond, Va.

CIVIL WAR STORY SCORES AT LYRIC

PARTICULAR HIT OF ENTERTAINMENT IS CHARACTER SKETCH.

The bill at the Lyric is especially good. The big hit of the entertainment has for its theme the story of a Civil War veteran, who comes seeking a pension at the office where a young veteran of the Spanish-American war is in charge.

The veteran is a fighting Irishman, and when he gets his mad up he tells the Spanish war veteran a thing or two about the difference between what he calls a war and a picnic. He also tells about a fighting Confederate soldier with whom he had a private encounter at Antietam. The sketch ends with the Spanish war veteran inviting the old Irishman to come to Richmond and meet his father, who has been waiting fifty years to finish the fight he started with the Irishman at Antietam, or Sharpsburg. It is a great piece of character acting on the part of the man who plays the role of the old Irish veteran, and the act is one of which Lawrence and Edwards may be justly proud. It ended to a storm of applause.

THE NEWS LEADER
Richmond, Va.

Diversity at Lyric

The Lyric presents a diversified program this week. Lawrence and Edwards are the big hit of the entertainment, principally through the clever character work of Lawrence, who plays the part of an old Federal veteran, a fighting Irishman, who concedes, however, that he once met his match at Antietam, otherwise Sharpsburg.

It seems he ran up against a red-headed Confederate who loved a scrap about as well as the Irishman. How the latter was able to get in touch with the latter through his visit to a pension office, where he finds the son of the Confederate doing duty, proud of the fact that he is a veteran of the Spanish-American war, is best left to the performers. They have a splendid little piece, full of excellent comedy and some which is far-fetched but genuine fun, in which is sprinkled a proper pinch of pathos and all forming a most palatable mixture, speaking gastronomically.

PLAYING U. B. O. Time

VARIETY
New York

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.

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Orpheum: Cor. Webster and Chicago Sts., Phone, 2447 Chi.; J. H. LeVoy, Mgr.; Frank Thiel & Co., owners. W. V. M. A., Agts. Capacity, 1,000; prices, 10, 20, 25 and 30c. 2 shows nightly; daily mats. 5 acts. Reh., 12.30 p. m. Change of program Sun. and Thurs. 4 men orchestra. Stage 51 ft. high, 26 ft. deep and 66 ft. wide. Stage Mgr., Ben Lewis; Press Agt., J. H. LeVoy, c/o Theatre. Transfer: Commercial, N. Scott St.

Extract from Act. Pages.

MOORE, VICTOR & CO. Victor Moore, Mgr. 3 men, 1 woman, full bare stage, 28 mins. Can open or close in one, 4 mins. Require set of lines in 1. Special paper obtainable at Miner's Litho. Co., New York. Can use any interior used by act they follow. Program copy, "Victor Moore, Emma Littlefield & Co., in Change Your Act or Back to the Woods." 2 dressing rooms. Per. Add., Baldwin, L. L., N. Y.

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V
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12 Empire Philadelphia
Auto Girls 5 Murray Hill New York 12-14
Gilmore Springfield 15-17 Jacques O H
Waterbury
Beauty Parade 5 Gayety Boston 12-14 Grand
Hartford 15-17 Empire Albany
Beauty Youth & Folly 5 Columbia Indianapolis
11st 12 Casino Chicago
Behman Show 5 Corinthian Rochester 12-14
Bastable Syracuse 15-17 Lumberg Utica
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Big Revue 5-7 Gilmore Springfield 8-10
Jacques O H Waterbury 12 Howard Eoston
Big Sensation 6 Standard St Louis 12 Century Kansas City
Blue Ribbons 5 Lyric Atlanta 12 Bijou Nashville
Bohemians 5 Empire Chicago 12 Standard St Louis
Bon Tons 5 Gayety Toronto 12 Gayety Buffalo
Bowery Burlesquers 5 Gayety Cincinnati 12
Empire Toledo
Broadway Girls 5 Grand Boston 12 Star Brooklyn
Cabaret Girls 5 Grand Trenton 12 Gayety Brooklyn
Cherry Blossoms 5 Academy of Music Norfolk 12 Gayety Philadelphia
City Belles 5 Lyric Memphis 12 Dauphine New Orleans
City Sports 5 Gayety Philadelphia 12 Grand Trenton
College Girls 5-7 Empire Albany 8-10 Grand Hartford 12 Casino Boston
Crackerjacks 5 Bijou Richmond 12 Academy of Music Norfolk
Dreamlands 5 Gayety Pittsburgh 12 Star Cleveland
Eva Mull's Show 5 Olympic New York 12 Gayety Baltimore
Follie Burlesquers 5 Penn Circuit 12 Olympic New York
Follies of the Day 5 Columbia Chicago 12 Princess St Louis
French Models 5 Grand Cleveland 12 Folly Detroit
Gayety Girls 5 Star & Garter Chicago 12 Gayety Detroit
Garden of Girls 5 Folly Detroit 12 Empire Chicago
Gay Morning Glories 5 Bijou Nashville 12 Buckingham Louisville
Gay New Yorkers 5 Empire Hoboken 12 Empire Brooklyn

Gay White Way 5-7 Bastable Syracuse 8-10
Lumberg Utica 12 Gayety Montreal
Gay Widows 5 Bijou Birmingham 12 Lyric Atlanta
Ginger Girls 5 Gayety Detroit 12 Gayety Toronto
Girls From Happyland 5 L O 12 Gayety Minneapolis
Girls From the Follies 5 Gayety Baltimore 12 Bijou Richmond
Girls of the Moulin Rouge 5 Princess St Louis 12 Gayety Kansas City
Globe Trotters 5 Empire Brooklyn 12 L O 19 Westminster Providence
Golden Crook 5 Westminster Providence 12 Gayety Boston
Gypsy Maids 5 Orpheum Paterson 12 Empire Newark
Happy Widows 5 Casino Philadelphia 12 Palace Baltimore
Hastings' Big Show 5 Gayety Omaha 12 L O 19 Gayety Minneapolis
Heart Charmers 5 Casino Chicago 12 Standard Cincinnati
High Rollers 5 Star Brooklyn 12-14 Stone O H Binghamton 15-17 Park Erie
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Lovemakers 5 Gayety Buffalo 12 Corinthian Rochester
Marion's Own Show 5-7 Worcester Worcester 8-10 Park Bridgeport 12 Columbia New York
Million Dollar Dolls 5 Grand St Paul 12 Gayety Milwaukee
Orientals 5 Century Kansas City 12 L O 19 Lyric Memphis
Prize Winners 5 Casino Boston 12-14 Worcester Worcester 15-17 Park Bridgeport
Reeve's Beauty Show 5 L O 12 Westminster Providence
Rice's Sam Daffydill Girls 5 L O 12 Lyric Memphis

Robinson's Carnation Beauties 5 Gayety Milwaukee 12 Star & Garter Chicago
Roseland Girls 5 Gayety Washington 12 Gayety Pittsburgh
Rosey Posey Girls 5 Palace Baltimore 12 Gayety Washington
Social Maids 5 Gayety Minneapolis 12 Grand St Paul
Star & Garter 5 Empire Philadelphia 12 Empire Hoboken
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Taxi Girls 5-7 Stone O H Binghamton 8-10 Park Erie 12 Grand Cleveland
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Watson's Big Show 5 Casino Brooklyn 12 Music Hall New York
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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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Abrahams Nathaniel
Adams Fred
Allison May
Alexander Chas (C)
Alvarez & Martell
Anderson Howard
Anderson Richard
Andrews Undine
Anita
Anouse Lew
Anson Gertrude
Arding Billy
Armoud Grace
Armstrong C
Ashe Gertrude

Ashley Lillian
Ayres Ada
B
Babcock Theo
Bailey King
Ballice Walter
Barry Edwina
Barry Walter (C)
Bartlett Mildred
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Baxter Ed
Baxter Sid (C)
Bell H
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Bradford Suzette
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Browne Lawrella
Brown Todd
Brown L.
Brunelle Margery
Burman M.
Bush Robert

DeFelice Carlotta (SF)
De Frates Manuel
De Haida & Edwards
De Hollis Wm
Delaney Gene
De Mar Paul
De Milt Gertrude
Densmore Vivian
De Orlatt Beverall (C)
De Vora Trio
Dillon & Dillon (C)
Dodd Jimmie
Don Arthur (C)
Donaldson Wm J (C)
Donnelly's Fae
Dooley & Rugel (C)
Downing Sam
Du For Boys
Du Vall Betty
Dunbar Lew
Dunedin Queenie
Dupree Minnie

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Earl Edna
Edna Ruth (C)
Edwards Mrs
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Emeralda Edna
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Hibbitt W
Higgins Paul (SF)
Hillard Wm E (C)
Hipples Beth
Hogue & Hardy
Hodges Four Musical
Hooker & Davies

I
Inge Clara

J
Jennings Jewell & B
Johnstone M
Jordan & Peters

K
Kalman G
Kane Lew
Konerz Avery
Keane Chas
Kellen & Clark
Kelter Arthur
Kennedy Clarence

L
Lake Marjorie
Laplin Henry
Larivel & Le Page
Lavall Ella (reg)
Lawrence & Edwards
Lazar & Dale
Lea Lillian

Le Brandt
Lee Robert E
Lee Bryan
Le Mont Dan
Lena & Rudolph
Leo Jose
Leon Beesie
Lepp Frank
Leroy Della
Lester & House
Levey Ethel (C)
Lewis Mabel
Lewis Al
Lewis's Five
Libonati Jess
Lipman Dell
London Dan

Long Frans (reg)
Lorimer May
Lorraine Rita
Loudon Jeanette (C)
Lovell & Lovell
Lucky Jim
Lyman Edna
Lynch M

M
Malters Francis
Mann Sam
Mardy Adele
Marr Billy
May Evelyn C
Maye Stella
Maynard Harry (C)
Maynard Shorty
McBride Wm

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P
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Tigle Harry
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V
Van Billy
Van Nally Elsie
Vann Jack

Veola
Vernon Ethel
Victor Mr
Victor The Great
Voehl Jack
Von Boos Eugenia
Von Dell Harry

W
Waldo Grace
Walk J J (C)
Walker Dolly
Wallace Jack
Walsh May
Walters Nellie
Walters & Murray (C)
Ward Tom
Watson S
Watts J (C)
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CORRESPONDENCE

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

W. REED DUNROY CHICAGO
In ChargeVARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

"Peg o' My Heart" reaches its 150th performance at the Garrick, Friday, Oct. 2.

Ethel Jackson is now in the cast of "A Pair of Sixes" at the Cort, replacing Elizabeth Nelson.

Mat Meeker has replaced Henry Toomer in "Sidelights" playing at the Colonial. Mr. Toomer is ill.

Willie Fox is now in the cabaret department of the W. M. V. A., assisting George Van.

Harry Lauder will be at the Auditorium the week ending Nov. 10, according to report.

The Shubert will offer "The Midnight Girl" at the Illinois Oct. 4, for a limited engagement.

Chicago is promised "The Dummy" later in the season with Frank Campeau as one of the chief players.

John and Jessie Powers are back in Chicago and are to be booked by Eddie Hayman on western time.

THE ONLY ACT

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BURKHART and WHITE

Home Run Hitters in the Singers' League
BOOKED SOLID ON U. B. O. AND ORPHEUM TIME

Direction, **STOKER & BIERBAUER**

NEXT WEEK (Oct. 5), LOS ANGELES

Isabelle Gerhardt (Mrs. Howard) of the Gerhardt Sisters is the mother of a daughter, born Sept. 23.

It is now announced that "The Little Cafe" will come to the Illinois for a month, beginning Nov. 1.

Campbell Casad has sold his play, "Butler's Baby," to C. S. Primrose, who will make a production of it later.

Phillip Sheffield has replaced John Scannell as the juvenile lead in "One Girl in a Million" at the La Salle.

The Drama Club of Evanston will meet Oct. 8, on which occasion Mme. Ongama will sing and tell stories in Japanese.

Motion pictures have been cut out at the Marcus Loew Empress and the shows are running seven acts, three shows a day.

Jack Lait calls his new sketch for Kitty Gordon "The Scarlet Scandal," and he will go to New York to stage it for the actress.

Oliver Morosco passed through Chicago for Los Angeles last week, where he went to attend the opening of his new play, "Lady Alleen."

HARRY WEBER'S LATEST EUROPEAN IMPORTATION 3 MARCONI BROS.

INTRODUCING
(THE WIRELESS ORCHESTRA)

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Western Representative, CONEY HOLMES



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THE SHARROCKS

In "BEHIND THE GRAND STAND"

MAJESTIC, CHICAGO, WEEK OF SEPT. 21st, AND ACKNOWLEDGED BY PRESS AND PUBLIC AS
A SAFE, SANE, CONSERVATIVE HIT

THAT THE REPRESENTATIVE CHICAGO CRITICS APPROVED THE ACT IS HEREBY PROVEN

The Hattons The Herald

But there is an act on the Majestic Theatre bill this week which reverses the usual variety practice. This is the Sharrocks in "Behind the Grand Stand." These performers enter as cheap fortune tellers at a bucolic fair. They set up their booth behind the grand stand, the woman taking out her paraphernalia and the man acting as Barker. Through this introductory part of the sketch there is a most amusing conversational give and take, which quite exposes the fakers of the "tank" circuits.

Then the Barker and fortune teller get up on their boxes and begin drumming up a

crowd. He bawls out the prowess of "Zaza." She chews gum and affects nonchalance. The audience is cleverly swept into the role of the impressed ruralities, and then the act suddenly changes into an excellent exhibition of mind reading.

The Sharrocks not only work together brilliantly as mind readers, but they have a real ability to project character. It is the first sketch of the sort we have witnessed in which the performers seem to be equipped with imaginations and a sense of background.

Amy Leslie The News

Another bit of play acting which is capital is done in "Sharrocks," an excellent illustration of side show and the "faker" end of a fair ground circus. It takes place behind a grand stand and there are fortune tellers who actually lure the audience into a test of second sight without batting an eyelash.

The Billboard

No. 4—The Sharrocks came on with a ballyhoo that reminded one of a fair ground, and the opening they have adopted has added just 100 per cent. to their novelty offering of mental telepathy. After introducing Miss Sharrock in real carnival style, Mr. Sharrock proceeds through the audience where various articles are held up and are called out by Miss Sharrock as to what they are, describing them to the smallest identification possible.

In their opening much "Hick" patter was sent over the footlights, and resulted in instantaneous applause. This, combined with the comedy offered throughout their mental work, made them one of the hits of the program. Twenty-two minutes, in one.

Reed Variety

The Sharrocks on in "E" spot, made the first real stir and things went on a pretty swift pace thereafter. The Sharrocks, who come on as fair fakirs, have some good comedy, and they close brilliantly with second sight stuff that puts them in the successful class. The act got over very big and the audience came up with enthusiasm.

PALACE THEATRE, NEW YORK, BEGINNING OCT. 12

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (Oct. 5) PALACE, NEW YORK

Representative. **PAT CASEY**

All Communications care
VARIETY, New York

Jack Burch, manager of McVicker's, has gone to French Lick suffering from a sudden attack of illness. Sam Levin is looking after the house in his absence.

Sudbury, North Bay, Cobalt, St. Thomas, and Barry are a string of towns added to the United Bookings offices this week. They will be booked out of Chicago.

Ben Yanger, he of prize fighting fame, has had a new act written and will soon get into line for the "Association" time. J. T. Doyle, a newspaper man, is the author.

Paul Nevins and Ruby Erwood left the bill at the Majestic Monday. They declined second position. This left the bill with eleven acts, including two pictures.

George Tyler has announced that the Red Cross Society will be given half the proceeds from tickets sold by special committees during the period from Sept. 23 to Oct. 12.

Leon A. Brazenlak and others have taken a lease on the College theatre, on the northwest side, where they will install a producing company to put on plays by western writers.

Some sort of a musical instrument has been installed in the lobby of the Garrick where music of "The Midnight Girl" is offered the big crowds that go to see "Peg o' My Heart."

Mr. and Mrs. Maurice Browne, directors of the Little theatre, have sailed from Naples and will arrive in Chicago next week. Rehearsals of the company are now in progress.

DAINTY ENGLISH TRIO

ENGLAND'S FOREMOST DANCERS

Ethel Rosebud, Maud Crossland and Lottie Crossland

This Week (Sept. 28) Keith's, Columbus

BOOKED SOLID ON ORPHEUM CIRCUIT UNTIL JUNE 27

JUST RETURNED FROM THE WAR ZONE
The Boys Who Entertained Royalty

JACK MANION AND VAL. HARRIS

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"Uncle Jerry at the Opera"

The Pioneers of Ragtime
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ELSIE JANIS IS
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AMERICAN RAGTIME OCTETTE

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IN ALL NEW SONGS AND
SOME OLD FAVOURITES.

OWING TO THE WAR WE WERE FORCED TO CANCEL OUR RESPECTIVE CONTRACTS IN EUROPE

We are now playing the U. B. O. Time

This Week NEXT WEEK (Oct. 5)
Keith's, Washington BUSHWICK Brooklyn
Direction, ARTHUR KLEIN

VICTOR NIBLO

AND HIS WONDERFUL TALKING BIRDS
At HAMMERSTEIN'S THIS WEEK
(Sept. 28)

The Webster Vaudeville circuit is booking four acts at the Empress in Duluth. The Broadway, in Superior, will open Sunday, playing four acts, booked by the same agency

"Cordelia Blossom," which closed a week or so ago, is to be revived, according to latest reports, and offered in Chicago with Burr McIntosh, Louise Dresser and Jane Grey in the cast.

There is a story current that Addison Burkhardt and Frederick Donaghey have made up and have forgotten the difficulties they had over "The Girl at the Gate," a La Salle production.

The Edelweiss Cafe is a thing of the past. The place is now being fitted up for a motion picture house, which will bring the total up to five in the block between Dearborn and Clark, on Madison.

George Damarel is breaking in his new act "Ordered Home" in the attic and will come back to Chicago next week to play either the Majestic or the Palace. Frank Smithson staged it.

Plans are under way for the production here during December of a show to be called Chicago's Annual Revue of 1914. It is said the backers of "The Elopers" will finance the attraction.

Florence Reed and her company will leave Powers' theatre in the near future to play other cities. Another company, headed by Josephine Victor, will come to Powers' to play in the same show.

George C. Tyler, who was in town last week to see a performance of "Joseph and His Brethren," engaged Henry E. Dixey for the revival of "Twelfth Night," which he contemplates later in the season.

Maxim P. Lowe, representing the Marinelli offices, has been the cynosure of all eyes in Chicago the past week. His pale tan whiskers have attracted quite as much attention as the rosy beard of Senator J. Ham Lewis.

Rumors have it that there will be a motion picture house in Randolph street, about opposite the Garrick. There has been talk of turning the old Union cafe into a picture house, but nothing definite has been done.

Max Nathan, who formerly had a house at Hoopston, Ill., has leased the Princess in Kenosha, Wis., which he has renamed The Virginian, and will play three acts with split weeks booked by Dick Hoffman out of the W. M. V. A. offices.

Newspaper men and others were allowed private views of the Sam Mayer collection of theatrical photographs and relics at the new club rooms of the Old Friends' Club of America in the Marine building on Tuesday and Wednesday of this week.

Ferdinand Steindel, one of the members of the Steindel trio that recently appeared at the Palace, and later went to Rector's cafe, is suing his wife for divorce, a cross bill having been filed. Mrs. Steindel appealed to the courts some time ago for a separation from her husband.

Henry B. Toomer, playing in "Sidelights," is suffering from pneumonia. Gypsy Gorrell is listed among the sick (all at the American hospital).

Beginning next week the Temple, Ft. Wayne, Ind., will play two instead of three shows a day with the exception of Saturdays and Sundays, when three shows will be offered as usual. Charles Crowl booked the Temple. He has booked an all-girl bill for the house for the last half of next week.

LITTLE MAY GREEN

Who opened Aug. 3rd on the Syndicate Tour (England) the day WAR WAS DECLARED, but that didn't hinder Little May from SCORING A HIT.

Still playing the tour.
GOING TO AMERICA IN OCTOBER.
Returning to England April 5.

WALTER SHANNON

and

MARIE ANNIS

In a Revival of Mr. Shannon's Success

"A Shine Flirtation"

MISS ANNIS, for the past three years, has been one of Chas. Frohman's leading women, last year appearing with Donald Brian in "The Marriage Market."

MR. SHANNON has just returned from Europe after playing a successful three-year tour in London and Paris.

Opening Season

Next Week (Oct. 5),
GRAND, Syracuse, N. Y.

Direction,
MAX HART

EVELYN NESBIT AND JACK CLIFFORD

Direction, H. B. MARINELLI

Elizabeth Otto In Musical Milestones

Season Opened Week of Sept. 28th
at Orpheum Theatre, Montreal, Canada

BOOKED
SOLID

Direction, GENE HUGHES

News emanates from the local Oliver Morosco offices that "Help Wanted" with the original cast is still playing to good business in larger Ohio towns. The second company has closed and will be put in rehearsal for another try. Later on the first company will go east. Mr. Morosco contemplates bringing "Lady Eileen," his new prize play to Chicago some time this season.

Leon A. Brazeniak has obtained judgment against John Nicholson of "For the Love of Mike," in the sum of \$93 in favor of Miss Alice Raymond. Miss Raymond was formerly a member of the "Mike" company and claimed two weeks' salary after cancellation. Mr. Nicholson contended that as Miss Raymond immediately joined "The Elopers," she was not entitled to any money.

AMERICAN MUSIC HALL (E. H. Wood, mgr.).—"My Friend from Kentucky," with Negro players, opened Sunday.
AUDITORIUM (Bernard Ulrich, mgr.).—"Joseph and His Brethren," getting good returns.

COHAN'S (Harry Ridings, mgr.).—"Under Cover," meeting with favor.

COLUMBIA (William Roche, mgr.).—Ed. Lee Wrothe and company opened Sunday.

COMEDY (Al. Hamburger, mgr.).—"Pictures, COURT (U. J. Herrmann, mgr.).—"A Pair of Sides," getting good returns.

CROWN (A. J. Kaufmann, mgr.).—"Maggie Pepper," opened Sunday.

CASINO (Frank Parry, mgr.).—"Dallah's Own Show."

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

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," getting big returns.

ILLINOIS (Will J. Davis, Jr., mgr.).—"The Belle of Bond Street," doing a fair business.

IMPERIAL (Joe Pilgrim, mgr.).—"Winning of Barbara Worth," opened Sunday.

LA SALLE (Joseph Bransky, mgr.).—"One Girl in a Million," doing a nice business.

NATIONAL (John P. Barrett, mgr.).—"The Call of the Cumberland," opened Sunday.

OLYMPIC (George C. Warren, mgr.).—"Potash and Perlmutter," biggest hit in town.

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

POWERS' (Harry J. Powers, mgr.).—"The Yellow Ticket."

PRINCESS (Sam P. Gerson, mgr.).—"Today," playing to big houses.

STAR & GARTER (Paul Roberts, mgr.).—"Girls of the Moulin Rouge."

VICTORIA (Howard Brolaski, mgr.).—"Annie Laurie," opened Sunday.

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

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—"Not in many weeks has there been such keen enthusiasm apparent as was evidenced Monday afternoon."

The Bell Family received an ovation and Frank Keenan and company came in for a stirring reception. The bill opened quietly with the Solit Duo, a dancing team who offered new phases of the modern dances. Paul Nevins and Miss Ruby Erwood, in cork, offered some bright sayings, but had a bad spot. Charles Yule, Fred Munier and Co. presented "The Stranger," which runs a bit slowly, but has some good lines and a little kick at the end. Jarro, billed as the originator of the lemon trick, got into the good graces of his audience, and started the bill on its way to big success. He has a good line of new jokes and works along original lines. Anna Chandler stepped in after this act, and made a decidedly good impression. She, too, had to come back several times. She has personality, gets intimate with her audiences at once and makes good. Frank Keenan repeated the triumphs he has won before. He is ably assisted by Mac M. Barnes and Henley Edwards. Laddie Cliff, following the headline act, also went well. His sprightly style, his engaging manner and his neat and natty appearance got him over in fine shape. Jackson & McLaren, champion axmen, were next to closing, where they held 'em in their novel act in such a manner as to keep nearly ever person. The act is big and handsomely staged. War pictures brought the show to a close. The audience was large.

Reed.

PALACE MUSIC HALL (Harry Singer, mgr.; agent, Orpheum).—"Mercedes, held over as headliner for second week, was well liked. Herman Timberg scored and Bert Fitzgibbon in his "nutology" took first honors. Business very fair at Monday night performance and show seemed to strike popular fancy Dorothy and Madeline Cameron welcome in the opening spot. Two very pretty girls sing and dance as well as any recently seen here. Took half a dozen bows. Josephine Davis and Billy Geller offer song and piano selec-

tions successfully because of personality. Miss Davis's songs are a trifle slow, but she gets them over. Arnaut Brothers' musical acrobatic novelty held third spot nicely. They retain their whistling comedy finish with substantial results. Ray Raymond and Florence Bain are liked for their little farce skit, "Locked Out." They do a clever bit of flirtation, sing lively songs and dance. Mercedes, entertained as ever. Herman Timberg should do more song and talk comedy and less fiddling. Princess Radjah submits her Oriental dance creations with gratifying results. Bert Fitzgibbon keeps the hilarity on the ascending pitch. Odily and her Sea Lions, novel aquatic production, close the show and hold interest throughout.

McVICKER'S (J. G. Burch, mgr.; Marcus Loew).—"Bill, without anything unusual, but still one to please the average vaudeville fan. Charles Terris and his company presented "The Preacher and the Man," an entertaining sketch with unusual features. Mr. Terris, as a priest, did well. The little company was received warmly. Whitney's Operatic Dollie, a lively puppet show, got over easily. Ben M. Jerome & Co. (New Acts) had a good spot and found favor. Bowen Brothers' black face have some live jokes in their repertoire, and use some of the old ones with good effect. Oldfield & Drew pleased and the Five Yocarrs were applauded. The Herald Weekly, showing scenes of Chicago life of interest, and some Keystone films helped to lengthen the entertainment. The attendance Monday night was only fair.

Reed.

WILLARD (Norman E. Field, mgr.; J. L. & S.).—"Baron Lichter, a man with a real sense of humor, carried off the honors at the first show Monday night. He plays the piano, sings, whistles, yodels and gives imitations, and does them all very well. He stopped the show and had the house in an uproar. Hermany's Aerial Cats and Dogs opened the show, going well. Ross and Farrell were on second to fill the place assigned to Lee Tung Foo, who failed to appear. They did not have anything of great moment to offer. Joe Bannister and company presented "The Walt," a dramatic playlet by Dan Kusel. This act has several picturesque points and is fairly well acted as to the young woman. Mr. Bannister is a trifle stiff in his performance. The American Newsboys Quartet got a good many laughs. Jewell's Manikins (New Acts) also came in for much laughter. Pathe pictures were offered. The audience at the first show Monday night was not large but it was full of enthusiasm.

Reed.

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ORPHEUM. — Ahearn's comedy cyclist proved a fast closer. Stan Stanley turn was a hit; Mack and Walker pleased with their

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Empress.—Pattee's Five Diving Nymphs held attention with the usual routine of water feats. DeVoy, Faber and Co., offering "The Victim," were enjoyed, the skit being well presented. Aveling and Lloyd scored a substantial hit. Swan opened nicely. Joseph, Laurie and Frances Allen were well liked. Miller, Moore and Gardner pleased immensely. Ray Lawrence, female impersonator, a local product, was "added." Lawrence displayed a handsome wardrobe and a pleasing voice, the turn doing nicely.

PANTAGES.—Silver Belle, posing horse, made a splendid impression. "The Night Hawks" displayed merit and gave satisfaction. Palfrey, Barton and Brown registered such a hit that they were moved to closing position after the first show. Rosalina pleased. Wood's dogs opened satisfactorily. Vic Richards and Joe Quinlan, won laughs. Parker and Butler, passed nicely.

CORT (Homer F. Curran, mgr.).—"A Pair of Sides" (first week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"The Trail of the Lonesome Pine."

ALCAZAR (Belasco & Mayer, mgrs.).—"Stock."

GAIETY (Thos. O'Day, mgr.).—"Kolb & Dill Co. in 'Peck o' Pickles' (fifth week).

WIGWAM (Jos. 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."

Olive Fremstad will inaugurate the concert season at the Columbia Oct. 18.

Claire Simpson, soubret with Jacobs company in Denver, was married to a Denver man last week.

Julie Sollee closed with the Monte Carter company last week, and will return to her home in New Mexico.

Jack Hayes, for the past year on the Hippodrome staff, in Los Angeles, will probably move to one of the W. S. V. A. houses.

According to a report from Tacoma act playing Low's Empress there are asked to cut salaries owing to poor business.

William Brewer and Florence Bell opened at the Princess this week in the first of a series of short dramatic sketches.

Alsace, of Alsace and Lorraine, for the past year doing a "single" musical turn, is once more working with Lorraine (Mrs. Alsace).

The Tiroll, Keating & Flood's Seattle house which recently opened with musical comedy closed after a few weeks of bad business. Several members of the company were re-

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trained for the Lyric, Portland, which is also
 under the K. & F. management.

Alfred Latell, the animal actor, who re-
 cently returned from Australia, and who will
 join the Harry Lauder show October 18, will
 work with Dorothy Daly, instead of Elsie
 Vokes (Mrs. Alfred Latell), who will remain
 in San Francisco awaiting an increase in
 family.

The Majestic theatre, the W. S. V. A. house
 for the past few weeks playing musical com-
 edy and vaudeville, returned to the straight
 picture policy this week. Bothwell Brown
 Musical Comedy Company closed there last
 week, and will go to Phoenix, Ariz., for a four
 weeks' engagement.

The Panama Canal motion pictures, with
 the view of fortifications eliminated, were re-
 cently shown at the Gaiety, and, although con-
 siderable publicity was given the film prior
 to its exhibition, it was a flivver from a busi-
 ness standpoint. The makers must stand trial
 on a charge of revealing government secrets.

The Metropolitan Vaudeville Road show, un-
 der the direction of William R. Dudley, a local
 booking agent, was closed last week at Napa,
 Cal., without notice, after being out one week.
 The causes are said to be dissensions among
 the players. After returning here, Margaret
 Manners, a principal in a feature dramatic
 sketch, went before the State Labor Commis-
 sioner and asked for assistance to recover a
 week's salary. The case was dismissed. It
 is understood the show will be reorganized.

ATLANTA.

By R. H. McCaw.

FORSYTH (Hugh Cardozo, mgr.; agent, U.
 B. O.).—Marvelous—Manburians, featured,
 liked; Smith, Cook & Brandon, pleased; Car-
 lo & Frabito, go well; Salon Singers, big;
 Ryan & Lee, applause; Neher & Kappel, cle-
 ver; Lawrence & Bruce, ordinary.

ATLANTA (Homer George, mgr.).—"Oh,
 Oh, Delphine," fair business; Al Field's Min-
 strels, 1-3 "Today," 5-6.

LYRIC (Hugh Cardozo, mgr.).—"Gay Morn-
 ing, Glories," good houses.

GRAND (Harry Hearn, mgr.; agent, U. B.
 O.).—"Cabrila," big business at 5 and 10
 cents.

BIJOU (Jake Wells, mgr.).—Jewell Kelley
 Stock.

Dan Michalove is again managing Majestic,
 Asheville, a Lynch house.

The Gold Blume palm garden is the newest
 amusement place in Mobile. P. H. Hamel is
 owner and manager. The show will consist of
 movies, cabaret entertainers and vaudeville.

J. B. Melton, a pioneer in the theatrical
 field in Georgia, has leased the Majestic, Co-
 lumbus, Ga., and has taken over J. R. Dud-
 ley's interest. Vaudeville and tabs will be
 put on.

Lou Castro, former big league ball player,
 has been made manager of the Lyric, the local
 burlesque house.

As a result of litigation, by the owners of
 the house against the lessees, the effects of the
 Bijou, Knoxville, were sold at auction last
 week. The house was to have opened with
 Keith vaudeville. It has no plans for the fu-
 ture.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—Sept. 28,
 premiere of George V. Hobart's allegory "Ex-
 perience" produced by William Elliott with
 the matter in the role of "Youth." Oct. 1,

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Chas. Frohman's production (premiere) of
 Paul Armstrong's new play "The Heart of a
 Thief," with Martha Hedman.

NEW NIXON (Harry Brown, mgr.).—Oct.
 1, premiere performance of the Victor Her-
 bert-Henry Blossom's new musical farce,
 "The Only Girl." Victor Herbert will con-
 duct the first performance. The New Nixon
 was dark for the first three days.

KEITH'S (Chas. G. Anderson, mgr.; agent,
 U. B. O.).—W. C. Fields, solid hit; Jessie
 Busley & Co., "The Girl at the Cigar Count-
 er," pleased; Florence Tempest & Co., pleas-
 ing; Mayo & Tally, get over well; Richards
 & Kyle, "Fifty Fifty," amusing; Ward Baker,
 violinist, made good impression; Flying Mar-
 tins, pleased; Two Romans and a Doll,
 scored.

Garden of Dances on Garden pier now
 under management of John Levy, featuring
 dancing and photoplays. Prizes are offered
 Wednesday and Saturday nights. W. H.
 Godfrey is the business manager.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agt.,
 U. B. O.).—A. Baldwin Sloane, warm recep-
 tion; Sophie Barnard, charms; Lou Anger,
 many laughs; Edward Farrell and Co., ex-
 tremely funny; the Leightons, amusing;
 Meykows Sisters, do well; Norcross and
 Holdsworth, well received; Chretienne and
 Louise, novelty; Reynolds and Donegan,
 give fine exhibition.

VICTORIA (Pearce & Scheck, mgrs.; agt.,
 N. N.).—Frank Bush, humorous; Lillian
 Gwyn, pleasing; Beatrice Turner and Co.,
 different; Maglin, Eddy and Roy, quick and
 clever; White and Bell, good.

NEW (George Schneider, mgr.; agt., Ind.).
 —Five Romeros, over big; Howard Sloat and
 Co., win out; Musette, pretty; Malcolm, pretty
 good; "Pork Chop" Evers, funmaker of
 ability; Rudolph, shows much strength.

FORD'S O. H. (Charles E. Ford, mgr.).—
 "The Phantom Rival" has its premiere. Busi-
 ness best so far this season.

ACADEMY OF MUSIC (Tunis F. Dean,
 mgr.).—"The Ham Tree," Houses large.

POLI'S AUDITORIUM (Wedgewood Nowell,
 mgr.).—"The Witching Hour," intelligently
 acted by the Poli Players. The European
 struggle is having no effect on the regular
 patronage.

COLONIAL (C. F. Lawrence, mgr.).—"Re-
 becca of Sunnybrook Farm." Audiences
 ought to be considerably larger for a play
 of this kind.

GAYETY (J. C. Sutherland, mgr.).—"The
 Tempters." Cool weather makes business
 much better.

PALACE (W. L. Ballauf, mgr.).—"The
 Roseland Girls." Women patronage shows
 decided increase.

HOLIDAY STREET (Martin J. Dixon,
 mgr.).—Opens with "The House of Mystery,"
 by a stock company. Fair attendances.

The Dixie Entertainers, a troupe of six
 southern vocal and instrumental performers,
 is the main attraction this week at the
 Suburban.

Gertrude Bondhill, formerly of the Poli
 Players of Washington, has joined the Poli
 Players in this city as ingenue.

Tompkin's Circus gave two performances
 Monday at Towson. The tents were pitched
 on the jail lot.

It has been announced that the Boston
 Symphony Orchestra will appear here the
 usual series of five concerts on Wednesday
 evenings, the dates being Nov. 4, Dec. 2,
 Jan. 6, Feb. 17 and March 17.

John T. Ford, the well known theatrical
 man connected with Ford's, took his seat
 Monday evening as a member of the City
 Council.

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BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agt.,
 U. B. O.).—Comedy the key note of this
 week's bill and comedy an especially safe
 bet for Boston. Mr. and Mrs. Carter De-
 Haven were unexpectedly jumped into the
 bookings as headliner in lieu of "The Bride
 Shop," which had been announced. The act
 did not open to enthusiasm, but quickly
 picked up because of the excellent staging
 of the songs and closed big. Joe Welch was
 good in his monolog, but seemed to drag in
 places in a manner there seemed to be no
 excuse for considering the wealth of material
 he has and does not use. Sam Barton, billed
 as "The Silent Tramp," furnished some
 comedy that was a riot. There is a big field
 in Boston for low brow comedy that is abso-
 lutely clean and the way that Barton's act
 went demonstrated it effectively. The Depace
 Opera Company went big in a clean musical
 act that ran as smooth as a whistle. It was
 the first time here. Hale Norcross and Co.
 in "Love in the Suburbs" contained so much
 small time stuff it opened the bill although
 originally planned to play E. It got a lot
 of laughs and went well enough to win the
 place originally scheduled. The remainder of
 the bill comprised Ruby Raymond and Fred
 Helder, who went fair; Frank Woods and
 Buncie Wyde, fair; Keller Mack and Frank
 Orth, snappy; and the Gaudschmidt Brothers,
 eccentric athletes, who closed.

LOEW'S GLOBE (Frank Meagher, mgr.;
 agt., U. B. O.).—Opened Monday night after
 several months of darkness. Was jammed,
 liberal papering being done through a de-
 partment store.

LOEW'S ORPHEUM (Victor J. Morris,
 mgr.; agt., Loew).—Vaudeville and pictures.
 Capacity.

LOEW'S ST. JAMES (William Lovey, mgr.;
 agt., Loew).—Vaudeville and pictures. Ex-
 cellent.

NATIONAL (agt., U. B. O.).—Still dark.
 BIJOU (Harry Gustin, mgr.; agt., U. B. O.).
 —Vaudeville and pictures. Establishing an
 excellent clientele.

PARK.—Dark. Will open in about two
 weeks entirely remodeled as a picture house
 using the Paramount service.

BOWDOIN (Al. Somerbee, mgr.; agt., U. B.
 O.).—"Pop vaudeville. Good.

HOLLIS (Charles J. Rich, mgr.).—Opened
 belated season Monday night with John Ma-
 son in "Drugged." Fashionable opening and
 should do good business. Hurt slightly by
 "The Follies."

COLONIAL (Charles J. Rich, mgr.).—"Zieg-
 feld's "Follies" opened Monday night to ca-
 pacity house, over \$1,000 being turned away.
 Show met exceptional favor.

SHUBERT (E. B. Smith, mgr.).—Last week
 of "Big Jinks. Business slumping.

MAJESTIC (E. D. Smith, mgr.).—"The
 Trap," which opened Thursday night with
 a good show, although whaled by the critics,
 is being whipped into shape on details. Fair
 business.

WILBUR (E. D. Smith, mgr.).—William
 Hodge in "The Road to Happiness" is jam-
 ming the little theatre and being cleverly ad-
 vertised quietly.

TREMONT (John B. Schoff, mgr.).—Fan-
 nie Ward in "Madam President" held over
 this week instead of letting the house go
 dark as was planned. "Potash and Perlmutter"
 next week for a run.

BOSTON (William H. Leahy, mgr.).—
 Stock. The last week of the Majestic Play-
 ers under the visiting star policy brings Wil-
 son Lackaye in "The Battle of Drawing Well."
 Last week Blanche Walsh in "The Woman in
 the Case" did not do the business expected.
 Leahy's bold venture of twelve weeks of grand
 opera in Italian at \$2.50 top starts next Mon-
 day and the outcome is speculative. After
 this venture he will return to stock.

LYMOUTH (Fred Wright, mgr.).—Last
 week of "Along Came Ruth" which has been
 holding up well through clever advertising,
 including a second edition of the imitation
 "rube" newspaper. Next week brings

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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"Wanted: \$22,000" for its metropolitan premiere.
CORT (John E. Cort, mgr.).—"Peg O' My Heart" with Florence Martin doing consistently good business.
CASTLE SQUARE (John Craig, mgr.).—"Stock" "Arizona" to good business. "Kindling" last week caused much favorable comment and may be repeated later in season.
GRAND (George E. Lothrop, mgr.).—"High Rollers" with Kyr. Fair.
HOWARD (George E. Lothrop, mgr.).—"Broadway Burlesquers" with house bill headed by Herman Lieb and Co. in "Dope." Capacity.

went over big; Flanagan & Edwards, despite their repeated appearances in this city in "On and On," scored heavily in the sequel, "On and On," the act is a scream and possesses real comedy; Stuart Barnes, good; Vivian Ford & Harry Hewitt, usual dance act; pictures conclude.

LYRIC (G. S. Schlesinger, mgr.).—"The Brownell-Stork stock in "The Family Cupboard," first time in Buffalo, opened to fair house. The management has had some difficulty in drawing good houses on opening nights, and as an inducement is offering the ladies, via the coupon route, \$5 shirtwaists. Receptions are held Wednesday afternoons. There has also been a decrease in prices. Oct. 5, "Alias Jimmy Valentine."
GAYETY (J. M. Ward, mgr.).—"Lew Kelly and the "Behman Show" played to capacity on opening dates. Good.
ACADEMY (M. B. Schlesinger, mgr.; agt. Loew).—"Birds of a Feather," headlined: Marnello, pianist, featured; 8 Walsys, fair; Callan & Davis, just over; Billy Quirk, good; Downing & Ketter, big hit; Johnny Wood, usual; Zetta Remington, pleased; Marie & Foster, scored; Mme. Busse's Educated Dogs, pleased the kiddies.
GARDEN (W. F. Graham, mgr.).—"The

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CASINO (Charles Waldron, mgr.).—Max Spiegel's "Morocco Bound." Good.
GAIETY (George Batcheller, mgr.).—Dave Marlon's "1915 Show." Capacity.
"Cabrila" at Tremont Temple is about to start an advertising campaign, the pictures having brought fair returns but seeming to be unknown to too large a portion of the public.
William Carroll HIN, a former newspaper man, who last year was attached to the Boston Opera House, is to use the Wilbur Sunday nights beginning Nov. 1 for high class musical entertainments, using all available grand opera stars.
Vincent T. Fetherstone, the veteran treasurer of the Hollis, is attached summer to the Old Colony Trust Company and Monday night when the Hollis opened with John Mason a huge floral tribute arrived at the theatre, which was thought to be for Amelia Gardner but which turned out to be for the treasurer.

A. H. Woods apparently feels there is some money in Boston. He was over here for the

Merry Burlesquers" opened good, Lawrence Crane now managing company.
MAJESTIC (John Laughlin, mgr.).—Elsie St. Leon in "Polly of the Circus," playing at popular prices, was well patronized first of week, startling reduction of prices has also been put into effect at this theater. Next, "Mutt and Jeff in Mexico."
HIPPODROME (M. Shea, mgr.).—Five-reel feature, "The Patchwork Girl of Oz" drew big houses first of week. "The Pursuit of Phantoms," last half, Mile. Jose Carl, prima donna soprano, latest of Metropolitan Opera company, appearing. Excellent business.
OLYMPIC (Chas. W. Denzinger, mgr.; agt. Sun).—It is difficult to pick the headliner on this week's bill. Moran, Gonzales and Co., in "Winning a King," went over big; Gypsy Rogers, an artist with the violin; Whalen, West and Whalen, good; Cal Stewart, a scream; American Whirlwinds, sensational; "Million Dollar Mystery" film continues to draw.
REGENT (Arthur C. Willats, mgr.).—Self-styled Buffalo's theatre beautiful, this new Mark-Brock picture palace at Main and Utica streets enjoyed most auspicious opening on Sept. 28. Arthur C. Willats is to manage the new house, which will show feature pic-

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opening of John Mason in "Drugged" and will be here again for the "Perimutter" show opening next Monday at the Tremont. Within a few weeks "The Yellow Ticket" and "The Crinoline Girl" will both be in Boston houses.
BUFFALO.
By CLYDE F. REX.
TECK (John R. Osher, mgr.).—"Whirl of the World," first time here, opened big. Excellent musical production with star cast. Next, Walker Whitehead in "Mr. Wu."
STAR (P. C. Cornell, mgr.).—First half, "Poor Little Rich Girl," second management, fair house opening night. Last half, "Billie Burke" in "Jerry" went big. Always a favorite in Buffalo, playing to packed houses. Oct. 5, "Sari."
SHEA'S (Henry J. Carr, mgr.; agt. U. B. O.).—Recovering from a week of poor business, the bill this week is exceptionally good from start to finish. Harry Boreford and Co. in a screaming comedy, "Twenty Odd Years," scored the hit of the bill; Han Ping Chien in the "Pekin Mysteries," featured; Ioleen Sisters, novel; Charlotte Ravenscroft, pleased; Percy Bronson & Winnie Baldwin,

tures exclusively. There is a big seating capacity, all on the ground floor, no balcony.
PLAZA (Jacob Rosing, mgr.; agt. McMahon & Dee).—Ed. and Madeline Franks, clever; Etry and Fullerton, hit; Forbes and Thellen, scored; Jerome, scream; Kendall and Hendricks, pleased; Smith and Edwards, good pictures.
STRAND AND FRONTIER, both playing feature pictures, report excellent business.
Max Hart, theatrical representative of Cleveland, was arrested here on Monday charged with beating a board bill at the Hotel Lafayette. At the opportune time, upon his arraignment in city court, a messenger rushed into the court room with a telegram crediting him with \$40. The judge ordered his discharge upon payment of the bill. However, Hart soon after clearing himself of that charge was re-arrested on a warrant charging him with forgery. This offence, it is said, he committed in Cleveland, to which city he has been taken.
Manager Charles W. Denzinger of the Olympic is confined at his home with a slight attack of pneumonia.

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Donald Stewart, formerly treasurer of the Majestic, has resigned and gone into the picture business. He left for Los Angeles, Cal., on Tuesday. Ben Exler, former assistant, has filled the vacancy.

"A Pair of Sixes," "Pinafore," "The Only Girl," "The Midnight Girl," and "Omar, the Tent Maker," are coming attractions for the week.

Considerable "gossip," so to speak, is being carried about the city relative to the abrupt close of the gigantic charity bazaar, the Swiss Kibbi, which was conducted at the Broadway auditorium last week. Under the auspices of the combined charities fund of Buffalo, the carnival opened big, and was to continue through this week. Financial difficulties, although the affair was advertised as a big success, was the cause of its abrupt close on Sunday evening and a debt of \$1,500 is said to exist. Further than this it is alleged by various performers engaged at the carnival for the two weeks, that the promoters, Elmer J. Walters, manager of Ontario Beach, near Rochester, A. W. Root, theatrical man, and C. E. Kariand, also of Rochester, have "skipped" with funds, mostly gate receipts for the first few nights. Many of the performers received no pay for their services whatever, others received about 15 per cent. of the contract price.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Roym, mgr.; agt. U. B. O.).—Bill not so good as usual. Pantzer Duo opened nicely; Jarvis and Harrison, fair; Edwin Stevens and Tina Marshall, endorsed repeatedly; Fred Ardath and Co., scream; Burns, Kilmore and Grady, satisfactory; Mme. Doree and Co., featured, went big; Maude Muller and Ed Stanley, fine, but would have gone better had Miss Muller sung more; Lane and O'Donnell, good, kept crowd.

EMPRESS (George Boyver, mgr.; agt. Loew).—John La Vier; Princeton and Yale; Morris and Parks; Nip and Tuck; O'Neill and Dixon; "Bower of Melody." (Back to three-day plan, at 10-15-25, with two matinee and evening shows on Sunday.)

GRAND (John Havlin and Theo. Aylward, mgrs.).—George Evans' minstrels opened season Sunday night to small house; Oct. 4, "Adele."

LYRIC (C. Hubert Heuck, mgr.).—"Help Wanted" began season; 4, "Omar, the Tent-maker."

WALNUT (Ben Probst, mgr.).—"Little Lost Sister," 4, "Hap Ward in 'A Fool, His Money and the Girl'."

MUSIC HALL.—Oct. 3-10, Automobile Show. GAYETY (Willis F. Jackson, mgr.).—Ben Welch show.

STANDARD (Charles B. Arnold, mgr.).—"The Whirl of Mirth."

OLYMPIC (Thomas McCready, mgr.).—"Moulin Rouge Girls."

PEOPLES (C. H. Heuck, mgr.; agt. Sun).—Vaudeville and farce comedy.

LYCEUM (Harry Hart, mgr.; agt. Sun).—Vaudeville and farce comedy.

Ernst Kunwald, director of the Cincinnati Symphony Orchestra, is to sail from Europe Oct. 3.

Covington dance hall proprietors are protesting against the order forcing them to pay \$5 for each dance, in addition to their regular annual license fee.

"Governor" John F. Robinson, retired circus owner, will move from Terrace Park, where he had the winter quarters of his show for many years, to this city.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Billy B. Van, versatile; Nellie Nichols, clever; Kingston & Ebner, very good; Harry Brooks, good; "Bill" Pruett, good singer; Rayno's Dogs, excellent; Sutton, McIntyre & Sutton, opened.

MILES (C. W. Porter, mgr.; Loew).—"A Morning Plunge," good musical comedy; James Grady, good sketch; Ward Sisters, novelty; Sampson & Douglas, laughs; Arno & Stickney, good; Caine & Odom, pleased.

ORPHEUM (H. P. Williamson, mgr.; Pantages).—Sheer & Herman, big hit; Woods & Woods, closed good; Great Asaki, opened; Harry Tolson, favorite; Flying Valentines, good; Mile deLee, artistic; American Whirlwind Beauties, excellent.

FAMILY (J. H. McCarron, mgr.; U. B. O.).—Rose & Severns, good; Alex Patty, pleased; Marino Sisters, did nicely; Avery & McCurdy, good; The Petchings, musical novelty; Strolling Players, very good; Carroll & Hickey, well liked; Fortell & Emmett, fair.

COLUMBIA (M. W. Schoenherr, mgr.; Sun).—The Hurleys, comedy acrobats; Musical Conservatory, excellent; Italia, pleased; Brindamour, clever; Roe Reaves, laughs; Four Seasons, excellent; Goff & Ruth Phillips, funny; Vincent Bros., good.

NATIONAL (C. R. Hagerdorn, mgr.; Doyle).—Swans Rats & Cats, novelty; Janis & Clark, good; Cotter & Lester, good; Johnson Bros. & Johnston, good; Song Festival, pleased; Helf & Hanley, excellent; Malone & Malone, good; Fairy Plump, character comedian.

PALACE (C. A. Hoffman, mgr.; Cunningham).—Chiff Dean Players, good; Penny & Boucher, pleased; May Evans, good whistler; Seven Dogs, beautiful; Victor Faust, clever; Marjorie Lake, fine voice; Five Novelty Minstrels, hit; West & Tate, strong act; Albert, comedy; Stanley & LaBrasch, very good; Rose Enkel, big; Two Stephanos, pleased.

GARRICK (Richard H. Lawrence, mgr.).—Forbes-Robertson in repertoire. Biggest hit was "Passing of Third Floor Back." Capacity, house sold out week in advance. Next week, "Too Many Cooks," with Frank Craven.

DETROIT (Harry Parent, mgr.).—Mrs. Fiske in "Lady Betty Martingale." Business fair. Next week, "The Dummy."

LYCEUM (A. R. Warner, mgr.).—"While the City Sleeps." Next week, Rose Melville, "Sis Hopkins."

BROADWAY (Bert St. Johns, mgr.).—"A Bachelor's Honeymoon." Next week, "The Parish Priest."

Maurice and Florence Walton will play an engagement at the Arcadia, Detroit's leading dancing academy, week October 5. Although the regular admission price is 10 cents, dances being live cents per couple, the management during this special week will advance the entrance fee to one dollar top.

Early bookings at the Temple theatre include Irene Franklin and Hurt Green, Eddie Foy and kids and the Castles if they continue in vaudeville.

J. C. Matthews was in town last week in the interest of the Pantages booking office "Pop."

KANSAS CITY.

By R. M. CROUSE.

SAM S. SHUBERT (Earl Steward, mgr.).—"The Bird of Paradise." Good business.

ORPHEUM (Martin Lehman, mgr.).—Liane Carrera headlines a strong bill for the house's third week, and was a drawing card. The laughing hits are John and Mae Burke and the 3-act Imhoff, Conn and Corene. Barry and Wolford, pleasing; Fremont Benton & Co., well received. Others, Prince Lai Man Kim and Ernie & Ernie.

EMPRESS (Cy Jacobs, mgr.).—Ross & Fenton players, big; Majestic Musical Four, harmonious; Kitty Flynn, popular; Bill Blaisdell,

laughs; Armstrong & Manley, did well; Rosaire & Prevost, good; Boshee's Dogs, closed.

HIPPODROME (Ben Starr, mgr.).—Olga's Leopards, headlined; Five Alpha Troupe, excellent; Major Wright & Dancing Bugs, applause; Marie Dreams, big; Malumby & Mesette, fine; Loring & Parquette, excellent; Wagner & Diggs, tuneful; Kalinowski Bros., good.

GLOBE (W. V. Newkirk, mgr.).—Melody Maids, big act; Mita Lucille Savoy, applause; The Esellas, Brown & Barrow; Roach & Crawford; Wilson & Carter.

GRAND (A. Judah, mgr.).—"One Day." Good business.

AUDITORIUM (Miss Meta Miller, mgr.).—Stock, "Marrying Money."

GAYETY (Matt Smith, mgr.).—Harry Hastings Show.

CENTURY (Joe Donegan, mgr.).—Sam Rice's "Daffydillie."

Cecyl Scott closed with the Mayhall Stock Company last week.

"Ma's New Husband" opened at Ray, N. D., to good business.

Cooper & McLaughlin's "Comedians" opened the winter season at Little Rock, Ark.

LOS ANGELES

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GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; U. B. O.).—Week 21, Edwards "Matinee Girls," pleasing; Miller and Lyles, entertaining; Hayward Stafford Co., went big (second week); Mr. and Mrs. Frederick Allen, good; Josephine Dunfee, applause; Byrd Crowell, did well; Nattie and Ferrari, clever; Hickey Brothers, acrobats, better than ordinary.

PANTAGES (Carl Walker, mgr.; Pantages).—Lucille Mulhall and Brother Charles, hit of bill; Paris Green, good; Dollie's Dolls, fairy story, clever; Dave Vanfield, fair juggler.

EMPRESS (George F. Fish, mgr.; Loew).—Jones and Johnson, scored; Buch Brothers, skillful acrobats; Valdo and Co., got hand; Helen Stuart and Fred Hall, entertaining; Yvonne, several encores; Murray Livingstone and Co., well-acted play.

HIPPODROME (Lester Fountain, mgr.; Western States).—Week 21, Babe Lewis, good; Gardner's Bulldogs, pleased; Abram and Johns, "Man's Law," well received; J. C. Co., daring; Ruth Gibson and Co., entertaining; Ford and Laird, novel.

REPUBLIC (Dave Silverman, mgr.; Levey).—Joe Knowles, hit, story of how he lived in woods without food or clothing, proving interesting; Snowie Maybelle, hit with "bald heads"; Trask and Montgomery, good; Capt. Brunswick and Company, passable; The Olmsteads, well-trained athletes; James and Prior, fair.

CENTURY (Al and Milton Loewen, mgrs.).—Musical burlesque.

Sedley Brown is recuperating from an illness.

A good sum was realized at the Bert Dingley benefit at Ascot Park last Sunday.

J. G. Scott has awarded the contract for the construction of a \$30,000 moving picture theatre and vaudeville house at Calexico.

Oliver Morosco denies that the Majestic will change ownership. The deal to put pictures in the play-house fell through, Morosco claiming the forfeiture of a large deposit.

Charles Salsbury, back after touring with the Cabrila pictures.

Florence Wadsworth Wallace has resumed her Orpheum tour, opening at Salt Lake last week.

Rose Mendel has rejoined the Century company.

Mrs. Ella Burke is doing the publicity work for the Mozart theatre.

Carl Walker has offered a season pass to Pantages theatre for the person presenting him with the best photo of Alex Pantages in the Pacific surf.

Florence Kemple Cooper, the little English actress, has arrived and is rehearsing the lead in "Lady Eileen," Morosco's prize winning play.

MILWAUKEE.

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Richard Carle & Hattie Williams, headline; Violinsky, big; Corradini's Menagerie, good; John & Winnie Hennings, excellent; Clark & McCullough, fair; Kimberly & Mohr, appreciated; MacRae & Clegg, big opener; Leitzel & Jeanette, fine.

ORPHEUM (T. H. Ealand, mgr.; agent, Loew).—Three McLains, Garry Owen & Co., Dixon, Bowers & Dixon, Helen McCormack, Della Gordon, Monahan & Monahan, Sam Rowley, Young Hackensmidt & Co.

CRYSTAL (William Gray, mgr.; agent, Loew).—Famous Cabaret Trio, excellent; "Snooker," fine; Herculano Sisters, pleased; Alvin & Kenney, entertaining; Armos & Mulvey, good.

SHUBERT (C. A. Nigemeyer, mgr.).—Shubert Stock company in "Circumstance" and "The Man from Mexico," excellent business.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"The Poor Little Rich Girl" 2-3.

GAYETY (J. W. Whitehead, mgr.; agent, East).—Gayety Girls company. Good houses.

CLUB (Rod Wassoner, mgr.; agent, Prog.).—Charming Widows company. Business good.

Treasurer Jeff Klauber of the Club theater and Miss Ida Sparborough of Toledo were married here.

The regular season of German stock is assured.

United States Marine band appears here Oct. 11, and the Chicago Symphony orchestra will give ten concerts.

MINNEAPOLIS.

By C. W. MILES.

ORPHEUM (C. A. Raymond, mgr.).—Week 21, Indifferent bill, headed by Johnnie Johnston and a large company in a whoop-de-doo college farce; John F. Ryan, best in support; Charlie Howard, Bobbie Watson and Dorothy Hayden, hit; Dyer and Alvin, conventional; Minnie Allen, fair; Anita Diaz's monkeys, good; Corbett, Shepard and Donovan, good; Great Ashai, excellent.

UNIQUE (Jack Elliott, mgr.; Loew).—Willson Brothers, Holmes and Riley, Sallie Stembler and Brother; Golden and West; Cameron and Devitt, Slayman All's Hoolooos.

NEW GRAND (W. H. Koch, mgr.; W. V. A.).—Paul Kleist and Co., Burns and Acker; Capital City Four; Chabino Brothers.

METROPOLITAN (L. N. Scott, mgr.).—"The Elopers," Chicago musical comedy, with Madeline Harrison in the leading role, all week.

"The Poor Little Rich Girl" follows.

SHUBERT (Wright Huntington, mgr.).—Wright Huntington Players in excellent production of "The Blindness of Virtue." "Ready Money" follows.

GAYETY (William Koenig, mgr.).—"The \$100,000 Dolls," with Lewis and Dody.

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NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.).—Splendid show. Connelly Sisters, opening, did well; Kaufman Brothers, well received; Everett's Monkeys, unsurpassed; Willett Whitaker, consummate artist; "The Green Bottle," one of the best shown here; McCay and Ardine, extraordinary success; Leo Zarrell, good closing number.

CRESCENT (T. C. Campbell, mgr.).—Emma Bunting Stock Co., in "The House of a Thousand Candles."

DAUPHINE (E. A. Schiller, mgr.).—"The Gay Widows."

HIPPODROME (Jake Miller, mgr.).—"A Night in Old Heidelberg."

Howard Ross is a benedict. Mrs. Ross is a non-professional from Boston.

Sullivan and Mason are at the Alamo.

J. C. McCormick is ahead of the "Blue Ribbon Belles."

Rumored Vic Perez will install a picture theatre in the vacant store at Canal and Burgundy. Place is so narrow he'll probably have to use split cane chairs.

Tom Dunn has returned to Zelda Dunn—professionally.

Loula Mercier is being "re-sued" for the debts of the Louis Dean Players.

Earl Holmes departed single life in Baton Rouge. Her name's Mary Olivia Biron.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—20-23, The Trail of the Lonesome Pine; 24-26, The Shepherd of the Hills; week 27, Kitty Mackay.

LYRIC (Dan Flood, mgr.).—20, The Casey Twins.

PANTAGES (J. A. Johnson, mgr.; agent direct).—Love & Wilber, opened, pleased; Gilbert Gerard, good; Winsch & Poor, hit; Coogan & Cox, fair dancers; Pony Moore & Co., headliners; pictures, good business.

EXPRESS (W. H. Pierong, mgr.; agent).—20, Laypo & Benjamin, clever; Eva Prout, clever; Mr. and Mrs. David Elwyn & Co., comedy; Irwin & Herzog, hit; Senator Francis Murphy, good; Dora Dean & Co., good.

BAKER (Geo. L. Baker, mgr.).—20, Stop Thief; 27, The Family Cupboard.

SPOKANE.

By JAMES B. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—27-8-9, "The Whipl"; 1-2, "Baby Mine."

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 20, Lockhardt and Laddie, comedy hit; Rosedell, singers, liked; "Titanic," novelty, won; Saunders & Von Kuntz, clever; Tedd McNamara & Co., big.

LOEW'S (Joseph Muller, mgr.; agent, direct).—Week 20, Nelson, hit; Burke & Harris, songs, went well; Four Avolos, showy; William St. James & Co., popular; Anderson & Goines, winners; Stewart Sisters & Escorts, liked.

SPOKANE (Sam W. B. Cohn, mgr.; agent, direct).—Week 20, first half, Housh & LaVelle, Gillyard & Roberts, LaVelle & Russell, Baby Violet.

North Yakima, in the central part of the state, has followed the lead of the Spokane theatre censor and placed motion pictures of the European war under the ban.

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The dates for "The Whipl" were changed to give the big melodrama a Sunday opening here.

TOLEDO.

By MAUMNE.

KEITH'S (Sam Pearlstein, mgr.; U. B. O.).—"Colonial Days," artistic musical novelty; Nina Morris & Co., dramatic sketch that holds interest; Conlin, Steele Trio, very good; Cardo & Noll, pleased; Kenney, Nobody & Platt, good; The Brads, did nicely; Cummings & Gladdings, good; Edgar Barger, pleased.

ARCADE.—Arcadians, novel minstrel offering; Downes & Gomes, Hawaiian singers, hit; Australian Kelo Boys, clever; Mylie & Gold, pleased; G. R. Ellis, fair sketch; Memphis Trio, pleased.

VALENTINE.—Hap Ward & Lucy Daly. Next week, "The Calling of Dan Matthews."

Walter Moore, manager of the Valentine, has been removed to his home from Robinson hospital, where he recently underwent an operation.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"The Blue Bird" opened well and repeated its former success. Marie Tempest starts her American tour 5 with "Mary Goes First."

PRINCESS (O. B. Sheppard, mgr.).—"Lady Luxury" received a cordial welcome. Billie Burke in "Jerry's."

GRAND (A. J. Small, mgr.).—"The Roseary," "Polly of the Circus."

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Cecil Lean & Cleo Mayfield scored strongly; "Buster," as presented by Ed Vinton, big novelty; Henry Hodge, in sketch, excellent; Adler & Arline, good; Charles Lawler & Daughters, pleased; Vernie Kaufman, clever; La Corio & Dinus, fine; The Three Lyres, good.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—"Love in a Sanitarium," went big; The Rose Troupe, clever; Joe Kelsey, pleased; Arthur & Grace Terry, pleased; Tower & Darrell, good; Browning & Deane, clever; Leona Gueney, entertaining; Harry English & Co., a success.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—Big feature, Toronto Regiments at Valcartier (M. P.), fine; Melody Monarchs & Maids, highly pleasing; Murphy's Canine Actors, well trained; Whipl & Hudson, good; Moore & Jenkins, a hit; Ben Payer & Brothers, pleased; Reidy & Currier, clever; Leonard & Haley, good.

GAYETY (T. R. Henry, mgr.; Columbia).—Sam Harris' "Love Makers," "Bon Tons" 5.

STAR (Dan F. Pierce, mgr.; Progressive).—"High Life Girls."

PARK (D. A. Lochrie, mgr.; agents, McMahon & Deel).—Cook & Love, Jollie Fannie Hatfield, Billy & Tanfry, Fullerton, Seeley & Clucas, Dick & Alice McAvoey, Georgia Kerns-Chas. Admont.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—Replacing the former Castles, who were forced to leave the bill through the illness of Mrs. Castle. Valeska Suratt had the headline position with "Black Crepe and Diamonds." A refund offer was made to those who had purchased tickets with the expectation of seeing the Castles, but the sum refunded did not amount to anything. With the exception of a few changes in the surrounding company the Suratt act is the same as when seen here before. It was the hit of the bill, with the work of the dancing team adding largely in the success. Following the opening pictures were Fred Renello and Sister in a bike act that was well liked. Next

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was Marie Dorr, whose character songs were much appreciated through her dainty personality, pleasant voice and attractive appearance. Her "rube" number was the best and registered a hit. No. 5 place held Jane Connelly and Co. in "A Strong Cup of Tea," which ran smoothly through a lot of witty dialog and humorous situations. Melville and Higgins were warmly greeted. A classical hit of large proportions was made by Raul Ferreira, who is billed as "The Eminent Portuguese Court Violinist," and who heads a

string sextet of excellent players. The act has style and finish and the music brought forth prolonged applause. Edwin George, comedian and juggler, had no trouble in getting laughs and had them going from the start. Valenka Suratt was in the next spot and was followed by Sam and Kitty Morton in "Back to Where They Started," who had the house roaring. Roeder's invention, in the closing spot, revealed one of the nicest gymnastic acts seen here in a long time.

The
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AURIEMA

HAMMERSTEIN'S, Next Week (Oct. 5)

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DIRECTION OF - - M. S. BENTHAM

U. B. O.).—Although doing a nice business in its lower-priced seats the Globe is experiencing difficulty in drawing patrons for the front of the orchestra at 50 cents for the night shows. With prices ranging from 10—50 and playing seven acts, the theatre is against strong opposition from two other Market street houses owned by the same interests which play six acts at 10—20. Monday night the 50 cent section was very thinly occupied while the rest of the house was good. The show was of the usual pop variety, with only one or two flashes out of the ordinary. The brightest spot was at the close, where the Five Sullys brought the house to a state of enthusiasm with "The Information Bureau." Nelesco and Henry opened the vaudeville portion of the program with a mixture of magic and shadowgraphs, in both of which they displayed considerable technical skill with the ordinary routine. Reine, female impersonator, had the second spot, appearing in

an attractive selection of gowns. His appearance was very pleasing but he sang in colorless fashion. The house liked him and gave evidence of considerable surprise when he removed his wig. The Five Italian Musketeers, four men who sing and a woman who plays the violin, were in the next position and went through a selection of operatic excerpts. The violin playing pleased above the vocal numbers and took most of the applause. Bill Foster, with a partner who is not named, had a few laughs in a talking and singing act, but there was too much useless conversation to raise the number above the ordinary. Next was J. Edwin Chapeau and Co., billed as the "dancing pantomimic sensation," but who are not very sensational in dancing or pantomime. Chapeau does some poses to display his muscular development. Their dances are named "The Garden of Passion," probably because one of the performers is costumed in bright red. Burt Rich, an

English eccentric, showed a good dance, but his comedy was flat. He finished with a dramatic bit called "Mister Booze," which the house liked. The Sullys were next, closing the show.

WILLIAM PENN.—"Boarding School Girls;" Moss and Frey; Farber Girls; Parisian Trio; Four Le Grobs; Pierlier and Schofield.

BROADWAY.—Mae West; "Kabaret Review;" Fisher and Green; Webb and Burns; Henrietta Wilson Company; Cotter and Bolden.

GRAND.—"Mother Goose," with J. C. Mack and Jim Gildea; Mills and Moulton; Monarch Comedy Four; Princess Elizabeth; Willisch and Anita; Lamb's Manikins.

COLONIAL.—A split-week policy was started this week, playing five vaudeville acts and films, program changing Thursday. First half—Moffett, La Rene and Co.; Pollard; Omega Duo; Bicknell and Gibboney; Hamil-

ton Brothers. Second half—"Dream Pirates;" Evans and Vidocq; The Moscovys; Kennedy and Burt; Ah Ling Foo.

NIXON.—"A Bachelor Dinner;" Arthur Sullivan and Co. in "Straight;" William Cahill; Monde and Salle; the Newsboys' Sextette; Gelger and Pagus.

KEYSTONE.—"Frolics at the Seashore;" Emma Stevens; Klein, Abe and Nicholson; Bernard and Scarth; Walsh, Lynch and Co.; Young Brothers.

ALHAMBRA.—A street parade headed by a brass band and speeches were features in the opening of the Mastbaum-Earle regime at the Alhambra Monday night. The house is under the management of William Goldenberg and he is assisted by Daniel McCarrikan. The new policy is a split-week combination vaudeville and pictures. For the first half, Prince Twang and Co. in "Hongkong Mysteries;" Bijou Comedy Trio; Bailey and Tiers; Haggerty and Leclair; second

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half: Barlow's Comedy Circus; Rice's Minstrels; "White Wives," James Tierney.

ACADEMY OF MUSIC.—Opened Monday with "Cabrila," moved over from the Chestnut street opera house.

CHESTNUT ST. O. H.—"Pilate's Daughter," a religious spectacle, opened to a good house Monday night at \$1.50 top. Catholic societies have displayed much interest and supplied a large portion of the patronage at the opening. Many have arranged benefits.

ADELPHI.—Helen Ware in "The Revolt" began its final week Monday night. Business has been light. Oct. 5, Grace George in "The Truth."

LYRIC.—Opens Oct. 5 with "The Passing Show of 1914."

GARRICK.—"Nearly Married," with Bruce McRae, seen here last season, began a two-week stay Monday to a good house.

BROAD.—Margaret Anglin in "Lady Windermere's Fan" opened an engagement of two weeks here Monday night.

FOREST.—The new Montgomery and Stone show, entitled "Chin-Chin," opened Wednesday evening after a good advance sale. The piece is by Anne Caldwell and R. H. Burnside and music by Ivan Caryll.

WALNUT.—"Bringing Up Father," based on the George McManus cartoons, opened a week here Monday and proved a big laughing hit with music of a high class. The house was good Monday night at popular prices. Oct. 5, "The Round Up," with Shep Camp.

ORPHEUM.—"Bought and Paid For," by a traveling company at popular prices. Fair business reported. Oct. 5, "Buster Brown."

LIBERTY.—"Buster Brown" for the week at popular prices with fair business.

AMERICAN.—"The Dawn of To-morrow," by the resident company headed by Emily Smiley. Oct. 5, "The Fortune Hunter."

CASINO.—"The Gay New Yorkers" with Fox and Gear and the Morrissey Sisters for the week.

TROCADERO.—Frank L. Wakefield, at the head of "The Girls from Joyland" burlesque, was given a great reception Monday night, beginning a week's stay. The show is full of lively action and hilarious situations. La Marche, dancer, is an added attraction.

GAYETY.—"The Cabaret Girls" have two lively comedies and drew a good house Monday. Choceeta, the dancer, is an added attraction. Oct. 5, "City Sports Burlesque."

EMPIRE.—Clark's "Rosey Posey Girls" burlesque had a good house Monday night, beginning a week's stay.

Henri Scott, basso of the Chicago-Philadelphia Opera Co., has been appointed head of

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the vocal department of Temple University, this city.

Beginning Nov. 2 "The Beautiful Adventure" will be produced at the Broad by Charles Frohman.

Fannie Ward in the French farce, "Madame President," returns to the Broad Oct. 28.

Henry W. Savage's production of "Sari" comes to the Forest Nov. 9.

Following the "Passing Show of 1914" at the Lyric will be the "Whirl of the World," beginning Nov. 2.

Elmendorf, the lecturer, is booked for a talk on Eastern India for Oct. 30 at the Academy of Music.

Beginning Tuesday night, Oct. 13, "The Yellow Ticket" will be at the Garrick, making the jump from Chicago after Sunday night show.

"To-Day" begins at the Adelphi Nov. 16. "A Pair of Sixes" and "The Third Party" are also announced as early attractions at this house.

Mrs. Fiske's new comedy, "Lady Betty Mar-

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tingdale" or "The Adventures of a Lively Hussy," by John Luther Long and Frank Statton, will appear for the first time at the Broad Oct. 12.

PITTSBURGH.

By GEORGE E. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Cecelia Wright, big hit; Henrietta Crossman & Robert Mackey, headliner, unique;

Williams, Thompson & Copeland, noisy fun; Sosman & Fairman, good; Schwartz & Co., effective; Heath & Millership, much applauded; Raymond & Caverley, scream; Daring Prince, good animal act.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—Church City Four, big hit; Roach & Francis, scream; Hickman Brothers Comedy Co., excellent; Bobby Smith (added), good; Bennett, Lytell & Co., clever; Worth Sisters, good; Esmeralda, exceptionally good single;

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We sympathize with Mr. Golden of the Golden Troupe for being obliged to resort to the expedient of endeavoring to induce Mr. Horelik of this troupe to become a member of the Golden Troupe. Mr. Golden should be more discreet in talking to people with whom he is not acquainted.

S. RACHMAN, Mgr.

W. HORELIK, Prop.

The 9th Anniversary Number

OF

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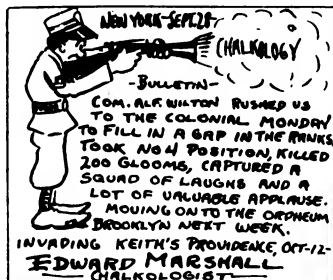
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VARIETY

VOL. XXXVI. No. 6.

NEW YORK CITY.

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VARIETY

Vol. XXXVI. No. 6.

NEW YORK CITY, SATURDAY, OCTOBER 10, 1914.

PRICE 10 CENTS

\$750,000 PICTURE STOCK SALE BY UNIVERSAL FILM FACTION

The Pat Powers-Jos Engel-Wm. H. Swanson Interests Dispose of Less Than Half-Interest in U at Enormous Profit. Buyers Unknown. Sale Disposes of Much Litigation. Horsley Stock, That Controls, Still in Court.

The sale for \$750,000 occurred Monday of the minority stock holdings in the Universal Film Corporation, held by Pat Powers, Jos. Engel and William H. Swanson. The amount paid gave a line on the enormous premium the stock brought. Pat Powers received something less than \$200,000 for his shares, which represented a comparatively small investment a few years ago. Messrs. Engel and Swanson divided the remainder of the large amount between them, they having put into the Universal about three years ago not over \$5,000 each.

The sale also disposed of the pending litigation brought by Pat Powers, et al, against the Carl Laemmle faction, but it leaves the U stock holdings of David Horsley still in court. The Horsley stock will give the control of the U concern, now run by the Laemmle people.

The Universal is one of the three large service concerns in the picture business. It distributes the output of several companies, and is said to have made terrific profits in recent times, in spite of itself and its direction.

No information is obtainable as to the identity of the purchasers of the stock. Not even the men selling knew whom they were transferring their holdings to, according to report. The surmise is that Laemmle people "dug up" someone to advance the money, in order that their position might be strengthened in the control of the company, and if the purchase were made for their benefit, the Horsley stock becomes a minor factor.

The combination of Messrs. Powers, Engel and Swanson was a pretty swift business trio for the Laemmle crowd to find opposed to it. Each of the three

was partly responsible for the sudden growth of the Universal. When the split occurred it was real war in the U offices for a time. The opponents indulged in the pastime of throwing seals and other instruments of authority out of the office windows, as possession quickly veered often from one to the other. The law suits followed, and it was lately rumored Mr. Powers and his associates might shortly find themselves again operating the U.

LOEW'S BERLIN OFFER.

An offer of 25 weeks at \$1,000 weekly was reported this week to have been made to Irving Berlin by Joseph M. Schenck, the Loew Circuit general booking manager, for the famous little composer to take a trip over the Loew time.

Mr. Berlin had returned no answer up to Wednesday.

MUSICIANS' ELECTION.

Eugene A. Johnson was elected president of the New York local, 310, of the American Federation of Musicians Thursday night by a majority of 88 votes. His nearest opponent was the present president, Edward A. Porter.

Anthony Abarno was re-elected vice-president.

LEFRECE OFF TO WAR.

(Special Cable to VARIETY.)
London, Oct. 8.
Walte. Defrece has enlisted in the Sportsmen's corps.

A SENSATION

"When You're a Long Way From Home."

MORE ORPHEUMS OUT.

More open time in Canada was declared by the Orpheum Circuit this week when it wiped Calgary and Regina (two days each) off its sheet, pending the ending of the war. The only Canadian Orpheum now playing is at Winnipeg. This may be shut in another week or so if business does not improve.

The present jump on the Orpheum route is from Winnipeg to Seattle.

CHURCH BUYS M. P. SERVICE.

Dr. Christian F. Reisner, pastor of the Grace M. E. Church, New York, has signed agreements with the Box Office Attraction Co. to take the releases of that company for exhibition before the members of his congregation.

FRISCO BARS OUTSIDERS.

San Francisco, Oct. 7.

Mayor Rolph has declined to approve the resolution of the Board of Supervisors granting outside amusement concessions for 1915, and objected to the issuance of privileges to any enterprise that would be in opposition to San Francisco's tax-supported exposition.

GHOST DIDN'T WALK.

Salt Lake City, Oct. 9.

Lillian Campbell and Charles Mackay, playing leads with the Utah Stock Co., left the cast suddenly Monday night while playing "The Ghost Breaker," closing because the proverbial ghost hadn't rambled in their presence for the past three weeks.

SHARING YIELDS BONUS.

(Special Cable to VARIETY.)

London, Oct. 8.

Playing on the 50-50 sharing plan, the artists on the bill at the Empire, Edinburgh, last week received 50 per cent. over their regular salaries.

(Special Cable to VARIETY.)

London, Dec. 8.

Daly's reopens Oct. 24 with "The Country Girl" at reduced prices.

Joe Brooks Moves Office.

The headquarters of Joe Brooks, who recently disconnected his business relations with Klaw & Erlanger, is now in Sandy Dingwall's office.

CUTS PRICE TO \$1.

Cleveland, Oct. 7.

Eugene Walter, producer of "The Better Way," at the opera house this week, gives the war as his reason for cutting prices to one dollar.

"Conditions in this country at the present time are not as good as they should be," says Mr. Walter. "The Better Way," when produced at Washington, did not draw well. I cut out a cafe number employing 19 people. Now I am making the show pay. One dollar attractions will do better than two dollar shows, I believe."

The Colonial took advantage of the situation and proclaimed the Colonial as "Now Cleveland's only \$2 theatre."

CUTTING DOWN "BOWS."

The Palace, New York, theatre posted a sign behind stage this week that reads:

NOTICE

Performers only allowed to take two bows.

If you have anything else to offer, go right on with it.

CHANGE NAZIMOVA TITLE.

Leibler & Co. have changed the title of the play in which Madam Nazimova is to star. The present title is "That Sort." October 26 is the date set for its New York premiere.

DRUM PIECE OCT. 29.

I. Hope will present Adele Blood in "Milady's Boudoir" at the Garrick Thursday, Oct. 29. The story of the piece deals entirely with the theatre.

REVISING "MISS TABASCO."

Cincinnati, Oct. 8.

Eva Tanguay, scheduled to show at the Grand next week with "Miss Tabasco," engaged Gene Luneska and Arthur Forest, and will add others before opening this week at Lexington.

Peruchi Leases Lyric.

New Orleans, Oct. 9.

C. D. Peruchi, manager of the Peruchi-Gyprene Stock Co., has leased the Lyric and will install a company there commencing Oct. 18.

"ALIEN ENEMIES" RESCUED BY GERMAN LODGE IN ENGLAND

International Artisten Loge of Germany Sends Representative and Funds to England, for Benefit of German Artists There. Clemart of Federation Refused Aid From V. A. F. Because Germans Were "Alien Enemies." I. A. L. Claims It Assisted English Artists in Germany Without Request.

(Special Cable to VARIETY.)

London, Oct. 5.

Joseph Adelman, member of the International Artisten Lodge Executive Council is in London, engaged in aiding members of the German order to reach home. He brought with him a large fund to finance the relief work.

Adelman, on his arrival Saturday from Berlin, declared word had been sent from the I. A. L. to the Variety Artists' Federation (English) that the Lodge would guarantee all disbursements made in helping German artists caught in England by the breaking out of hostilities, to reach their homes on the Continent.

The I. A. L. was informed, according to Adelman's statement, that the Federation declined to extend help to "alien enemies," as Germans are designated in England.

Adelman thereupon hastened to London and deposited \$250 with W. H. Clemart, chairman of the executive board of the Federation to cover expenditures in getting lodge members out of the country.

In explanation of the Federation's attitude, Clemart declares the V. A. F. has no fund from which it could have drawn money for the purpose of aiding foreign acts under the circumstances, and besides, he declared, the Federation was too busy with the complicated question of the 50-50 proposals of the music hall managers to assume added responsibilities.

The Federation chief, however, accepted Adelman's money on deposit and agreed to put the question up to the executive committee.

Adelman says the German lodge came to the assistance of all English acts playing in Germany when the war broke out, waiving the point even of their membership in a performers' organization. He added that the German order, through its chief, Konorah, had made representations to the German government which brought about the release of many English artists under arrest as prisoners of war.

The International Artisten Lodge of Germany is mainly composed of Continental vaudeville artists. It is affiliated with the Variety Artists' Federation of England, that occupies the same position among the artists of Great Britain. Both foreign societies are affiliated with the White Rats of this country.

ANNA HELD WRITES.

Anna Held, now living at Pau, on the French border line near Biarritz, has written a letter as to her war surroundings to New York friends, saying

that when she left Paris the next thing she expected to hear was the parade of German soldiers up the French boulevards. Miss Held had a difficult time in reaching Pau, the trip from Paris taking three days.

Miss Held wrote in part: "It is the most horrible, inhuman war I have ever read of. In 1870 it must have been bad but this is barbaric. They are cutting off the hands of the boys so they will not be able to carry any arms when they grow up. We have only women and children here to do the work, the men and boys being away to war. . . ."

Now that Paris is more settled Miss Held intends to return there for further residence.

ARTHUR PRINCE'S JOKE.

(Special Cable to VARIETY.)

London, Oct. 7.

What was thought last week to have been Arthur Prince's determination to join the English army now turns out to have been a joke of some sort. Mr. Prince sails on the Mauretania Saturday, accompanied by Mrs. Prince, to play American vaudeville engagements. When questioned regarding the report of his enlistment he said he would write a letter regarding it to VARIETY.

Last week Mr. Prince informed the turns playing on the same bill with him he had canceled his contracts for the States and enlisted. The stagehands got together and presented the ventriloquist with field glasses; the artists on the bill tendered him a banquet. Mr. Prince appeared in public immediately after in uniform.

"THE SPHINX" FLIPS

(Special Cable to VARIETY.)

London, Oct. 5.

"The Sphinx" is the third silly play at the Court. It is a failure.

HUSBAND'S DEATH CABLED.

Toronto, Oct. 7.

Friday of last week when "Lady Luxury" was playing here a cablegram received by Beppy Hardgrove (Mrs. E. C. Pepper), the leader of the ballet, informed her husband, Captain Edward C. Pepper of the Honorable Artillery of England was killed in action in France.

VOLMOELLER'S TRAVELS.

(Special Cable to VARIETY.)

London, Oct. 5.

Carl Volmoeller, who is nursing the project of producing "Morocco" in the United States, was in Italy a few days ago and is now on his way to Berlin, according to information which reached London today.

CIRCUS NEUTRALITY.

The most difficult places to observe the neutrality injunction of President Wilson have been in the travelling circuses since the war began.

The feuds among the different nationalities under the canvas (and there are performers from all the countries involved with the larger circuses) resulted in a stern order being posted (following several fist fights among the various sympathizers) that a repetition of the offense would carry with it immediate dismissal of the participants.

NOT BOOKING GERMANS.

(Special Cable to VARIETY.)

London, Oct. 7.

The vaudeville agents here say they are transacting American business for German acts while the war is on.

They also claim they have not performed any service for Germans in connection with American bookings since the war started.

ARTISTS LEASE THEATRE.

(Special Cable to VARIETY.)

London, Oct. 5.

Julia Neilson and Fred Terry, well known players, have leased the Strand for a year beginning with the new year. They will produce two plays in the house, according to announced plans.

In the meantime the revival of "The Silver King" holds forth there.

SEVENTY, AND WOULD FIGHT.

(Special Cable to VARIETY.)

Paris, Oct. 5.

Anatole France, the French author, in spite of his seventy years, has applied for enlistment.

FRITZ KREISLER WOUNDED.

(Special Cable to VARIETY.)

London, Oct. 5.

Fritz Kreisler, the Austrian violinist, is in a field hospital in Galicia, having been wounded in action against the Russians.

He is reported to be suffering with a dangerous wound in the leg and a bullet hole through the arm. The surgeons declare he will recover and believe he will be able to play again.

MORDKIN AT THE FRONT

(Special Cable to VARIETY.)

London, Oct. 5.

Mordkin, the Russian dancer, is at the front with the Czar's army.

NORWORTH GETS OVER.

(Special Cable to VARIETY.)

London, Oct. 7.

Making his English debut in vaudeville Monday at the Pavilion, Jack Norworth got over very strong at the finish of his turn. His position, opening after intermission, interfered with the early part of the act.

Norworth sang four songs, including the "Sister Susie Sells Sea Shells" that he made an "audience number" of in the Hippodrome revue.

Evie Greene in "Floradori."

(Special Cable to VARIETY.)

London, Oct. 5.

A revival of "Floradori," with Evie Greene in the part she created in the original production, is slated for revival at the Aldwych shortly.

SAILINGS.

Oct. 3, Newhouse, Snyder Co., Genec company (St. Paul).

Oct. 10, Genec, Levatkin (Olympic).

Oct. 10, Joe Coyne, Arthur Prince (Mauretania).

Oct. 10, The Cromwells (New York).

Oct. 14, Leach Quinlan (Adriatic).

PAVLOVA'S FAREWELL A BENEFIT.

(Special Cable to VARIETY.)

London, Oct. 7.

Pavlova will give a farewell performance at the Palace Monday under the patronage of the King and Queen. It will be a benefit for the British and Russian Red Cross societies.

Orchestra stalls are selling at eight dollars each. Boxes are to be auctioned.

Pavlova will not reappear here until 1916.

PERCENTAGE PLAN CONTINUED.

(Special Cable to VARIETY.)

London, Oct. 7.

The Syndicate halls continued the percentage plan payment last week to artists, who were notified by the Variety Artists' Federation to play and give receipts for the money received, on account.

The Federation will undertake the collection of the balances claimed by the acts.

TESTIMONIAL TO MURRAY.

(Special Cable to VARIETY.)

London, Oct. 7.

A testimonial was tendered to Paul Murray Tuesday evening at the Rendezvous restaurant, presided over by Walter Defreze.

Murray attended in uniform ready for the front. A check was given him for \$1,000 at the conclusion of festivities.

AMBERG SEEKS PLAYS.

(Special Cable to VARIETY.)

London, Oct. 5.

Gustav Amberg is moving about the Continental capitals in search of plays for production in the States by the Shuberts.

He was in Buda-Pesth last week and is daily expected to arrive in Berlin.

SOLDIER-WARBLER RELEASED.

(Special Cable to VARIETY.)

London, Oct. 5.

Rudolf Berger, the Metropolitan Opera tenor, will probably sing in New York this winter. He is at the front with the Austrian army, but it is understood the King has granted him a furlough until March so that he will be able to appear in Berlin opera. It is likely his privilege will be extended to permit an appearance in New York also.

NEW LONDON DAILY.

(Special Cable to VARIETY.)

London, Oct. 5.

The Daily Call, a new morning half-penny newspaper, made its appearance Monday with a 16-page issue. It is rather light weight.

Otto Weil on Way Here.

(Special Cable to VARIETY.)

London, Oct. 5.

Otto Weil is at The Hague, waiting to take ship for the United States. He is scheduled to sail on the Rotterdam.

A SENSATION

"When You're a Long Way From Home."

60,000 PLACES AFFECTED BY "CABARET ROYALTY"

American Society of Authors, Composers and Publishers Says It Will Force All "Players for Profit" to Pay Tribute for Use of Copyrighted Music. Some Places Agree, Others Hold Out. Possible Annual Income \$12,000,000. Musicians Not Involved.

Sixty thousand places in the United States, playing copyrighted music without permission, will have to pay tribute to the American Society of Authors, Composers and Musicians, according to a prominent member of that society. The scale of payment, as agreed upon, graded according to size of place, is \$15, \$10 and \$5 monthly. This will average \$200 yearly for all, or \$12,000,000 yearly, per a loosely made estimate of the possible revenue to the society.

Ninety-five per cent. of the current popular music, vocal and instrumental, is claimed to be controlled by members of the society, either as authors, composers or music publishers. The Society alleges a membership embracing writers and publishers from New York to San Francisco. The best known publishers not members are Jos. W. Stern & Son and F. A. Mills. These concerns are offering restaurants and hotels their music without payment. The society's members say that they have no objection, as when the places now holding out are forced to pay tribute, they will pay the society, without the independent publishers being allowed to participate, and perhaps the influence of the society at that time will dictate to the "licensed" places the music it shall use.

Through an affiliation with similar societies in France, England, Germany and Italy, the American society alleges that it can stop the performing rights of production music, without a royalty payment, even though an independent publishing concern over here should hold the publishing rights. The "performing rights" are the playing or singing of music in public.

The section of the copyright bill under which the American society is making this movement permits a writer to demand royalty where copyrighted music is being employed for profit. The society contends that all hotels, restaurants and cabarets, among other places of entertainment, when using music do so for profit, to draw business, regardless of whether an admission is charged.

The John Church Co. which successfully applied for an injunction against the Hotel Vanderbilt orchestra in the U. S. Supreme Court before Judge Lacombe, is not a member of the American society. A favorable decision on the appeal in that action is expected, but the music publishers in New York say they have been advised by counsel of an unquestioned legal standing.

The edict of the American society to New York hotels and restaurants that they must pay the royalty scale from Oct. 1 caused consternation among the

cabarets, and much talk. Up to last Saturday four of the leading places in New York had signed the society's agreement. They were the Knickerbocker, Rector's, Churchill's and Faust's. These places said they preferred to pay \$120 yearly rather than chance being interfered with.

Other places tried old melodies for "trot" dances, or the music of the publishers outside the society. It was claimed, however, that hotels, restaurants and dancing places needed mostly the latest popular music (after it had become popular) and that proprietors of these places could not afford risking business by a subterfuge in melody.

The cabaret men were greatly surprised at the action of the society. It was a complete reversal of the usual order of affairs, when publishers sought orchestras to play its music, and in many cases, paid orchestra leaders to do so. The action of the American society was viewed by many as an off-shoot to the step taken by the Music Publishers' Board of Trade to abolish payment to singers of songs on the theatre stage.

The society states it has no intention of proceeding against individual musicians or orchestras, but only against proprietors, nor does it expect to tax orchestras playing for private balls or functions.

"SUNDAY ACTS" LOSS.

Many of the acts debarred from appearing at the Sunday vaudeville performances in New York, through the nature of their turns (acrobats, etc.), are encountering some difficulty in obtaining engagements in the metropolis, though managements insisting they are entitled to but six-sevenths of the full week's salary for the six days they play.

The acts say they are willing to play the full week, and want the full salary. In some instances this has led to a difference of opinion that prevented the booking.

It has somewhat interfered with an easily laid out program as well.

HANGING ONTO PICTURES.

From reports about, at least in the East, a large number of theatres that last season played one, two, three or four vaudeville acts weekly, in conjunction with pictures, but which continued over the summer with a straight picture policy, are hanging onto pictures only so far this season, in preference to reverting to the former pop bill.

This condition is said to have been felt by the various booking agencies that handle the small houses out of town. Its most apparent effect is reported as throughout New England.

REVIVING COMEDY CLUB.

An effort is being made to revive the Vaudeville Comedy Club by several ex-members. At a meeting of the former board of governors Friday in the office of Maurice Goodman, attorney for the United Booking Offices, this move was decided upon. August Dreyer, Everett S. Ruskey and Tobias A. Keppler were present, representing different members of the former club.

The meeting was called to consider ways and means to relieve the governors of the defunct club from its obligations, which have been reduced to about \$20,000. The reorganization plan is said to be acceptable to the creditors, who ask for 25 per cent of their claims in cash, with any reasonable time for the settlement of the remainder. This the promoters of the revival think can best be accomplished by benefits and the club's annual ball.

The Comedy Club had about 800 members. There is \$8,500 owing to it for dues and other claims. An attempt will be made to collect this amount.

The present plan is the engaging of modest quarters, with such membership as may be gathered.

POLI'S NEXT OPENING.

The next big time opening on the Poli Circuit will be at Hartford, Oct. 19. This will give Poli three big time weeks. Poli's, Scranton is playing a regular bill, also Springfield and New Haven (joined in a split week).

WILDER WITH LOEW.

One hour after Marshall P. Wilder executed his contract to go with the Loew Circuit, an eight-sheet announcing the fact was out in the American theatre lobby Tuesday night.

Mr. Wilder will open at the American Oct. 19, remaining there the full week. He is signed for 25 weeks and will receive, according to report, \$400 weekly while on the Loew Circuit.

HAMMERSTEIN'S PROTESTING.

The Hammerstein management entered a protest this week in the United Booking Offices against "United acts" playing the Broadway theater, booked independently by M. S. Schlesinger and operated by the Mastbaum-Earle interests of Philadelphia.

A Hammersteiner called at the Broadway Monday night, the opening there of pop vaudeville under the present regime. He noted the Primrose Four were appearing as the Capitol City Quartet. The Primrose Four are known as a "United act."

Hammerstein's claims that by virtue of its U. B. O. franchise, playing at the Broadway would be equivalent to opposition against "The Corner" and made its protest on that ground.

CONFESSIONAL SKETCH.

Chicago, Oct. 7

Francis C. Kelly, of the University Club, is inclined to place his sketch, "The Crucifixion" (with a confessional scene) upon the vaudeville market. It is the piece first presented at a Lamb's Gambol, New York, last season and played by Brandon Tynan as a curtain raiser, at the Little theatre, Philadelphia.

CHANGE AT COLONIAL.

A change of vaudeville policy at Keith's Colonial, New York, may follow the engagement of Genée there Oct. 26. The house expects to install Nov. 2 a vaudeville bill of lighter and cheaper quality than has been customary at this theatre, and may also place in effect a new admission scale.

The Colonial opened early in September. It is not a "September house," owing to the neighborhood, and has not been able to date to overcome the handicap of the early start. It is also said the enormous business done by the Palace, another Keith property, has left its mark on the Colonial attendance.

Quite recently the Colonial was placed on the "cut salary" list of big time theatres, always an indication of light or fading business. The wisecracks at that time opined a new policy would come. It also left but the Palace, New York and the Orpheum, Brooklyn, as full salary weeks among the B. F. Keith New York theatres.

SALARIES SHAVED 10 PER CENT.

The vaudeville agents this week received a written notification from Wilmer & Vincent, managers, that commencing Oct. 19, all contracts for acts playing in their houses would have to submit to a reduction of 10 per cent. in the contracted price, or consider their contracts canceled under the two weeks' notice clause.

The agents communicated the contents of the letter to the respective acts booked on the W. & V. time. It contains houses at Harrisburg and Utica that play big time bills. They are known as "cut salary weeks." The firm also operates small time vaudeville at Altoona, Johnstown, Allentown and Easton, Pa.

Poor business in their theatres making it necessary to cut down salaries in order to keep the houses open with vaudeville, is the reason given by Wilmer & Vincent for the reduction.

DEIRO DIVORCED.

Deiro, the accordionist, was notified this week his divorce case, pending for several months in Chicago, had been satisfactorily disposed of. Deiro was granted absolute freedom on three counts, two of which were desertion and default. His wife, Julia Tatro, is a western girl.

"HANDSOMEST MAN," ETC.

"The Handsomest Man in the World," is the charge against Paul Swan, a classical dancer, who is going to appear at Hammerstein's Oct. 26.

Mr. Swan is an American and has danced at matinees. His work is of the airy fairy style. The Hammersteins hung the billing onto Paul.

PRODUCTION TAKEN OFF.

"The Garden of Peaches," a Jesse L. Lasky vaudeville production, of this season, was ordered shelved this week. Mr. Lasky said he did not find the conditions right to attempt to secure what the act must have to continue.

The turn featured Minerva Coverdale, and showed for one week upstate.

WITH THE WOMEN

The "Trocadero Burlesquers" at the Columbia this week is a good, entertaining show, but not supplied with many good-looking women principals. In fact, there is but one with real looks and she is Florence Bennett. But in this show women are not missed, as Frank Finney and Sam Adams hold the stage most of the time. They seem fully equal to carrying the entire performance. Why, there isn't even a "table scene" in this burlesque show, and that is going some. Miss Bennett is a tall blonde with a good voice. Her clothes are all pretty and too numerous to mention. The chorus is very well dressed, with good lookers (when in long skirts). In fleshings they weren't so happy, for there are not many shapely limbs in the Troc's lines. These same limbs would look a deal better if all fleshings were the one shade. Minnie Burke is a hard-working soubret. She spends her time changing clothes, and nice, attractive clothes they are, too. One dress impressed particularly. It was a French ballet dress in black velvet, edged with fur. Olive Johnstone and Leona Noble were to be tough girl characters, and they went the limit. A muffler should be placed on their voices. Perhaps that's the trouble in burlesque. The people think in order to get their lines over they must shout.

The Colonial has taken on a homey atmosphere, due, perhaps, to the serving of chocolate during intermission. Many women took advantage of the something-for-nothing. Mrs. Carter DeHaven, there this week, in a new sketch, doesn't overwork in the dressing line this season. She wears two simple frocks and looks the better for it. One dress was particularly pretty and only a clever modiste could conceive the idea of combining pink and cerise. The dress is pink chiffon empire, and has three bands at the bottom of the skirt of cerise velvet. The other dress is also empire and of crystal net in white. Adele Ritchie is wearing the shade of green so popular this season. Miss Ritchie enters in a well shaped cloak of green velvet and sable. Her gown is the same shade in taffeta, over-draped in silver lace. A black hat (and not a pretty one) tops this costume. I thought Nella Walker was the champion long distance laugh-er in vaudeville but Corinne Sales (Dooley and Sales) is running her a close second. There was a time maybe when an audience might have thought the laughing was spontaneous, but now everyone knows. Why should an audience laugh if the people on the stage to do it for them? Miss Sales is one giggle the entire act. It is very tiresome. Mr. Dooley is funny, thanks to Frank Tinney and Harry Fox, but not as funny as Miss Sales would like us to believe he is, evidently. Miss Sales has improved greatly since the last time I saw her, especially in her dressing. Her two gowns are well chosen. One is a green chiffon in crystals over white, and a dancing frock in pink accordion plaitings with apron effect of lace.

Newly imported European modes on exhibition in the establishment of Mme. Dangler in the George M. Cohan Theatre building, disclose charming color schemes and materials of the most exquisite sheerness. Both street and evening costumes partake of the note of daring in design and color. The display is extremely interesting, one section being given over to cloaks and suits, a new department in the establishment.

Bessie Wynn (Hammerstein's) might be particular as to diet, to avoid the heavy weight class. Miss Wynn's dresses show careful study for effect. In the first gown Miss Wynn looked like an inserted lily. It was a white chiffon-like affair made in petals and a wide flounce. The waist was entirely of brilliants. A blue taffeta dress was exquisite, excepting the pantalets. Auremia, on the same bill, wears these pantalets, and if Miss Wynn takes a look at his (Auremia is an impersonator), she will probably revise her costume. Auremia, for an opening number, wore a good looking dress in green velvet. "The Girl from Atlantic City" "sings songs in her own unique way," according to the program, and dresses the same way. Her one dress was blue and badly put together. Irene Hammond (Gene Hodgkins and Irene Hammond) is a tall, good looking girl who understands dressing. Miss Hammond made her entrance in one of the new short coat models of this season. Beneath was an evening gown of crystal net. A third change is a dancing frock of white. This opened too far, as the trimmings on the under dressing could easily be seen. Mary Marble (Sam Chip and Mary Marble) has grown thin. She was much cuter fat, but Miss Marble has succumbed to fashion and her sisters in art will probably be besieging her for the recipe. A red Dutch dress has taken the place of the blue. Marion Bent (Rooney and Bent) is showing nothing new in wardrobe this season.

The current Hippodrome show is the least interesting of those put on there. The dressing is also below the usual standard, but because there is little opportunity for it. The prettiest dressed number is the maypole dance, when half the chorus are as Colonial men in costumes of black and white satin. The other half are Colonial dames.

Monday afternoon the Palace was packed. Talk about a death watch. You get no applause here unless you earn it. That is, if you don't claquer the house, as one single act undoubtedly did last Monday matinee. The woman of the Gandsmiths wears a dress draped with an Egyptian silver scarf. Mrs. Jimmy Barry never changes her style in dressing. Mrs. Barry's two dresses are pretty, one black and the other white. Ruth Royce is dressing the same as at the Colonial last week. Joan Sawyer was unfortunate in her first gown. It wasn't pretty, neither was it artistic, a combination of black

satin, tulle, silver and a few colors. It looked hastily thrown together. Miss Sawyer has lost that chic and girlish look and her dancing isn't what it was. She dressed "The Artist's Dream" prettily in Egyptian style. Ann Wardell in Franklin Ardell's suffragette sketch couldn't have chosen a more unbecoming shade than the tan of her tie, belt and stockings. Miss Wardell is too blonde for that.

Alice Lloyd (Palace) had a week's notice to learn seven songs and get as many frocks together. Frances did do well for her. She turned out in two days two of the prettiest dresses worn so far this season. Miss Lloyd's first was a sea foam green velvet, made in the long waisted effect, with a double skirt, the top skirt being a flounce of exquisite gold lace. Her second dress is a shell pink chiffon velvet made surplice over silver lace and has the flounce in silver. The clothes for Alice's character songs are all neatly made and true to the picture.

Julia Dean, at the 48th Street theatre ("The Law of the Land"), is the only woman in the cast. It falls to Miss Dean's lot to wear her two gowns during the four acts. These two gowns are the pink of perfection. The first is a dinner dress of yellow brocade, combined with velvet and fur and trimmed in beaded tassels. The second is a house gown of purple satin, the skirt is peg-topped, the waist is kimona, surplice and has a straight panel back.

Evelyn Nesbit for her debut on the New York roof chose two very pretty dancing frocks. The first, a black spangled lace dress, was made in two flounce fashion, having a black satin shirred bodice forming the long effect now so popular. The other was in apricot charmeuse, combined with lace. A white sailor suit of satin, for a costume dance, was the other.

VAUDEVILLE ORGAN.

The Wurlitzer Co., makers of the Hopes-Jones Unit Orchestra, believes it has perfected for the vaudeville theatre a substitute for a human orchestra that will give the variety manager the voluminous music that blends so well with a picture exhibition, while at the same time performing all the full duties of a man-orchestra, to trap drums, effects, and so on. The Wurlitzer organs, built for picture theatres, run in price from \$6,000 to \$70,000.

Eugene F. Licome, sales manager, with headquarters in New York, says the Wurlitzer Co. is placing the instrument at \$4,500 and figures out where the vaudeville man can effect a saving that practically returns him his investment within a year.

The Wurlitzer concern expects to have its new seven-story office building at 122-124 West 41st street completed by Jan. 1. It will be an extension of the present quarters at 113 West 40th street. In the new building, to be occupied also by the Paramount Corporation, will be a complete theatre seating 150, that will be let for day exhibitions of new films.

A SENSATION

"When You're a Long Way From Home."

LOUISVILLE OPENS.

Louisville, Oct. 7.

The new B. F. Keith theater here opened Sunday Oct. 4, to capacity audiences and under the most favorable auspices. Telegrams of congratulations came in a stream from all over the country, including messages from the city fathers of Cincinnati, Indianapolis and other cities on the B. F. Keith circuit.

The new theater compares with any establishment under the Keith banner, and the inaugural bill measured up to its surroundings.

Low Dockstader and Mlle. Dorees Imperial Opera Co. shared the headline honors, while John F. Conroy and his Diving Models served as the extra attraction. Following his act Mr. Dockstader made an appropriate dedicatory address in behalf of the management.

ADDITIONAL SAILINGS.

(Special Cable to VARIETY.)

London, Oct. 8.

Oct. 7, Phyllis Neilson, Terry Betty, Belleaire Bros., Ettie Trexel (Baltic).

MELNOTTE TWINS RETURN.

Cleveland, Oct. 7.

The Melnotte Twins were given a contract last week while at the Miles theatre for a return engagement over the entire Loew Circuit, immediately upon the completion of their present tour on that time.

Jos. M. Schenck stopped over here, watched a couple of performances at the Miles, where the Melnottes were featured, and immediately arranged with them for the return visit.

Mr. Schenck said that all he heard while in the city was talk, inside and outside the theatre, of the Melnotte Twins and their songs. They scored one of the most substantial hits here that Cleveland has ever seen.

BELLING PLAYING.

The Prospect, Brooklyn, next week will have Gobert Belling, the foreign animal act that opened at the Palace, New York, last week. Mr. Belling accepted \$2,000 from the United Booking Offices in cancellation of his 20-week play or pay contract with the agency at \$500 weekly.

After this formality was disposed of, Mr. Belling said he thought he had been misplaced to open at the Palace, and requested another engagement on the U. B. O. time. His agents, Rose & Curtis, arranged it.

JAILED AS "SLAVER."

Syracuse, Oct. 7.

John Williams, alias Harry Hall, who did an "escape" act in vaudeville, began this week to serve a year's sentence in the Onondaga county penitentiary after conviction in Utica as a white slaver.

A fine of \$500 also imposed, if not paid will net him 500 more days in jail.

BIJOU STRIPPED.

The Bijou theater stands stripped, down at Broadway and 29th street. Jerome Rosenberg did the ripping, after the landlord had refused to comply with departmental orders for regulations that would have resulted in the condemnation of the gallery.

ARTISTS' SALARY REDUCTION ON VAUDEVILLE'S BIG TIME

Managers and Agents Confer. Managerial Committee Appointed to Temporarily Readjust Salaries of Acts Drawing Large Figures Weekly. Current Theatrical Conditions Said to Demand Protective Step.

The big-time vaudeville managers officially notified the agents Thursday morning that there must be a reduction of salaries by the acts the agents represent.

The same afternoon the managers of the United Booking Offices conferred from one until five o'clock over the present theatrical situation that impelled the drastic move by them. The outcome was a committee of five managers, appointed to go over the lists of acts available for the big time, and temporarily readjust the salaries they receive.

The managers say the step is an imperative one for self-preservation, and as a protection to the vaudeville business, which has suffered during the depression so far this season, along with all other lines the theatre presents.

The agents coincide with the managers, and retrenchment is necessary at this time, to ensure vaudeville being continued in the theatres that now play it.

In an address made to the agents on the subject by E. F. Albee, general manager of the United Booking Offices, he stated the big-time managers expected to lose \$250,000 before the turn for better business could arrive, if that turn should be reached this season. Mr. Albee said he believed the actors, who had shared in the general prosperity of vaudeville during recent years, should be willing to shoulder their share of the burden the managers must carry, by the actors agreeing to a reduction of salary. It was made plain by the speaker he did not believe acts receiving a fair salary in the estimation of the managers should be at a loss through the bad times, but the abnormal salaries and those that had been "shoved up" on the managers could stand a clipping to reasonable bounds until vaudeville righted itself.

Mr. Albee, in conversation after the meeting, said for some seasons the business had run along, with bad spots here and there, but an average was maintained that induced the managers to meet the demands made by acts for increased salary. This season, however, everything had dropped off, added Mr. Albee, and if vaudeville were to keep on playing in the first-class houses, a cut in the salary list had to be made, to in part stand off the large loss in gross receipts at the box office.

The committee of five managers will commence meeting next week, when the salaries will be graded by the vaudeville men.

The agents were given to understand if any agent offered an act from another's list, attempting to secure a larger sum than allotted

for it, the offending agent would at once lose his franchise to book on "the floor" of the United. The agents were also informed that any act not wishing to comply with the managers' figure for its services, would not offend anyone in the U. B. O. if seeking engagements elsewhere. No "percentage" of reduction was spoken of nor settled upon. The reduction, it is said, will depend upon the present salary and what the managers deem to be a fair valuation. The acts to feel it the most will be the big-priced turns.

MORE SUNDAY CONCERTS.

The Empire and Casino, Brooklyn, go into the Sunday vaudeville column this Sabbath, the acts booked in by Lester Whitlock, Fam. Dept., U. B. O. Whitlock already has the Grand and Whitney going in Brooklyn.

Ben Sugarman puts in a 10-act show next Sunday at the Majestic, Brooklyn.

AD NOVELTY ACT.

Los Angeles, Oct. 7.

"Sunkist" is the title of a rather novel turn showing the transit of an orange from the tree to the consumer, including the picking, packing, shipping and selling process.

Several girls and two men comprise the company, two of the girls being expert citrus packers, showing how to pack 126 oranges in a box in one minute and 58 seconds. It will play the Pantages time.

FANNIE BRICE'S ESCAPE.

The loss of a United Booking Offices route was narrowly escaped by Fannie Brice last week, when an overzealous advertising solicitor on the Evening Journal put Fannie in wrong, with the U. B. O. and the Jewish public.

It is said the advertising solicitor, who combines reviewing as a side line for business, induced Miss Brice to part with \$1,000 "for publicity." He then gave her a comparatively small space in his paper to advertise that she would appear at the Palace all last week, including Yom Kippur, the most holy of the Hebrew reverences.

Several Jewish societies wrote, protesting against the wording of the advertisement, and the United Booking office men are reported to have taken Miss Brice's name off their sheets for the affront.

The advertising solicitor jumped into the breach, to save his \$1,000 and Fannie's contract, by saying the compositor had read his copy wrong; that the printer made "including" out of "excepting" in the reading of the Yom Kippur line.

He was so abject in his protestations of what might follow were he found guilty that they allowed him to get away with the silly excuse, as it seemed to "square" the protesting societies.

Comedy Stock as Feature.

The Crescent in the Bronx, which M. H. Saxe manages, is trying musical comedy stock as a feature in its pop bill. The Morgan-Hackett company, formerly at the 116th street, is there, with Joe Lyonell and Mabelle Levertton.

Circus Razes Airdome.

Atlantic City, Oct. 7.

Failure to find a suitable lot forced the Ringlings' circus which played Atlanta Monday to raze the defunct Atlanta Motordome Company's plant and grandstands. The plant was bought by the circus people to get the show lot.

10c. RECORDS

The "canned music" or disc and phonograph record field is likely to see an upheaval November 1, when Henry Watterson will first place upon the market his new patented "Little Wonder" record, at ten cents each, retail.

It is a flat record of the usual kind, containing any vocal or instrumental selection, and is 5½ inches in diameter. A phonograph built to accommodate the record is also being manufactured at the plant Mr. Watterson has installed at Rahway, N. J. The phonograph will be retailed at \$5.

Demonstrations have lately been given of the improved cheap record at the offices of Watterson, Berlin & Snyder in the Strand theatre building. The volume and notes of the smaller record are fully equal to those of the large records the public has been buying for many years past, paying as high as \$4 for some of the featured records made by operatic stars.

REDFORD SEIZED AS SPY.

Montreal, Oct. 7.

Samuel Redford, of the vaudeville comedy juggling team of Redford and Winchester, was arrested at Rouse Point early yesterday as a German spy, while on his way to this city to fill an engagement at the Orpheum.

A custom official boarded the train as it crossed the U. S.-Canadian line. Redford's overcoat hung in the dressing room while the comedian slept in his berth. A false beard in the coat pocket aroused the brass-buttoned official's suspicions. "Hist, a spy," he muttered and prepared for dirty work.

He ordered Redford off the train. On the platform stood a file of uniformed custom men. The actor was taken to a hotel and kept there under guard. A search of his trunk revealed an assortment of pistols, cannon balls and scores of comic disguises.

"Two Hists!" growled the sleuths. "We've got him."

Meanwhile the Orpheum was short an act. The manager managed to secure Redford by explaining to the officials over the long-distance telephone and he was permitted late today to proceed to Montreal in custody of a guard.

JOLSON REPLACES LEONARD.

Chicago, Oct. 7.

Eddie Leonard, who was booked to appear at the Majestic this week, was not present. It was reported that he had an attack of ptomaine poisoning.

Harry Jolson was brought in to take his place.

Jolson left the bill Monday afternoon. When he learned the salary he declined.

Fox Leaves Syracuse.

Syracuse, N. Y., Oct. 7.

William Fox, vaudeville, is no longer playing the last half of the week at the Bastable. The house continues to give Columbia burlesque the first half.

Juggler Gets 15 Months.

Philadelphia, Oct. 7.

Edward R. Leonard, formerly a juggler in vaudeville, pleaded guilty to sending a blackmail letter to E. L. Perry, manager of the Palace, on Market street, and was sentenced to 15 months in the Eastern Penitentiary.



ERNEST PANTZER AND CO.

Who arrived this week on the St. Louis, having come direct from Brussels by special permit from the German military commander, after having undergone a series of dangerous and blood-curdling adventures. Their journey from Brussels to the Dutch frontier occupied three days and nights, by wagon. Throughout the journey they were within half a mile of the firing lines. Permanent address, VARIETY, New York.

NEW ACTS

George L. Archer has revived "The Chocolate Drops," with King and Bailey. Archer recently returned from London.

Tommy Grey, with Clarence Gaskill at the piano. Opening next Monday (Bart McHugh).

John E. Kellard in a sketch, probably his big scene from "The Heart of Maryland." **Mme. Yorska and Co.** at Majestic, Chicago, next week, in "The Days of War" (James E. Plunkett).

Lillian Shaw, new act (Edw. S. Keller).

Dorothy Hunter and **Jack McEnness**, dancers, at the Strand, are headed for vaudeville.

Martin Brown and **Rosie Dolly**, dancing turn, Palace, New York, Oct. 19.

Mike Bernard and **Amy Butler**, Philadelphia this week.

Suzette Bradford, formerly in "Huck-in's Run," is having a vaudeville sketch prepared for her own use.

The three-act of McMahon, Diamond and Clemence, broken recently with the leaving of Miss Clemence, is to start out again opening in Montreal next week under the name of McMahon, Diamond and Chaplow. Roney Chaplow is the new member.

Billy O'Hara (formerly Ascott and O'Hara), who has joined with Nick Marx in a new act, was unable to open Monday owing to an attack of stomach trouble. He is still under the doctor's care.

Ben Harrison (formerly of Rathskeller Trio) and **Freida Klemm**.

Norma Winslow, new sketch by Harriet Ford.

Gertrude Vanderbilt and **James Clemons**.

Marion Dyer, with the northern "Potash and Perlmutter," closed Oct. 3 to take up a route on the Loew Circuit in "The Cloak Model."

"**The California Minstrels**" is being put on by Conroy and La Maire to travel over the Loew time, the stagers acting for the circuit in producing the turn.

Davy Mandel and **Irving Rose** (with an office in the Hammerstein lobby) are reproducing "Who Shall Condemn?" for vaudeville. It is the sketch Nina Morris once played.

Willard Bowman rehearsing "Chicken Feed." H. Haywood in act.

Two girl acts being prepared by Mlle. Le Brant. One will have four singers and the other four dancers.

Frank Tinney has a skit, "My Sister," by J. M. Barrie, which Tommy Gray has "vaudevillized" from a four-minute idea to 20 minutes. The sketch, with La Estrellita featured, will be ready in about a fortnight. Five people. (M. S. Bentham.)

Miller and Mack, of "Hello Tango" revue, London, are back and have new act in readiness. (Thos. Fitzpatrick.)

La Titcomb, with 10 people, opened at Elizabeth this week.

May Boley, from Winter Garden show, trying out two-act next week.

Bert Merket, in single, opening Orpheum Circuit tour Oct. 19 at Winnipeg (Stoker & Bierbauer).

Juliette Dika will "break in" her new act at Proctor's, Schenectady, next week.

Bonita, single, at Hammerstein's Oct. 12; **The McGreevys**, returning end of October (Harry Weber).

Kitty Gordon, with 10 people, in "Alma's Return," by Jack Lait, opening Atlantic City Oct. 5. Helen Goff and Harrison Hunter in support.

William Flemen has a new act in rehearsal, called "The Champion."

Raymond and Bell have a new singing and dancing act.

Gertie Vanderbilt has taken on a new vaudeville partner in the person of Victor Clement. The couple will do a new comedy act by Buck and Stamper.

"**When the Sun Rises**," military playlet by H. S. Sheldon, is in vaudeville and Burks, will do a single.

Ted Lorraine, formerly of Lorraine and Burks, will do a single.

George Damerel and Co. in new act, Majestic, Chicago, this week.

Leona Thurber and **Alma Youlin**, in material by Jack Lait.

William Mack and "The Hot Dollar," by Jack Lait.

Jack Mannion and **Val Harris**, formerly of The Ragtime Sextet, playing "Uncle Jerry at the Opera."

Bobby North returning, with an Aaron Hoffman act.

Robert Milliken-Con Roddy Co., singing and talking sketch (Frank Haliday).

W. E. Whittle in new ventriloquist turn in which he impersonates "Officer Dunn" in Central Park.

Ned Nestor and His Sweethearts.

"**The Dream Pirates**," with 11 people, Flo Bert featured, now playing (Bart MacHugh).

"**Society Buds**," with Clark and Bergman, opened at Harrisburg, Pa., Monday. Due at Palace, New York, Oct. 12 (Jesse L. Lasky).

Sun Leases Marion House.

Marion, O., Oct. 7.

The Elks' new theatre here, leased by Gus Sun for 10 years, will open the first week in November with a legitimate attraction.

Mr. Sun, under his contract, must give at least five legitimate shows a year, devoting the house to vaudeville the rest of the time.

Minneapolis Has Another.

Minneapolis, Oct. 7.

The new Palace, built at a cost of \$600,000, was opened this week with vaudeville and pictures supplied by the Western Vaudeville Managers' Association. The house is owned by Rubin & Finkelstein, who also control the Grand.

Roy C. Jones is house manager. It will play three shows daily on a split week policy.

Maase Press Agenting.

(Special Cable to VARIETY.)
London, Oct. 7.

Later reports regarding Leo Maase, the vaudeville agent, say he has been held by the German authorities and impressed into the press bureau service for the army.

It was reported Maase was in the German army at the front; also that he had sailed for New York.

THE LAUDER SHOW.

Tuesday Mr. and Mrs. William Morris left New York, going directly to San Francisco to meet Harry Lauder, who returns Oct. 15, at that port from Australia.

Oct. 16 the Lauder tour commences at Los Angeles, and may last thirty weeks over here, perhaps winding up for two weeks or more in Morris' New York theatre for the annual Lauder metropolitan engagement.

The Lauder show will be composed of the Scotch star, Alfred Latell, Perceny, Yosca, Sylvester and Martinetti, Rapo, Jed and Ethel Dooley, Albert Donnelly.

Ching Ling Foo, thought to be under engagement for the Lauder troupe, is not certain he will come over here although announced to sail from the other side. Morris arranged for the Chinaman through George Mooser. H. B. Marinelli is said to have offered Ching to Hammerstein's for two weeks at \$1,500 each. This proposal rearranged the Chinaman's plans, although there has been no definite acceptance by Hammerstein's, and there is also some legal technicality to be gone through before the Chinaman can re-enter this country.

The New York theatre, commencing Oct. 19, will play the A. H. Woods melodrama, "Cornered" (renamed) with John Mason, for a run, with Messrs. Morris and Woods splitting the receipts on a percentage basis.

WILLARD'S GROWING INC.

An institution for growing and developing was organized by Willard, The Man Who Grows, in England just before the war started. Mr. Willard is at Hammerstein's next week. He came in on the boat last Friday. Away from his home country for two years, travelling everywhere, Willard says he saw everything across the water worth seeing including the Czar of Russia and his beautiful daughters. Willard gave a private performance for the Russian royal family.

The war has interfered with Willard's Growing and Developing Institution, Ltd., of England. It is incorporated and capitalized at \$150,000. Lord Lonsdale is interested, also the Prince of Wales, although the Prince's interest is to increase his height on the Willard treatment, which the creator of the physical improvement system will use on him after the war.

Willard's time over here is limited. He is due to return to England next month to fulfill contracts, having taken advantage of the situation there to visit his folks on this side for a few weeks.

While in London during the early days of the war and in fact until leaving Willard acted as first aid to stranded and troubled Americans, mostly professionals. Reports of his attention to helpless Americans on the other side reached here before Willard came over.

Marinelli's Bookings.

Among the bookings made by H. B. Marinelli for Hammerstein's in the near future are Willard, The Man Who Grows, opening Oct. 12; La Milo, the English posing turn, Oct. 9; and Sumika, the Jap singer, with four Geisha girls, a short while after.

STOCK OPENINGS.

Woonsocket, Mass., Oct. 7.

A new stock under P. F. Shea's direction opens at the Bijou Oct. 12, with Carol Arden and William Blake, leads.

Salem, Mass., Oct. 7.

Announcement is made that Lester Lonergan has organized a new stock, to open here within the next fortnight.

St. Johns, B. C., Oct. 7.

The Thompson-Woods Co., with a brand new roster, installed a new season of stock here last week, the opener being "Bought and Paid For."

Yonkers, N. Y., Oct. 7.

Announcement is made of a new stock company, opening at the Wharburton theatre next Monday.

Macon, Ga., Oct. 7.

The Florence Payton stock, after a summer's season in one of the St. Louis suburban theaters, is here at the Majestic for the winter.

Atlanta, Oct. 7.

The Jewell-Kelly stock troupe, after a 69-weeks' stay at the Bijou, closed Oct. 3, business having slumped off to almost nothing. The house remains dark indefinitely.

Akron, O., Oct. 7.

Fred Lanhan will open a stock company for Feiber & Shea at the Grand opera house here Oct. 19. Alice Clements will be leading woman.

Hartford, Conn., Oct. 7.

Announcement was made this week of the closing of Poli's stock company here in two weeks. The house will likely play straight pictures or pop vaudeville.

CLANCY PLAYERS OPEN.

The opening of the Empire, Paterson, N. J., with the James Clancy Players Saturday night, was a gala event for the town and Clancy. Everything that goes with a regular Broadway opening.

An audience that jammed the house was enthusiastic.

The opening bill was George M. Cohan's comedy "Broadway Jones." The company engaged for the stock organization gave a most capable performance. Ten curtain calls after the first act; seven after the second, and after the third, speeches.

Harry Ingram, the leading man, gave an excellent performance in the titular role. Of the support Grace Campbell stood out. One or two members might be improved upon and this will undoubtedly arrive with time.

STRANDED UPSTATE.

Watertown, N. Y., Oct. 6.

The Rose Black Stock stranded here last week. The proprietor of the Stroebeck restaurant has served an attachment on the company for \$45. Several of the members settled and left.

Kellermann Comes Back.

Annette Kellermann and her husband, J. R. Sullivan, returned from the other side last Saturday.

The diver has not decided whether she will return to picture making or vaudeville.

VARIETY

Published Weekly by
SIME SILVERMAN
Proprietor

Times Square. New York.

CHICAGO Majestic Theater Bldg.
SAN FRANCISCO Pantages Theatre Bldg.
LONDON 18 Charing Cross Road
PARIS 66 bis, Rue St. Didier

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 remittances.

SUBSCRIPTION

Annual \$4
Foreign 5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXVI. No. 6

Edna Goodrich is reported ill at Kingston, Ont.

Keith's, Lowell, Mass., is now playing a full week.

Fred Duprez is playing on the Loew Circuit.

John McKee is temporarily managing the Temple, Hamilton, Can.

The Gollmar Bros.' circus is closing Oct. 15 at Blair, Neb.

John W. Considine left for the west last Saturday.

Geo. F. Fish has resigned as manager of Loew's Empress, Los Angeles.

Jess Linonatti has returned to Chicago where his wife is seriously ill and confined in a hospital.

Joe Raymond and Billy Chandler have dissolved partnership and will maintain individual offices hereafter.

Shannon and Annis, in "A Shine Flirtation," received a United route after showing at Union Hill.

Joe Jacobs, of the Shubert's financial department, returned from Europe last week, feeling much improved in health.

Daniel L. Murphy, with "The Newlyweds" last season, is at 88 Lake street, Saranac Lake, N. Y., where he will remain until next spring.

Billy Gaston is back in New York. He will remain in town and do some lyric writing before returning to the stage.

Hazel Griffen and George King deny there is any foundation for the published statement that they are engaged to marry.

Bennie Carter, treasurer of the Grand opera house, New York, and Martha Wright will be married in New York Oct. 21.

Henry & Raymond, a barbering firm, up as opposition to Sully's, entered Sully's employ, thus making up that particular opposition.

The Orpheum, Atchison, Kan., opened Thursday of this week. It seats 1,200, cost \$30,000 to build, and plays pop vaudeville.

Geo. B. Reno and his "army" have been booked by Jule Delmar for the Loew circuit. Bud and Nellie Heim also open on the time, placed by Irving Cooper.

Charlotte Parry, the protean player, now abroad, is one of the heirs to a \$200,000 estate left by her grandmother, who died in London, Sept. 13, at the age of 77.

Eva Tanguay canceled her Pottsville, Pa., date owing to vocal trouble. After a brief visit with her New York physician, she resumed the road tour at Harrisburg this week.

Ruby Norton is ill in a Chicago hospital, and may be there another month. Sammy Lee is appearing meanwhile without his wife (and stage partner) in "The Belle of Bond Street," now on a Windy City run.

Mae Hopkins, in the public eye very much during the past few weeks through the medium of the daily prints because of her alleged connection with a rather prominent criminal trial, has been engaged for the role of the burlesque lady in the new Rose Stahl starring vehicle.

The wrecking of a flatboat on the Skagit river, near Mount Vernon, Washington, resulted in the loss of \$3,000, the value of animals and property belonging to the Sound Amusement Co., a carnival and circus outfit owned by Bert Mansfield, of Atchison, Kan. The 50 persons who took part in the show were saved.

The coroner's jury sitting in the case of the murder of Fannie Curland, a moving picture actress, in a deserted ranch house near Riverside, Cal., brought in an "open verdict" last Saturday by which George Garfield, Ray Ellis and Mrs. Frankie Huffman-Lang, held in connection with the crime, were released.

Nam Campbell has retired from the stage to become the wife of William Wilson Miller, senior member of the law firm of Hornblower, Miller, Potter & Earle of New York. Announcement of the engagement was made this week by Miss Campbell's mother. Miss Campbell's retirement involves the abandonment of her engagement as John Mason's leading woman in the forthcoming production of "Big Jim Garrity" at the New York theater.

Mack's Clothes Shop, at 1582 Broadway, is now doing production work, turning out the clothes for the male portion of shows. Mr. Mack did the tailoring for the new Montgomery and Stone show, also several other productions. He makes a specialty of helping out players who need clothes in a hurry. Last week an act at the Palace called upon him to deliver three suits within two hours, for their Palace opening. Mack was there on time with the clothes.

The Court, Wheeling, W. Va., did not reopen with pop vaudeville Monday. The house may not do so before Thanksgiving. Meanwhile the Lyceum, Canton, O., with which Wheeling was to have split on the Bill Delany books in the Fam. Dept. of the U. B. O., continues as a week stand.

Wagging tongues last week falsely reported E. H. Sothorn's demise. Wednesday found a report buzzing that Julie Opp (Mrs. William Faversham) was dangerously ill in the New York home of the Favershams. Efforts to verify the rumor resulted in an emphatic denial. Miss Opp recently hasn't been any too well, which may have led to the rumor. The fact that she isn't acting in the new Faversham show also might have had something to do with it.

TOMMY'S TATTLES.

By Thomas J. Gray.

It's a tough world. After all the trouble the Progressive Burlesque Wheel managers had to dope out names for their "Oriental Dancers" they can't use them.

You can meet any act you ever met in Europe if you stand in front of the Palace Building long enough.

If it's true that there is so much cotton down south this ought to be a good time to buy a prop snow storm cheap.

What Every Chorus Girl Hears.

"My wife doesn't understand me."

"I get along all right with my wife, but she's an invalid."

"What size waist do you wear? A friend of mine is in the waist business."

"I'll bet you'll never even think of me when you leave town."

"Don't think I'm one of those stage-door Johnnies."

"Are you allowed to keep those dresses when the show closes?"

"Didn't you see me smiling at you from the 14th row?"

"I hate to have anyone make a fool of me."

"I just seem to have taken a liking to you—you know, nothing wrong, Kid."

Don't forget that the fellow who invented those reversible shirt cuffs did something for the lay offs.

Did you notice how nifty Solly Lee has been looking since Hammerstein's has had lady ushers?

Before nailing up your summer home, don't forget your press book.

Some of the stories some of the returning theatrical folk are telling the reporters about the European war must have been rehearsed in front of a film.

What are you covering your Ford with to keep it from getting rusty until next year?

CABARET.

Lillian Bradley, prima donna, is at Rector's for an indefinite engagement.

Kennedy's Cafe is holding dance contests twice weekly. Tango orchestra and cabaret show each evening.

Bustanoby's (39th street) has two teams of dancers and two "single" girls in its cabaret.

Last week the afternoon dances commenced. Several of the Broadway places now keep open for the dancing matinees.

Grove Wall is managing the cabaret at Voll's, Harlem. Ray W. Conner is the pianist. Max Voll has gone to Sullivan county to improve his health.

Atop-the-Strand has afternoon dancing under the direction of Nora White. In the evening Rosita Mantilla and Bal-four Lloyd, Kathryn Andrews, Viola Koop and Jack Gavin appear there.

The special engagement of professional dancers in a Brooklyn restaurant was inaugurated this season when Raub's opened.

The Bun Yan (Broadway and 46th street) has given up its cabaret and dancing features. Unable to procure the necessary licenses the Chinese cafe abandoned its evening shows.

Chas. J. Goodfellow, for 14 years at the Chestnut Street Opera house, Philadelphia, has the Goodfellow Hotel, Atlantic City (in the centre of the theatre district), with special rates to the theatrical profession.

The College Inn has the Melody Four, Lew Levy, first tenor; E. Paul Southe, second tenor; Charles Senna, baritone; Harry Tanner, basso. Others engaged are Tubby Garran, Mae Vincent and Bull Lawrence.

Evelyn Nesbit and Jack Clifford have been drawing very well at the New York Roof since opening Thursday of last week. It is said the couple are playing there on a guarantee of the gross (at the box office), with a certain amount weekly guaranteed. Miss Nesbit surprised the Times square crowd with her dancing, through the improvements in her work since she first appeared at Hammerstein's with Mr. Clifford. Miss Nesbit, by the way, is the first well known professional dancer appearing at the New York, who has not demanded that a stage box be reserved for her each evening.

Little Hungary (East Side, New York) for 26 years the Mecca of sight-seeing parties, has arranged with Max Rogers for the installation of the first English cabaret the place has had. Rogers has six acts under contract and the opening occurred Oct. 2. Rogers is placing seven acts with the Princess (29th and Broadway), where Matt Silvey, formerly with the Pekin show, is the cabaret manager. The Dolphin (145th and Lenox) opened its cabaret Friday last with the Three Gibson Sisters, Dick Long's orchestra and Billie Burke, featured comedian, the acts furnished by Rogers.

PLENTY OF NEW PRODUCTIONS LISTED FOR FUTURE APPEARANCE

Remainder of October Will See Many Pieces on Broadway for First Time. Several Other Shows in Preparation, With No Houses Selected.

Despite adverse road reports and the weekly closing of some of the new productions opening dates for new Broadway shows and revivals have been announced. A list of the plays and premiere dates follows:

Oct. 10—Winter Garden show, "Dancing Around" (Al Jolson), Jos. Brooks' "My Lady's Dress," Playhouse.

Oct. 12—Mrs. Pat Campbell in "Pygmalion," Park; "Kick In," with John Barrymore, Longacre.

Oct. 13—Walker Whiteside in "Mr. Wu," Maxine Elliott.

Oct. 19—"Papa's Boy," Amsterdam; John Mason in "Big Jim Garrity" (top price \$1) New York theatre; "The Salamander," Harris; "Yosemite," revival, Daly's; "The Lilac Domino," Andreas Dippel Co., 44th Street.

Oct. 20—William Gillette, Marie Doro and Blanche Bates, revival, "Diplomacy," Empire; Montgomery and Stone in "Chin Chin," Globe; "A Pair of Silk Stockings," Little theatre.

Oct. 26—Adele Blood in "Milady's Boudoir," Garrick; "The Highway of Life," Liebler & Co., producers, Wallack's.

Nov. 12—"Watch Your Step," C. B. Dillingham's big musical show, the Vernon Castles, Frank Tinney and Elizabeth Murray featured, theatre not determined.

Nov. 20—"Life," William A. Brady's big spectacle, probably at the Manhattan opera house.

In addition the Princess theatre with its former policy of one-act plays will open about Oct. 26 or the following week. The Hudson may have Rose Stahl and her new play about the 26th.

Charles Frohman has "The Song of Songs" under way for New York. Cohan & Harris plan to offer William Collier here in a new play next month. Liebler & Co. have Nazimova in mind for a Broadway opening shortly in her new piece, "The Proper Person." John C. Fisher's "The Debutante," with Hazel Dawn, will knock at Broadway's door after it has been remodeled on the road. Otis Skinner in "The Silent Voice" will be ready next month. "My Lady Luxury" has been produced, but is being held up pending certain changes and a Broadway opening arranged.

Arthur Hammerstein intends to bring in his new one, "The Trap," and Cohan & Harris also plan an invasion of the A. E. Thomas piece, "Wanted: \$22,000." These shows are now in Boston.

Wm. A. Brady has "The Lone Wolf" with Lou Tellgen featured, in preparation for New York. H. H. Frazee's "A Woman of Today," in rehearsal, may hit Broadway the last of the month.

Hearn and Eley Leaving.

Utica, N. Y., Oct. 9.

Sam Hearn and Helen Eley, of the

"Gay White Way," will retire from that organization this Saturday.

Crescent Playing Pictures.

The Crescent, a new theatre in the Bronx, commences to play pictures this Sunday.

It has been showing the attractions on the Stair & Havlin time.

"IPHIGEE" CALLED OFF.

Pittsburgh, Oct. 8.

The Carnegie Institute of Technology production of "Iphigenia in Tauris" was called off Tuesday, and it was announced that the Irish dramatist, Padraic Colum, of the Abbey theatre, Dublin, had agreed to come here to produce three Irish plays, one for the first time.

Colum will also instruct the dramatic class a short while.

LATE CHICAGO CHANGES.

Chicago, Oct. 9.

Grace George will come to the Blackstone in "Truth" at the expiration of the current engagement of Forbes-Robertson.

Sam Gerson will probably return to the American Music Hall to assume general charge, now that first-class attractions may again be the policy.

SHOWS IN 'FRISCO.

San Francisco, Oct. 7.

"A Pair of Sixes" did \$10,000 at the Cort last week with business holding up on the second span of its engagement here.

"Milestones" opened to light business at the Columbia.

Business is nothing to brag about at the Gaiety, where the last and final week of "Peck O' Pickles" is being presented by the Kolb and Dill company. "The Rollicking Girl" has been announced as its successor.

The stock returns at the Alcazar are only fair.

"DOLL GIRL" POSTPONED.

The Frohman office has decided that "The Doll Girl," with Hattie Williams and Richard Carle as its stars, will not go on tour during November as originally planned. The show was to have traveled south, headed toward the Pacific Coast.

FRAZEE'S COHAN PIECE.

Harry Frazee has secured Max Marcin's play "Are You My Wife?" originally to be produced by Cohan & Harris.

Through some hitch in the contract the C. & H. firm returned the piece to the author, who immediately arranged for its production with Frazee.

Roy Atwell has been engaged for the principal role.

"Sixes" Doing Business.

Chicago, Oct. 7.

"A Pair of Sixes" at the Cort did \$9,100 last week. H. H. Frazee has five companies in this piece out, and all are said to be turning in a weekly profit.

THE HEART OF AN AUTHOR.

The heart of Paul Armstrong lies heavy and hard. In the succession of a few weeks he has written two plays that have fallen into the discard on Broadway. Recently he produced his new play, "The Bludgeon," and it lasted a week at the Maxine Elliott.

Last Monday, his latest, "The Heart of a Thief," was brought out by Charles Frohman at the Hudson. This is to go to the storehouse this Saturday.

Rose Stahl in the Channing Pollock and Rennold Wolf play, "A Perfect Lady," may reach the Hudson after a week out of town. The piece is booked to open in Providence Oct. 19. The Hudson will remain dark meantime.

THOS. BROADHURST PLAY.

Los Angeles, Oct. 7.

Oliver Morosco will produce within the next three weeks a costume drama by Thomas Broadhurst entitled "The Right of a Seigneur."

The Morosco offices in New York, under the supervision of George Mooser, are preparing to launch "The Madcap Therese," with music by Johann Strauss.

When ready for New York it will likely be shown at the Casino or Shubert.

ALAN DALE RESIGNS.

After having been the dramatic critic of the New York American for 19 years, Alan Dale, the most widely-known reviewer of the legitimate stage, resigned Tuesday.

The general trend toward commercialism in all departments of certain metropolitan dailies, in which movement Hearst publications have for a long time been leaders, is said to have brought about Dale's resignation. He has always observed the ethics of journalism, as commonly accepted by all special writers such as he is. Newspaper men seemingly conversant with Dale's stand, say he left the American with all his independent flags flying.

According to report the direct cause of Dale's leaving was the American's treatment of the play, "Miss Daisy," that opened at the Shubert. In his notice in the American, Dale said it was a poor entertainment. The Sunday American printed several stories in its first issue after the Dale notice had appeared in the daily edition, to the effect that "Miss Daisy" was a great play. The records show that Dale was correct in his opinion. "Miss Daisy" has since been removed from Broadway and did very little business at the box office while there.

Alan Dale has a large following among theatre goers. It has been estimated that not less than 35,000 readers of the New York American bought it solely for his opinion of plays. Talk in newspaper circles Wednesday was to the effect Mr. Dale might syndicate his reviews, sending out "Alan Dale Criticisms" to 200 or more daily papers throughout the United States and Canada.



BURT SHEPPHERD
THE WHIP KING

NEW YORK HIPPODROME, Indefinitely, SEASON 1914-15

LONDON'S LEGITIMATE STAGE FARING VERY BADLY AT PRESENT

No Legitimate Success So Far This Season. "Drake" With Strong Patriotic Appeal Playing at Half Prices to Best Business. Outlook Is Forlorn.

(Special Cable to VARIETY.)

London, Oct. 5.

The legitimate stage is in a bad way here. "Seven Keys to Baldpate," which received the best possible notices is doing poorly. "Potash and Perlmutter," after 200 performances is 'way off. "Mr. Wu," after a run of 300 performances is doing about \$1,500 a week. "The Great Adventure," which has passed its 600th performance, is now announced to be in its final weeks.

"Bluff King Hal" will be withdrawn Saturday, although a revival is promised when conditions are better.

Last week Cyril Maude announced reduced prices for "Young Wisdom" and agreed to devote all profits to the national relief and Actors' Orphanage funds. The plan failed to attract patronage and the piece closed suddenly Saturday.

Sir Henry Beerbohm Tree's revival of "Drake," which makes a strong patriotic appeal and is playing at half prices with all profits going to the war funds, is the only legitimate piece doing big business.

Arthur Wing Pinero has abandoned the writing of a new play for Sir George Alexander and the project has been shelved.

The season has not disclosed a single legitimate success thus far. There is nothing in sight which promises to break the hoodoo.

COURT SCORES WALLER.

The New York Court of Appeals, the highest tribunal in the state, scores Lewis Waller, the English actor, in an opinion just handed down reversing the Appellate Division and Special Term, in intricate litigation among Selwyn & Co., Lee Shubert and Waller over profits in "A Butterfly on the Wheel."

The lower courts gave judgment to Selwyn & Co., in a suit to recover 22½ per cent. of the "Butterfly's" royalties. The final court imposes costs in all courts on Selwyn & Co.

The contest arises from this set of facts:

The authors of the play (Edward G. Hemmerde and Francis Neilson) sold Charles Frohman its American producing rights. Frohman assigned this agreement to Waller, who contracted with the Shuberts for the production of the piece, the two parties to share in the proportion of two-thirds profits or losses to the Shuberts and one-third to Waller.

In the meantime Waller had made a secret arrangement with the authors by which he (Waller) received 25 per cent. of their royalties. He failed to disclose this transaction to the Shuberts when becoming a partner in the venture with them. Waller assigned his share of the enterprise to Selwyn & Co., October, 1912, and the action is

that concern's attempt to collect from the Shuberts.

The court characterizes Waller's part in the deal in these terms:

"Indeed, in some aspects Waller's position is worse than that of the typical dishonest promoter who takes his illicit profits at the inception of the enterprise. Waller has secretly arranged to receive a percentage not of the profits but of the gross receipts of the business so long as it continues although he had stipulated to share profits and losses in stated proportions. . . . It is sufficient to determine that Waller was guilty of the breach of a legal duty of a failure to conform to the high standard of honesty and good faith which the law exacts of one partner or co-adventurer toward the other. In our opinion that standard should not be lowered by putting dubious conduct outside the domain of law, especially as exact justice can always be done by making the wrongdoer a trustee of the secret interest for himself and his associates."

DIPPEL SHOW OPENS OCT. 26.

It is the intention of Andreas Dippel to open the 44th Street theater Oct. 26 with "The Lilac Domino." This date was decided on Wednesday. The comedians of the company will be Robert O'Connor, Jack Hazard and William Sellery.

Einar Linden, the noted Danish tenor, arrived from abroad this week to begin rehearsals with the Dippel organization.

RORK TAKES CO. WEST.

Sam Rork spent several days in town early this week recruiting the company for the Gaiety theater, Los Angeles. He returned to San Francisco Tuesday taking with him seven principals for the musical stock organization. They are Grace Edmonds, Harry Gribbon, May Emory, Bessie De Voie, Neil Burns, Billy Clifton and Ted Wilson.

All of the company was engaged through the Matt Grau office. The opening attraction at the Gaiety will be "The Red Widow," Nov. 2.

M'FARLANE MARRIAGE STANDS.

Cincinnati, Oct. 7.

The Ohio Supreme Court, at Columbus, has refused to annul the marriage of George J. MacFarlane, the singer, and Emily R. MacFarlane. The annulment was sought by MacFarlane. The wife is to get \$100 a month alimony.

The MacFarlanes were married 16 years ago.

Fell Below \$50 Gross.

C. S. Primrose's "The Spendthrift" Co. has been recalled from the road, the box office receipts enroute sounding the show's demise. When the receipts got below the fifty-dollar mark Primrose shut it down.

"WANTED: \$22,000" REVISED.

Boston, Oct. 17.

"Wanted: \$22,000," which had its metropolitan premiere at the Plymouth Monday night (the newest Cohan and Harris production) proves to be as engrossingly funny as it is dramatically novel. It is as novel in a partially reversed schemes as "Baldpate." Its novelty alone should make money, although the name, despite it was selected by the sagacious George Cohan, misses the mark.

The cast is wonderfully capable, including Ernest Glendinning, Forrest Robinson, Richard Sterling, Harrold Russell, William Courtleigh, George Wright, Jr., Harold Grau, Desmond Kelley, Isabel Garrison, Hazel Lowry and Frances Wright.

The freak construction starts with the second act which has a scene explaining in a foreign way the finale of the previous act. The first act is dramatically morbid, detailing the impending ruin of a father who needs \$22,000 which is short from entrusted funds by his trust in a man who proved worthless. It was done to aid the future of his son, and the son, who is heavily insured with an anti-suicide clause, contrives an electrical scheme of killing himself so that it would appear to be other than suicide.

After this act the play begins to lighten up surprisingly, although it takes the audience some little time to bring itself out of the depression caused by the vivid acting of a morbid situation.

A play is to be written based on an ambiguous recital of his intentions by the son to a young woman author and all they cannot accomplish is an ending. In other words, suicide or not. The matter is put up to a theatrical producer under a novel sporting proposition and he finally accepts for \$22,000, thus unwittingly furnishing the solution of the last act of the real play as well as the one written by the actors. It sounds insipid and impossible, but it is really engrossing, funny and startling, thanks to Cohan and, with a new title, should prove another success of the "Baldpate" type.

The piece was tried out last spring at Atlantic City, and since then revised.

WEBER LANDS HIT.

Pittsburgh, Oct. 7.

Joseph Weber presented an instantaneous hit in "The Only Girl," at the Alvin this week. The book, by Henry Blossom, tells an oft-told tale of conubial felicity, but it is the Victor Herbert music, totaling 12 numbers in all, that makes the show the success it is.

Wilda Bennett scored as did Adele Rowland. Ernest Torrence earned favorable comment. John Findlay and Jeanne Darys also appeared to advantage.

Brooks' Winner Coming?

Though Joseph M. Brooks sent "Tipping the Winner" to the storehouse Saturday night the wise ones are firm in the belief that Brooks is going to slip over a big moneymaker in "My Lady's Dress" which opens at the Playhouse Saturday.

OLCOTT'S NEW PIECE.

Baltimore, Oct. 7.

The premiere performance of Chauncey Olcott's new Irish romantic play, "The Heart of Paddy Whack," was given Monday evening at Ford's opera house.

The scenes are laid in Ireland, of course. The plot is full of delicate sentiment associated with Irish life and romance. The play develops along natural lines and has a pleasing ending. It is the most attractive of any lyric comedy Mr. Olcott has presented in this city.

The play is the old story of a guardian in love with his ward, and the love story is charmingly developed.

As the guardian, Chauncey Olcott plays flawlessly. A beautiful young actress is Edith Luckett, as the school-girl ward. Maud Hosford gave an original interpretation of a scheming spinster.

The acting of Stephen Davis, the goose-boy, was delightful and the rest of the characters were exceedingly well portrayed.

BILLIE BURKE TRIES "POOR JO."

Buffalo, Oct. 7.

Billie Burke, while playing here last week in "Jerry," presented Saturday afternoon a new playlet in two scenes, called "Poor Jo." It was shown as a curtain raiser to the regular piece.

The offering was arranged by Paul M. Potter and taken from Dickens' "Bleak House." Miss Burke portrayed a waif role, entailing some serious work, which earned appreciation.

TWO HITS OUT OF THREE.

The current week brought three new dramatic offerings to town. They are the new Charles Klein play "The Money Makers," produced by Selwyn and Co. at the Booth Monday night; "The Heart of a Thief," by Paul Armstrong, shown for the first time at the Hudson the same evening, and "The Phantom Rival," the new Belasco production which opened at the Belasco Tuesday. Out of the three offerings two seemed to have scored.

"The Money Makers" had the critics divided in their opinions. But this fact the managers think will not hinder the probability of the show being a big money getter. They maintain, that the biggest play that Mr. Klein ever wrote, "The Lion and the Mouse," did not catch on immediately.

The Paul Armstrong piece was unanimously "panned" and as a result will close Saturday night.

Leo Ditrichstein was presented as a star by David Belasco in the actor's adaptation of Ferenc Molnar's fantastic comedy "The Phantom Rival." The piece was immediately accepted as the biggest comedy hit in years and the critics all hailed it as the greatest theatrical treat of the current season. An indication of business might be had from the ticket agencies in the Times square district, they reported the Belasco piece had the greatest call on the first day after the opening of any play that has been produced this season.

"Evidence" opened Wednesday night at the Lyric.

BURLESQUE

BY FREDERICK M. McCLOY

Much has recently been said and written on the subject of "cleaning up" burlesque. It may be pertinent to inquire what are the demands of "clean" burlesque? It is not necessary to dwell upon the past characteristics of this form of amusement. They needed the process of elimination to which they were subjected by the Columbia Amusement Company.

Personally, I do not hesitate to go on record as saying that, in my opinion, the extent to which this expurgation has been carried is too drastic, or, unnecessarily far-reaching. While the two-wrongs-do-not-make-a-right logic is undeniably sound, there is no fairness in discriminating against burlesque because it is burlesque. Whatever is permissible on the stage of one theater that caters to all classes of people should not be objected to when presented on the stage of any other theater making the same general appeal. And yet, the directors of the Columbia Amusement Company, in their zeal to overcome prejudice against the shows controlled by them, have gone to the extreme of excluding infinitely less offensive dialog, "business" and costume arrangement than have been utilized without scruple by producers of shows of accepted quality, and that steadily draw audiences composed of men and women of the highest social standing.

I do not say that the men in control of burlesque were wrong in thus extending their restriction, nor may it be said that the other producers are right in going the length they do just because the recognized better element of theatergoers patronize these productions without compunction. Public opinion is the regulator of conventionalities, and, in "cleaning up" burlesque for the laudable purpose of complying with the conventions, it may reasonably be claimed that it was not necessary to reduce these shows to a condition that actually renders them tame in comparison with shows upon which public opinion has manifestly placed the stamp of approval.

Proceeding upon this hypothesis, it should not be difficult to define an acceptably "clean" burlesque performance nor to arrive at a standard that shall govern the censorship of shows. And this standard may apply to all the cities in which burlesque is presented because shows with which they are necessarily compared, and that are approved by public opinion, such as the Ziegfeld and the Winter Garden productions, are presented and accepted in the same cities.

Costuming may be dismissed with brief comment. Tights, short skirts and low-cut bodices have long ceased to be regarded as objectionable. If it is wrong to employ them in burlesque it is equally wrong to include them in the wardrobe of any type of performance, and this includes grand opera or the highest grade of musical comedy. Draperies over union suits are not exacted in productions at the Colonial, Majestic or Shubert theaters in Boston, for instance. Why should they be demanded at Waldron's Casino or the Gaiety in that city? If it is merely

because these are burlesque theaters, then the injunction is absolutely wrong. Obviously the managers of the burlesque theaters in Boston, who are alone responsible for this, are needlessly discriminating against themselves. And what of the Shubert and Ziegfeld shows that present the chorus girls in bare legs?

Managers of burlesque houses would throw up their hands in holy horror at such a spectacle. The idea that a thing that is all right in a Klaw & Erlanger or a Shubert theater cannot be done in a burlesque theater for no other reason than that it is a burlesque theater is all wrong, and the official censors of the Columbia Amusement Company should disabuse their minds of this sophism. Why, I have seen girls in bare legs parading over a runway extending out into the auditorium of the Winter Garden, and within 12 inches of physical contact with both men and women members of New York's most exclusive social set! If this is permissible at the Winter Garden why should it be objected to at the Columbia, a couple of blocks below on the same street? I do not say that this is right, but I maintain that it would not be a violation of propriety if done at the Columbia just because that is a burlesque theater. And, inasmuch as it is not only permitted but sanctioned in what are called high-class houses all over the country, Columbia censors have complete justification for encouraging it in burlesque. At least, these details of costuming should not be excluded.

Blasphemy, vulgarity, profanity, sacity, obscenity! These are words that need no interpretation. Every producer and player knows exactly what they mean. They cover the things that must be immediately and decisively expunged from burlesque. They include the curiously well-known, meaningful words in burlesque, namely double entendre. They explicitly embody the obvious parody, and objectionable songs.

Strict censorship of these palpable, easily comprehended offenses, means "clean" burlesque. In brief, spoken or implied indecency, uncompromisingly banished from burlesque will effectually accomplish the desired "cleaning up."

TROUPERS WED.

Syracuse, Oct. 7.

Flo Davis, soubret, with the "Girls of the Gay White Way," playing at the Bastable, and George Eliot Leavitt, business manager of the company, were married by Rabbi Adolph Guttman.

SOUTHERN CIRCUIT OUT.

New Orleans, Oct. 7.

The southern section of the Extended Columbia Amusement Co. Circuit will be eliminated this week. The towns are Memphis, New Orleans, Birmingham and Atlanta.

"The Gay Widows," which closed an engagement at the Dauphine Saturday, will open at Louisville Oct. 26.

A season of stock burlesque is contemplated for the Dauphine.

AMERICAN, CHI, CLOSED.

Chicago, Oct. 7.

The American Music Hall closed Saturday after a hard struggle for existence on the Progressive burlesque wheel.

"The Charming Widows," booked to play the house, arrived and began to unpack, when notified the house was dark. The latter show will go over the Columbia Circuit, beginning in Cleveland soon.

ATLANTA BURLESQUE OFF.

Atlanta, Oct. 7.

The closing of the Lyric with Columbia Extended burlesque shows Saturday surprised few. The house did not make expenses except on the opening week early in September. No new attraction is announced.

UNION MATTERS.

An illustration of the extent of the demands made upon managers by the International Association of Theatrical Stage Employees in the current disturbances in Montreal, is found in the experience of the manager of the "College Girls" a week ago.

While this company was playing in Utica the manager was notified by the manager of the Gayety in Montreal that his stage crew would not be allowed to work in that city.

Accordingly, Harry Hedges, manager of "The College Girls," informed his working crew he would send them to Albany from Utica to wait there during the Montreal week. The stage carpenter wired this to the president of the union at Montreal who replied ordering the crew to report to him in that city. They responded, paying their own fares from Utica. The men now want to know if they are to be reimbursed for their outlay for transportation amounting to \$7.70 each.

Mr. Hedges tendered them the amount of their fares from Utica to Albany, but they consider themselves entitled to their transportation from Utica to Montreal and back to Albany, although their services were not rendered in Montreal. The matter is still in abeyance.

LEFT WITH PROGRESSIVE.

According to the best information obtainable, the shows that remain of the original Progressive Wheel list are the Andy Lewis "Darktown Follies," "Progressive Girls," "Frolics of 1914" and May Ward's.

The theatres remaining on the circuit, as at first constituted, are the Gayety, St. Louis; Olympic, Cincinnati; Academy, Pittsburgh, and the National, Rochester.

TWO STANDS QUIT.

Elmira, Oct. 9.

Burlesque was withdrawn from the Lyceum for the last half of each week Saturday night, owing to the Wilkes Barre theatre, with which the Lyceum divided, throwing up the sponge.

DAVID JACKSON ARRESTED.

David Jackson, recently exposed in VARIETY for taking money from chorus girls, was arrested and held in \$2,000 bail in the Harlem Court, Tuesday, on the charge of swindling. John Walters and William Forty brought the complaint against Jackson.

Forty others claimed to have paid Jackson \$13. The Legal Aid Society presented 15 complaints.

NO ROUTES OUT.

No routes were issued this week for the Extended Circuit of the Columbia, nor the Progressive Wheel. This is the second week the Progressive has failed to issue its route for the following week by Wednesday.

It is said the Columbia people were striving to straighten out the Extended travel, through the recent addition and eliminations, including the southern time.

GIRLS FROM THE FOLLIES.

Typically burlesque with no pretense of modernism nor apparent effort to reach a musical comedy classification, Strouse and Franklyn's "Girls from the Follies," playing the Columbia's Extended circuit, is a good all-around burlesque entertainment nevertheless. The show is given in two regular parts, intermissioned with an olio of vaudeville turns, and while to the trained observer, the piece seems a bit short on dialog and long on numbers, the average patron overlooks this irregularity since it keeps the girls in view almost continually, and the average "Extended" patron undoubtedly likes the girls.

The numbers, running to "rag" and comedy in the majority have been selected and staged to allow the girls plenty of latitude in gesture and dance, which also, helps offset whatever deficiency exists through the shortage of comedy bits. The equipment measures up to expectations with the costume end well attended to, although nothing approaching pretentiousness.

The principal comedy role is essayed by Harry Steppe in Hebrew character, with Geo. L. Wagner opposite, in Dutch. Steppe shows wonderful improvement in his general work over previous seasons and right now comes as close to perfect as one will find in burlesque. Wagner is the usual second comic, works well with Steppe, and manages to keep the comedy running along an even groove throughout. Forest G. Wyre is the "straight," a good-looking chap with a delivery and enunciation that increase the show's assets, and Harry Fisher, another male principal, made himself generally useful.

Vesta Lockard, Mabel Reflow, Marie Devere and Gertrude Ralston hold down the principal feminine roles, all equally sharing in the applause receipts, contributing to the olio specialties as well.

Miss Lockard, a splendidly built brunette also has a voice, offering three (Continued on page 16.)

BILLS NEXT WEEK (October 12)

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 listed as "Loew" without any further distinguishing description are on the Loew Circuit. Theatres listed as "Pantages" without any further distinguishing description are on the Pantages Circuit. Theatres listed as "W. V. A." without any further distinguishing description are on the 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

(Two to fill)
"Any Night"

Willard
Bonita
Fields & Lewis

Girl from A C
Diamond & Brennan

Diero
Ed Vinton

Sea Divers
Lewis Leo

Taylor Sisters
Adonis

PALACE (orph)

Kitty Gordon Co

Clark Bergman Co

John Sawyer

Bill Baker

Hickel & Watson

Cross & Josephine

Boganny's Bakers

The Shamrocks

Spinetta Quintet

COLONIAL (ubo)

Mr. & Mrs. Vernon

Castle

Florence Tempest Co

Harry Beresford Co

"Edge of the World"

Lyons & Yocco

Foster Ball Co

Darrell & Conway

Manion & Harris

Marine Bros & Bob

ROYAL (ubo)

Valerie Bergere Co

Fannie Bice

"Lonesome Lassies"

Bronson & Baldwin

Moran & Wisner

Patro

Claude M. Rode

Corelli & Gillette

Johnson & Wells

ALHAMBRA (ubo)

Sylvester Schaffer

Dainty Marie

Franklyn Ardell Co

Edwin George

AMERICAN (loew)

A & E Cody

Phillipi 4

Willard & Bond

Goettele Stork & L

Morris & Gillette

Carroll & Gillette

(Three to fill)

2d half

Browning & Dean

Du Pont & Hasbrook

Murray Bennett

John T. Kelly Co

Edwin & St. Clair

Bernivoli Bros

The Hassmans

(Two to fill)

BOULEVARD (loew)

Elise White

Dave Ferguson

Bernivoli Bros

Sam Mann Players

Barnes & Robinson

Steiner Trio

2d half

Walsh & Bentley

Mellen & DePaula

Morris Golden

"Dairy Maids"

Stewart & Dakin

(One to fill)

LINCOLN (loew)

Delaphone

Anderson & Burt

Green & Drayton

"Ye Old Time Hal-

low"

Edith Clifford

Warren & Francis

2d half

Kelt & DeMont

Sandy Shaw

Phillipi 4

Hugh Cameron Co

Tabor & Green

(One to fill)

NATIONAL (loew)

Frey Twins & Frey

Klein Bros

Camille Person Co

(Four to fill)

2d half

Ward & Gray

Usher Trio

"Gray of Dawn"

Eddie Foyer

Von Cello

(Two to fill)

7TH AVE (loew)

Gumbly & Glass

Ruth Powell

Mellen & DePaula

"Between 8 & 9"

Morris & Allen

The Hassmans

(One to fill)

2d half

Maroon

Geo B Reno Co

Schrodes & Chappelle

"Me & Dave"

Dave Ferguson

Arthur & Grace Terry

(One to fill)

2d half

Ward & Gray

Usher Trio

"Gray of Dawn"

Eddie Foyer

Von Cello

(Two to fill)

7TH AVE (loew)

Gumbly & Glass

Ruth Powell

Mellen & DePaula

"Between 8 & 9"

Morris & Allen

The Hassmans

(One to fill)

2d half

Maroon

Geo B Reno Co

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Dave Ferguson

Arthur & Grace Terry

(One to fill)

2d half

Ward & Gray

Usher Trio

"Gray of Dawn"

Eddie Foyer

Von Cello

(Two to fill)

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Von Cello

(Two to fill)

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(Two to fill)

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Ruth Powell

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The Hassmans

(One to fill)

2d half

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(One to fill)

2d half

Ward & Gray

Usher Trio

"Gray of Dawn"

Eddie Foyer

Von Cello

(Two to fill)

7TH AVE (loew)

Gumbly & Glass

Ruth Powell

Mellen & DePaula

"Between 8 & 9"

Morris & Allen

The Hassmans

(One to fill)

2d half

Maroon

Geo B Reno Co

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"Me & Dave"

Dave Ferguson

Arthur & Grace Terry

(One to fill)

2d half

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Usher Trio

"Gray of Dawn"

Eddie Foyer

Von Cello

(Two to fill)

7TH AVE (loew)

Gumbly & Glass

Ruth Powell

Mellen & DePaula

"Between 8 & 9"

Morris & Allen

The Hassmans

(One to fill)

2d half

Maroon

Geo B Reno Co

Schrodes & Chappelle

"Me & Dave"

Dave Ferguson

Arthur & Grace Terry

(One to fill)

2d half

Ward & Gray

Usher Trio

"Gray of Dawn"

Eddie Foyer

Von Cello

(Two to fill)

7TH AVE (loew)

Gumbly & Glass

Ruth Powell

Mellen & DePaula

"Between 8 & 9"

Morris & Allen

The Hassmans

Columbia
ORPHEUM
(Open Sun Mat)
Chas Ahearn Co
Fred North Co
Stanley 3
Fred Siemona Co
Act Beautiful
Mack & Walker
Wagon & Claire
Ida Divinol
PANTAGES (m)
(Open Sun Mat)
Pony Moore Co
Winch & Poore
Coogan & Cox
Gilbert Girard
Love & Wilbur

Omaha
ORPHEUM
(Open Sun Mat)
Antasker Co
Ed Hayes Co
McKay & Ardine
Gardiner 3
Thomas & Hall
Ward & Bell Ward
John Geiker
(One to fill)

Ogden, Utah
ORPHEUM (loew)
(14-17)
"Fun in the Baths"
Dick DeLoris
Burton Hahn & Can
Wanzer & Palmer
Neal & Earl
"Winning Widows"

Ottawa
DOMINION (ubo)
Adler & Arline
Monty & Dot
Redford & Winchestr
Burke & McDonald
Olympic 3
(Others to fill)

Philadelphia
KEITH'S (ubo)
Lipsensky's Dogs
"Sargeant Bagby"
Lambert
McDevitt Kelly & L
Caesa Rivioli
Mabelle & Ballet
La Toy Bros
Chris Richards
Mr & Mrs J Barry
KNICKERBOCKER
(loew)
Faye & Jean
Pekinese Troupe
Chas Deland Co
Sandy Shaw
Stewart & Dakin
(One to fill)
2d half
Grumley & Glass
Caesa Rivioli
Beale LeCount
"Between 8 & 9"
Thomas P Dunne
Pekinese Troupe

Pittsburgh
HARRIS (ubo)
Nash & Evans
May Dale
Richard Milloy Co
Martini & Proye
"Ward 22"
Bob Warren
Leonti's Models
SHERIDAN SQ (ubo)
Musical Petchings
Tom Sidelia Co
Barefoot Boy
Harry Brooks Co
"8 Little Honeybees"
Murray's Dogs
GRAND (ubo)
Chas Grapewin Co
Angelo Patricola
4 Roeders
Jarvis & Harrison
Walter C Krentz
Conroy & Models
Horlick Family
(One to fill)

Portland, Ore.
EMPRESS (loew)
Montrose & Sydel
Caita Bros
Wilson & Wilson
Morris & Beasley
Odone
Kitty Francis Co
PANTAGES (m)
Musical Jurens
William Shilling Co
Belle Trio
Silber & North
Silvers Oakley

Providence, R. I.
KEITH'S (ubo)
Gleeson & Houlihan
Hymack
Emmett DeVoy Co
Jack Gardner
Gordon & Rica
Minnie Dupree Co
Weston & Leon
George Schindler
Edward Marshall

Regina, Can.
ORPHEUM
2d half
Gertrude Hoffman
Trova
Billy Swede Hall Co
Ward & Cullen
Luby & Barton
(Others to fill)

Richmond, Va.
LYRIC (ubo)
1st half
Lebonati

Chiebert's Troupe
(Others to fill)
2d half
Porter & Sullivan
Irene Grant
Mr & Mrs H Emmett Co
Revolving Collins
Paul Conchas

Sacramento
ORPHEUM
(12-13)
Hans Kronold
Hermine Shone Co
6 American Dancers
Alexander & Scott
Ruby Dickinson
Harry Tauda
The Grazers
EMPRESS (loew)
(Open Sun Mat)
Eva Prout
Mr & Mrs Dave Elwyn
Irwin & Herzog
Senator Murphy
Deane's Fanthoms
Saginaw, Mich.
BIJOU (ubo)
The Millards
Rice & Morgan
Chas Wayne Co
Harvey Trio
2d half
"Dream Girl"

Salt Lake
ORPHEUM
(Open Sun Mat)
"Matinee Girls"
Hines & Fox
Byrd Forest Crowell
Frank Wilson
3 Hickey Bros
Grant & Hoag
Chas McGoods Co
(One to fill)
EMPRESS (loew)
Jeter & Rogers
Billy Iman Co
Christensen
Sigabae Dogs
Wm Morrow Co
Krazy Kids
PANTAGES (m)
(Open Wed Mat)
"Seminary Girls"
Willard Hutchinson Co
Antrim & Vale
James Brockman
4 Solis Bros

San Diego
SPRECKLES (orph)
Francis McGinn Co
Merrill & Otto
Waldemer Young & J
Finn & Finn
Kamer & Paterson
Winne & Bert
(Others to fill)
PANTAGES (m)
Fair Coeds
Bohemian Quintet
Kittner Haynes & M
Heras & Preston
Chase & LaTour

San Francisco
ORPHEUM
(Open Sun Mat)
Morris Cronin
Kaimar & Brown
Chief Caulpollan
Harry DeCoe
Claude Gillingwater Co
Ashley & Canfield
5 Metzetts
Joe & Lew Cooper
EMPRESS (loew)
(Open Sun Mat)
Theo Bamberg
Jolly & Wild
Allen Miller Co
Jones & Moon
Alice Hanson
3 Mori Bros
PANTAGES (m)
(Open Sun Mat)
Ethel Davis Dolls
King Thornton Co
Miller Packer & Seis
Taylor & Arnold
Chester Kingston

San Jose, Cal.
VICTORY (orph)
(16-17)
(Same bill as Sacramento this issue)

Savannah, Ga.
BIJOU (ubo)
1st half
Darkin's Dogs
The Watsons
Jack Polk
Those Kidlets
(One to fill)
2d half
Lew Hoffman
Hendricks & Padula
(Others to fill)

Scranton, Pa.
POLI'S (ubo)
Tally & Mayo
Fred & Adele Astair
Lacy & Norman
Hope Vernon
Chauncey Monroe Co
Hugh Lloyd
(Others to fill)

Seattle
ORPHEUM
(Open Sun Mat)
Theo Bendix Players
Swor & Mack
Jos Jefferson Co
Burnham & Irwin
Meehan's Dogs
Cleo Jascavage
Alco 8
(One to fill)

EMPRESS (loew)
Ethel & Lucy Baker
Leighton & Robinson
Grace DeWinters
Ryan Richfield Co
Harry Thompson
Cycling McNutts
PANTAGES (m)
Lander Stevens Co
Bruce Richardson Co
York 8
Prince & Deerie
Togan & Geneva

South Chicago
GALEITY (wva)
"Watch Your Step"
2d half
Jack Dakato Co
Ida Russell Co
Gee Jays
Dow & Dow
(One to fill)

St. Louis
ORPHEUM
(Open Sun Mat)
Everett's Circus
Clark & Verdi
Fremont Benton Co
J K Haven & Nice
Lal Mon Kim
Mme Asoria Co
Ernie & Ernie
(One to fill)

Spokane
ORPHEUM (loew)
(Open Sun Mat)
Blanche Leslie
Patricia & Myers
Polina Bros
Earl & Curtis
Gray & Graham
"School Days"
PANTAGES (m)
(Open Sun Mat)
Juggling Mowatts
Walter Terry Girls
Gardner & Kewer
LaTouraine 4
2 Kerns

Stockton, Cal.
YOSEMITE (orph)
(14-15)
(Same bill as Sacramento this issue)

St. Louis
COLUMBIA (orph)
Geo Damerel Co
Flaher & Green
Althoff Sisters
Raymond & Caverly
Le Grohs
John & Mae Burke
Marga De La Rosa
Brown & Rochelle

St. Paul, Minn.
EMPRESS (loew)
Amoros & Mervy
Meredith & Snoser
Pisano & Blingham
"Sidelights"
Cabaret 3
Alvin & Kenny

ORPHEUM
(Open Sun Mat)
Anna Held's Daughter
Chas Howard Co
Avon Comedy 4
Alfred Bergen
Violinsky
Alexander Bros
El Ray Sisters
(One to fill)

SYRACUSE, N. Y.
GRAND (ubo)
Brooks & Bowen
Franklin & Green
Bert Fitzgibbons
Claude & Fanny
Usher
Windsor McKay
"Aurora of Light"
(Others to fill)

Tacoma
EMPRESS (loew)
Juggling Nelsons
Burke & Harris
Musical Avolles
Anderson & Goines
Stewart Sis & Escorts
PANTAGES (m)
Allyah's Hwallans
Link Robinson Co
Work & Play
Henry & Harrison
Vestoff 3

Terre Haute, Ind.
VARIETIES (ubo)
Kirkamith Sisters
Joe Whitehead
Harlan Knight Co
Gerhardt Sisters
Eldora Co

2d half
Jungman Family
Burns & Kissen
McLean Co
Burns Sisters
Laughlin's Dogs

Teleda, O.
KEITH'S (ubo)
Hartman & Vardy
Fred Ardath Co
Julia Curtis
Billy McDermott
McCormick & Irving
Dainty English 8
Mme Doree Co
(One to fill)

Toronto
SHEA'S (ubo)
The Maykoe
Mack & Orth
Billy Boucher
Dorsey & Rugel
Blanche Ring Co
(Others to fill)
YOUNG ST (loew)
Lebnard & Alvin
Eddie Clark & R
Ogden 4
J K Haven & Nice
Jim Morton
(Three to fill)
Union Hill, N. J.
HUDSON (ubo)
3 Melvins
Glenn Hall
Joel O'Meers
Gerard & West
Gennaro & Balley
Eusey Co
Chas & Fanny Van

Utica, N. Y.
SHUBERT (ubo)
Milton Pollock Co
Sutton McIntyre & S
Sophie Bernard
Lou Anger
4 Entertainers
(Others to fill)

Vancouver, B. C.
ORPHEUM (loew)
Geo & Lilly Garden
Bogart & Nelson
Hippodrome 4
Eugene Emmett Co
Stantons
Wormwood's Animals
PANTAGES (m)
11 Minstrel Maids
Isabel Fletcher Co
Hugo Lutgers
Elwood & Snow
Leon & Adeline Sis

Victoria, B. C.
PANTAGES (m)
Teddy McNamara Co
Tidiane
Saunders & Von Kuntz
Roddell Singers
Lockarte & Leddy

Washington, D. C.
KEITH'S (ubo)
Lucy Gillette
Wood & Wyde
Joe Jackson
Allen Dinehart Co
Jas & Bon Thornton
(Others to fill)
Waterbury, Conn.
LOEW
Frevoll
5 Merry Youngsters
Viola DuVall
Ines McCauley Co
Oscar Lorraine
Walsh & Bentley

2d half
Gertrude Cosart
Mayor Lew Shank
Tom Linton & Girls
Abbott & Brooks
Frey Twins & F
(One to fill)

Wilmington, Del.
DOCKSTADER (ubo)
Hamilton & Barnes
James Campbell
(Others to fill)

Winnipeg, Can.
ORPHEUM
"Red Heads"
Cartmell & Harris
Asahi Troupe
Corbett Sheppard & D
Elda Morris
Eugene 3
(Others to fill)
PANTAGES (m)
Lottie Mayer Girls
Lottie Wordette Co
Laurie Ordway
Davis & Walker
DeWitt Young & Sis

"THE BEAUTIFUL ADVENTURE"—Lyceum
(8th week)
"THE GIRL FROM UTAH"—Knickerbocker
(7th week)
"THE HIGH COST OF LOVING"—Republic
(8th week)
"THE MIRACLE MAN"—Astor (4th week)
"THE HAWK"—Wm. Faversham)—Shubert
(2d week)
"THE LAW OF THE LAND"—48th Street
(3d week)
"THE PRODIGAL HUSBAND"—(John Drew)
—Empire (5th week)
"THE PHANTOM RIVAL"—Belasco (2d
week)
"THE MONEY MAKERS"—Booth (2d week)
"THE THIRD PARTY"—30th Street (11th
week)
"THE STORY OF THE ROSARY"—Manhat-
tan O. H. (6th week)
"TWIN BEDS"—Fulton (10th week)
"UNDER COVER"—Cort (8th week)
"WAIL OF THE WORLD"—Hippodrome (6th
week)

CHICAGO.
"UNDER COVER"—Cohan's (6th week).
"A PAIR OF SIKES"—Cort (10th week).
"PEG O' MY HEART"—Garrick (17th week).
"THE MIDNIGHT GIRL"—Illinois (2d
week).
"ONE GIRL IN A MILLION"—La Salle
(8th week)
"POTASH & PERLMUTTER"—Olympic (8th
week).
"THE YELLOW TICKET"—Powers (6th
week).
"TODAY"—Princess (3d week).
FORBES ROBERTSON—Blackstone (2d
week).

NEW BUILDINGS.
A movie theatre, to cost \$50,000, it is announced, will be erected in the rear of the ground, 919 to 924 State street, by Leo Wertheimer, a picture house owner of Buffalo.
A new picture theatre, costing about \$15,000, Frisco Amusement Co., lessee, is to be built on the west side of Graham avenue, Brooklyn, just south of Powers street. Owner, Harry Waranov.
Rubsam & Hormann are going to transform their old frame picture theatre, Stapleton, S. I., into a more modern photoplay house. The improvement will cost \$4,500.
Two new theaters are going up in Portsmouth, O. One seating 1,000, under Col. John H. Bartlett's direction, is slated to open around Thanksgiving with pop vaudeville and pictures. The other, costing about \$79,000 and seating 1,400, being built by Messrs. Gray, McDonough, Hishof and Knight, will play vaudeville and traveling combinations when completed.
The Electric Theatre Supply Co. has had plans drawn by the Hoffman Company, architects, for a one-story brick moving picture theatre to be erected at Conshohocken, Pa. The house is to have a seating capacity of 1,000.
R. M. Frey is building a moving picture theatre at East Hoboken, N. Y., to be two stories high, 40 by 120 feet. C. H. Lloyd, of Harrisburg, is the architect.
Harry J. Worner is building a \$10,000 brick picture house at Powers street and Graham avenue, Brooklyn.
A picture theatre is being built by Hensel & Bollinger, Summit avenue, between Savoye and Hill streets, West Hoboken, N. Y. The house is now being taken, the house costing about \$35,000.
Philadelphia, Oct. 7.
The new Crosskeys theatre (52d and Market) is being pushed to completion, the house to offer with seven acts and pictures booked by Fred DeBandy, through the United Booking Offices, New York. House seats 1,800, controlled by the Stanley Co., of this city.
The Hippodrome Amusement Co. is building a theatre in Norwich, Conn., which will play pop vaudeville booked by Walter Plimmer of the Amalgamated Booking Offices.
Nathan E. Bloch has plans under way for a new theatre, costing about \$10,000 at 126 Second avenue, New York.
Memphis, Oct. 7.
Work has begun on a new picture house in Memphis by J. B. Snowden. It will be controlled by the Majestic Am. Co., which owns the Majestic and Empire here. It will seat 1400 and cost around \$75,000.
The township owns the new Auditorium, Owen, Wis., which will play combinations this fall.
Marcus Christensen is building a new \$6,000 movie house at Cedarhurst, L. I.
The new \$90,000 theatre in the rear of 84 Hanover street will probably be ready for its opening by Jan. 1. Victor Charas, owner, has not decided on policy. The house will seat 1,200.
A new picture house will be built in Altona by A. Notopoulos with a capacity of 1,000. Plans were approved by the state authorities and work will be begun at once.
Revised bids are being taken on the new theatre, cafe and offices at the southwest corner of Howard avenue and Monroe street, Ridgewood, L. I., for M. Minden. The cost will be about \$75,000.

OBITUARY.
The shock of Phil Nash's death to the vaudeville fraternity was a severe one, when the news of his demise at his home last Sunday became known.
The funeral was held Wednesday morning at the Church of the Blessed Sacrament at Broadway and 71st street. Interment was at St. Agnes Cemetery, Albany, N. Y.
The honorary pall bearers were Edward F. Albee, A. Paul Keith, Samuel K. Hodgdon, Daniel F. Hennessy, John K. Burk, Martin Beck, Elmer F. Rogers, Harry Jordan, Robert C. Larson, M. Shea, Frank Thompson, E. M. Robinson, Percy G. Williams, Walter and Frank Vincent.
Phillip K. Nash was 56 years of age at his death. He had been manager of the Leland opera house at Albany, and was a theatrical manager there for 14 years, afterward going to Philadelphia, where, in connection with the Bijou theatre, he was in close business association with Mr. Albee.
Mr. Nash has held a position of importance with the Keith vaudeville interests for many years. He retained the friendship of a great many people he came in contact with, and did much for friends, also strangers that applied to him for assistance.
Tuesday morning in the Family Department of the United Booking offices a member of a small-time vaudeville act cried for over an hour, when informed of Mr. Nash's death, which resulted indirectly from indigestion. Mr. Nash felt ill Sunday morning, but recovered. After taking a walk in the afternoon, he died shortly upon returning home.
Neil McNeil, the comedian, died in Lancaster, O., Oct. 2, from lung trouble after a long illness. McNeil won fame with the E. E. Rice organization in "1492" and played in many Broadway successes. His last engagement was in "Little Boy Blue."

In Loving Memory of my Dear Husband
FRED HYLANDS
Who died October 14th, 1913
MARIE HYLANDS.
Rochester, Oct. 7.
Dan Phoney, advance man for "The Behman Show" appearing at the Corinthian this week, committed suicide Oct. 2 by taking carboic acid. His body was found in a room in the Hotel Berkeley Saturday afternoon. Phoney was at one time with the Barnum and Bailey shows. He left a card addressed to the coroner asking that his brother, John Phoney, of Charlton, Ia., be notified.
Harry F. Simonds, special officer at the Jefferson, 14th street, was killed Sunday night by burglars in the cellar of the theatre. Simonds heard a noise downstairs and went to investigate when he was struck by a bullet. He called for help and rushed at the burglars, being stabbed several times in the struggle.
(Special Cable to VARIETY.)
London, Oct. 5.
Goring Thomas, the English composer, died here last Friday.

SHOWS NEXT WEEK.

NEW YORK.
"DANCING AROUND" (Al Johnson)—Winter Garden (1st week).
"DADDY LONG-LEGS"—Gaiety (3d week).
"EVIDENCE"—Lyric (2d week).
"CONSEQUENCES"—Comedy (3d week).
GRAND OPERA—Century (5th week).
"HE COMES UP SMILING" (Douglas Fairbanks)—Liberty (5th week).
"INNOCENT"—Eltinge (6th week).
"IT PAYS TO ADVERTISE"—Cohen (6th week).
"KICK IN"—Longacre (Oct. 12).
"MY LADY'S DRESS"—Playhouse (1st week).
"MR. WU"—(Walker Whiteside)—Maxine Elliott (Oct. 13).
"ON TRIAL"—Candler (6th week).
"PYGMALION" (Mrs. Campbell)—Park (Oct. 12).
"PRETTY MISS SMITH" (Fritz Scheff)—Casino (4th week).

BURLESQUE

BY FREDERICK M. McCLOY

COLUMBIA ACCEPTS 11 SHOWS FROM PROGRESSIVES; DROPS 7

Ten Houses from Defunct Circuit Go Into Extended Wheel and Englewood, Chicago Into Number One Classification Under Burlesque Realignment.

Confirmation of the story in last week's *VARIETY* on the changes about to occur in burlesque has been made during the past few days.

The shows taken over from the Progressive Wheel by the Columbia Circuit are Charles Taylor's "Tango Girls," Frank Calder's "High Life Girls," Sam Williams' "Girls from Joyland," Tom Sullivan's "Monte Carlo Girls," Izzy Weingarden's "September Morning Glories," Joe Oppenheimer's "Fay Foster Show," Sam. Levey's "Charming Widows," Rube Bernstein's "Follies of Pleasure," Ed. Beatty's "Passing Review of 1914," Hertz & Reamey's "Hello Paris" and Jean Bedini's "Mischievous Makers."

The shows that will be dropped from the Columbia Extended Circuit are Jack Singer's "Blue Ribbon Girls," Charles Daniels' "Whirl of Mirth," Max Spiegel's "Cabaret Girls," Hugh Shutt's "Folly Burlesquers," Hurtig & Seamon's "Transatlantics," Jacobs & Jermom's "High Rollers" and Louis Oberworth's "Gay Widows."

In the new arrangement the following former Progressive theatres will be included in the Columbia Extended: Garden, Buffalo; Star, Toronto; Savoy, Hamilton; Empire, Cleveland; Cadillac, Detroit; Empire, Holyoke; Van Curler, Schenectady; Trocadero, Philadelphia; Haymarket, Chicago (operated independently from the Columbia Amusement Co.); Star, St. Paul. The Corinthian, Rochester, and the Orpheum, Paterson, and the Englewood, Chicago, goes into the number one division. Some of these changes are in operation this week. The remainder will be put in force beginning next week, Sunday or Monday.

This will be the last week played by "The Cabaret Girls" and "The Transatlantics." Some slight changes will be made in the Columbia's Extended route for the week beginning October 19 and thereafter.

The complete route for the Columbia shows next week (Oct. 12) is:

MAIN CIRCUIT.
Globe Trotters, Lay-off.
Gay New Yorkers, Empire, Brooklyn.
Star and Garter, Hoboken.
American Beauties, Philadelphia, Casino.
Billy Watson, Hurtig and Seamon, New York.
Trocadero, Brooklyn, Casino.
Dave Marlon, Columbia, New York.
Prize Winners, Worcester and Bridgeport.
College Girls, Boston, Gaiety.
Rose Sydel, Albany and Hartford.
Gay White Way, Montreal.
Behman Show, Syracuse and Utica.
Sam Howe, Lay-off.
Iron Tons, Buffalo.
Columbia Burlesquers, Toronto.
Ginger Girls, Detroit.
Gayety Girls, Chicago, Englewood.
Robinson's Carnation Beauties, Chicago, Columbia.
Million Dollar Dolls, Milwaukee.
Social Mads, St. Paul, Star.
Happylands, Minneapolis.
Hasting's Big Show, Lay-off.

Honeymoon Girls, Omaha.
Moulin Rouge, Kansas City.
Follies of the Day, St. Louis.
Ben Welch, Chicago, Star and Garter.
The Howlers, Toledo.
Big Jubilee, Cincinnati.
Dreamlands, Cleveland.
Roseland Girls, Pittsburgh.
Rosey Posey Girls, Washington.
Happy Widows, Baltimore.
Liberty Girls, Philadelphia, Empire.
Gypsy Maids, Newark.
Winning Widows, Lay-off.
Watson Sisters, Bronx, New York.
Beauty Parade, Hartford and Albany.
Golden Crook, Boston, Casino.
Al Reeves, Providence.

EXTENDED CIRCUIT.
Cabaret Girls, Brooklyn, Gaiety.
City Sports, Trenton last 3 days.
Cherry Blossoms, Philadelphia, Gaiety.
Templers, Norfolk.
Girls of the Follies, Richmond.
Mischievous Makers, Baltimore, Gaiety.
Passing Review of 1914, open.
Eva Mull, Paterson, Orpheum.
Monte Carlo Girls, Olympic, New York.
Girls from Joyland, Penn's Circuit.
Zallah, Pittsburgh, Victoria.
Charming Widows, Cleveland, Empire.
Transatlantics, Cincinnati, Standard.
Gay Morning Glories, Louisville, Buckingham.
City Belles, Indianapolis, Columbia.
Sam Rice Duffydills, Chicago, Casino.
Oriental, Lay-off.
Big Sensation, Kansas City, Century.
Bohemians, St. Louis, Standard.
Tango Girls, Chicago, Haymarket.
High Life Girls, Detroit, Cadillac.
Garden of Girls, Hamilton, Savoy.
Follies of Pleasure, Toronto, Star.
French Models, Buffalo, Garden.
Taxi Girls, Rochester, Corinthian.
September Morning Glories, Binghamton and Schenectady.
Heart Charmers, open.
High Rollers, Philadelphia, Trocadero.
Broadway Girls, Star, Brooklyn.
Fay Foster, Murray Hill, New York.
Hello Paris, Last 3 days, Holyoke, Empire.
Tracker Jacks, Boston, Grand.
Big Review, Boston, Howard.
Auto Girls, Waterbury and Springfield.

REEVES' NEW SHOW.

There is every indication that Al Reeves has entirely overcome the difficulties with which he was beset at the opening of the season. The last changes that were made and that have brought the show up to the point of excellence its owner desired, include the employment of Tom Grady, who furnished a new book and directed its production.

Wilbur Dobbs, Austin and Blake, Fred Collins, Sammie Wright, Harry Miller, Bernice Smith, Trixie Ayers and other well-known people were put to work with the results as stated.

During the present lay-off week between Brooklyn and Providence, Mr. Reeves has kept his company rehearsing his new show with the same regularity as during the weeks preceding the opening of the season.

Lowe and that Beard.

Although Max Lowe, of the Marinelli office, is now approaching a wild man of the woods, in looks, through his beard, it seems Mr. Lowe will have to wear the hair on his face forever.

He wagered with a Frenchman the Germans would occupy Paris, agreeing not to shave until they did.

GIRLS FROM THE FOLLIES.

(Continued from page 13.)

ballads in the vaudeville section that brought her well up among the hits. Hite and Reflow, modern dancers, with a repertoire that looks as original as good, were favorably accepted, although the continual use of the spotlight marred their work to some extent. A little more light, or alternating with the spot would help. Wagner and Wyre introduced a new comedy specialty that will improve with age, a few rough spots still being apparent at the first showing. Harry Fisher and his eight cycling models closed the olio, the turn giving a touch of class to the aggregation as well as offering a "flash" showing for the finale of the vaudeville section.

The first part and burlesque carry a quantity of good burlesque bits, generally running to low comedy, but well sprinkled with laughs. The book was supplied by Stepe who also attended to the staging. The girls rank with the best chorus extant, both in looks, voice and dancing ability. For the Extended wheel, Strouse and Franklyn have a show especially adapted for that brand of audience.

THE TROCADEROS.

"The Trocaderos" would have turned hundreds of people away from the Columbia at every performance this week if New York theatregoers generally had known just how great a burlesque show it is.

The performance given by Manager Charles H. Waldron's organization excels in many particulars. With an unusually good book, the show is constructed with such rare judgment of the requirements of high-class, real burlesque that it is at once refreshingly new in its details and wholly enjoyable in its comedy and musical elements.

There has not been seen on the stage of the Columbia a more beautiful, tasteful or complete production, and the stage management displays the work of masters of their craft.

To Frank Finney, author of the book and star of the organization, is due the credit for the excellence of the ensemble, and Leon Errol is responsible for the original and effective "business" revealed in the musical numbers.

Of singular value to this performance is the musical score. There are 21 numbers, and, with the exception of two interpolated songs, they all are of original composition. This is decidedly unusual in burlesque, and it is a distinct relief from the sameness in this particular that characterizes a large majority of burlesque performances. Harry L. Alford is the composer, and it must be said that he has caught the spirit and liveliness that are so essential to burlesque.

Having secured such exceptional material, it remained for Manager Waldron to employ a cast adequate to its performance, and this he perfectly accomplished. Frank Finney, whose name and striking individuality are in-

dissolubly a part of "The Trocaderos," dominates the performance by the force of his personality, no less than by the excellence of his comedy work. Although Mr. Finney wrote the book and supervised its production, he has refrained from placing himself constantly in the spotlight to his own advantage or to the detriment of his associates. There are many moments during the performance when indications point to a studious desire to obliterate himself in order that others may come forward and score.

Sam J. Adams, next in importance to Mr. Finney, repeats his admirable performance of former seasons. Florence Bennett brings her beauty and charming personality to the leading female role, and Minnie Burke, capable and sprightly, as formerly (notwithstanding the serious illness through which she has recently passed), continues in the soubret part. John P. Griffith is still playing Major Moore with his old-time dash and displaying his truly remarkable baritone voice with customary vigor and agreeable effect.

Ernest O. Fisher, a newcomer in this organization, succeeds admirably, both vocally and otherwise, in the straight role. Belle Millette and Rose Dupree are cast for unimportant characters, which they play satisfactorily; and Olive Johnstone and Leona Noble appear successfully as the companion chorus girls who, although infrequently seen, have much to do in creating the humorous complications in the story.

During Bert Baker's recent engagement in Minneapolis he received the following verses from an admirer who had witnessed a performance of the popular comedian and his "Bon Ton" girls:

"Hello Bert Baker: Just a few lines to let you know I saw your show. Fine biz old top. Here you go—

"Last Monday night I went to see

A man they call Bert Baker,

Some actor-man, comedian,

This guy is sure no faker.

"He keeps the crowd a-roaring

With his droll and sunny way;

I'd walk a hundred city blocks

To see him any day.

"And, the little Tootsie Wootsie

He lays upon his breast—

Stunning, boys? So stunning—

By nature she's been blest.

"With a silver voice, a pretty face

And fluffy auburn curls;

She's loved by all the men-folks

And envied by the girls.

"The 'Bon Ton' bunch, yes, all of them,

Hand out the proper stuff,

Right hot from dear old Broadway,

Now isn't that enough?

"But this here Baker man, I swan,

I never will forget.

I'll shake his hand till it blisters

If I get a chance, YOU BET!

"Cinders Jimmy."

NEW ACTS NEXT WEEK

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

Willard, Hammerstein's.
Bonita, Hammerstein's.
Ray Dooley Trio, Hammerstein's.
Clark and Bergman, Palace.
Kitty Gordon (New Act), Palace.
Bickel and Watson, Palace.
Spinette Quintet, Palace.
The Sharrocks, Palace.
Florence Tempest and Co., Colonial.
Harry Beresford and Co., Colonial.
Manion and Harris, Colonial.
Blanche Walsh and Co., Bushwick, Brooklyn.
Hazel Cox, Prospect, Brooklyn.
Marion Murray and Co., Prospect, Brooklyn.
Jesse Busley and Co. (New Act), Union Hill.
Gerard and West, Union Hill.
Glenn Hall, Union Hill.

George L. Moreland.
"Baseballogy" (Ill. Lecture).
11 Mins.; One.
Hammerstein's.

George L. Moreland announces he will answer any question on baseball since 1846. Three-fifths of the act is devoted to still pictures of baseball of other years, with some photos of prominent people connected with it. The remaining time is submitted to the audience for questions. Monday night at Hammerstein's but two important queries were put: the first, how much does Christy Mathewson get? Mr. Moreland answered the amount had not been announced, but it was supposed to be \$15,000. The next was which team would win the world's series. He replied that is not yet a record, but in past history of baseball the Bostons had never lost a world series they contested for. In a gathering of baseball fans, Mr. Moreland would come in handy and be enjoyed. An elderly man, who no doubt had stored up a world of records and statistics, his turn is not a vaudeville one, and not for vaudeville, in or out of the baseball season. If he continues attempting to entertain the public in this way, on the variety stage, he should employ plants to be certain of comedy on the questions at each show. *Nime.*

Capt. Sorcho's Deep Sea Divers (4).
18 Mins.; Full Stage (Special Set).
Hammerstein's.

Classed as a "tank act" through having a tank upon the stage, Capt. Sorcho's vaudeville turn, removed from Coney Island, where it was a concession for a couple of seasons, looks good enough to go over the circuit once as an interesting exhibit. It dwells almost wholly upon the equipment of a deep sea diver, and, in a measure, as far as the limited tank will permit, gives an idea of a diver at work at the bottom of the ocean. A lecture is delivered by Capt. Sorcho. It helps to pass the interval as preparations are being made, and the whole is instructive. Capt. Sorcho is showing one thing connected with a diver that the feature film, "Submarine," fails to display. That is submarine telephone. A steam calliope ballyhoo that has been used along Broadway since opening at Hammerstein's should be a business getter. To the credit of the ballyhoo is the most important element of the act. *Nime.*

Mr. and Mrs. Carter DeHaven.
"The Masher" (Musical-Drama).
24 Mins. (Special Drops and Setting).
Colonial.

In their newest vaudeville offering, "The Masher," Mr. and Mrs. Carter DeHaven are getting further away from singing and dancing. In fact, the entire strength of "The Masher" rests on the dialog between the diminutive pair and the "situations" arising from the young stage door Johnny's determination to show the actress a good time. There are several song numbers, to be sure, and well handled in the usual DeHavenesque style; yet they are secondary considerations in the summing up of the act's impression. In "one" Miss Parker, looking younger and prettier than ever, is singing from the stage. Carter interrupts from the box. She promises to meet him at the stage door and go out for the cats. A stage door drop then is used. Carter does a song and dance while waiting and also chins the stage doorman. He and Flora then taxi to a quiet restaurant room in "three," where Flora proceeds to make Carter's roll look like a thimbleful of ashes. Here the DeHavens sing two numbers, the most effective and snappy being the "Marriage Is a Grab Bag." This is a neat, gingery little conceit, with the DeHavens and the waiter, doubling as the preacher, doing a trotting dance around and off the stage in bridal procession. For the end, following their ejection from the private dining room because they were not married, the masher takes Miss Parker home to New Rochelle. She enters and does a disrobing "bit" before a transparent window. The masher, broke, sings a little soliloquy and starts to walk back to the city as a lightning and rain effect is used in "one." The act is away from anything previously offered by the DeHavens. It's light and airy but sufficiently molded to give satisfaction. DeHaven is the accredited author, but the song, lyrics and music sounded suspiciously like Gene Buck and Dave Stamper.

George Damerel and Co. (14).
"Ordered Home" (Dramatic).
25 Mins.; Full Stage (Special Scenery).
Palace, Chicago.

Chicago, Oct. 7.

"Ordered Home" is a playlet of love and war. The scenes are laid in Malabang region of the Philippines, which allow of picturesque and unusual scenic effects. Rudolph Berliner, director of the orchestra at the Palace, is the author in more ways than one, as he is set down as the maker of the book and also part composer of the music. Franklyn Underwood staged the piece. Raymond Barrett wrote the lyrics, and Raymond Midgley staged the musical numbers; so it appears that the offering has about as many authors as the average musical comedy. There are several pretty songs, and the presence of native Filipinos gives color and atmosphere. Damerel is debonair, as of old, and sings his songs well. If anything, the act is slightly too long and needs speeding up a bit. Just at this time, when war and patriotism are topics the world over, this little story of love and duty ought to please, as it did last Monday afternoon.

Gene Hodgkins and Irene Hammond.
Songs and Dances.
14 Mins.; One (3); Full Stage (Special Set) (11).
Hammerstein's.

Gene Hodgkins and Irene Hammond, described as "A Yankee Boy and an English Girl," do a combination piano and modern dancing act, in a pure white set that is extremely sightly. The set occurs after an opening in "one," when the couple sing a song. It would seem a useless procedure to start the turn in "one" with that set in reserve. During the full stage portion a picture drop is employed to throw a representation of the Blazing White Way on the screen, with the electric lights doing the different dance steps. It afterwards shows the dancers before the camera doing the maxixe. They are supposed to come down a short flight of steps, burst through the paper and continue the dance themselves upon the stage. Monday night the drop didn't take care of itself. A large hole was torn in the top and this ruined the effect of a rather clever stage idea. The couple do a fox trot to a song, the music of which is popular about for the fox dance. In getting away from the familiar two-act and "society dancers" while still remaining both, the act has brought its most value. With the opening in "one" out and both ends of the act proper made more pronounced, Mr. Hodgkins and Miss Hammond should become popular in vaudeville. They have the necessities. *Nime.*

"The Girl from Atlantic City."
(Smiling Bunny Gray.)
Songs.
10 Mins.; One.
Hammerstein's.

It could be asked—Why blame it upon Atlantic City?—but from information which should be correct, Smiling Bunny Gray did play in Atlantic City—once, perhaps longer. Maybe she played in vaudeville. The Hammerstein program says she was found on the Boardwalk. That's rough talk for a program to send over anent a featured attraction in Broadway's big time vaudeville. And the program calls the young woman without a voice "Smiling Bunny Gray." Bunny didn't live up to her billing Monday evening. She didn't smile, but used up four songs, one a ballad, walked carelessly around the stage, some times stepped over the chain almost into the footlights, then stepped back again, not smiling even then, and the most noticeable indications were that Bunny wanted to do "nut stuff," but didn't know how to go about it. Maybe she wasn't familiar enough with her surroundings. But if Bunny is drawing a regular vaudeville salary for this week's work, she can smile at that, although she isn't apt to remain long in vaudeville. It's probably back to the cabaret for Bunny, but Bunny won't care if her listlessness in working gives a true line on her hopes and ambitions. "She Sings Songs in Her Own Unique Way," adds the program. *Nime.*

Fox and Witt.
Songs and Piano.
15 Mins.; One.
Grand Opera House (Oct. 4.)

Two young men. Hard workers. Both sing well. Act scored solidly.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Pygmalion" (Mrs. Pat Campbell), Park (Oct. 12).
"Kick In" (John Barrymore), Longacre (Oct. 12).
"Mr. Wu" (Walker Whiteside), Elliott (Oct. 13).

Al. B. White and Co. (2).
Singing.
14 Mins.; Two.
Palace, Chicago.

Chicago, Oct. 7.

Al White is singing five songs, running the gamut from popular rag to the sentimental ballad. He carries a pianist, using a grand piano. White has a pleasing personality and a voice of good quality. When he is at ease he can put a song over very well, indeed. Monday at the Palace he was just a little bit nervous. He made his biggest hit with "When Grownup Ladies Act Like Babies." Mr. White was called for numerous bows, and his reception was genuinely enthusiastic.

Lucy Gillette.
Juggling.
13 Mins.; Three (Interior; Delf Setting).
Colonial.

It didn't take Lucy Gillette long Monday night to prove that novelty still abounds in juggling. Here's a woman of pleasing appearance, acrobatically inclined, and with prodigious strength which she uses without assuming undue masculinity usually manifest in acts requiring display of physical prowess. She registered a solid hit at the Colonial, being a wonderful juggler, steady of eye and quick of hand. Miss Gillette shows no bulgy muscles, yet she's of stocky appearance. She wears a Dutch outfit, as also does a man who assists in handling the articles. The setting is also of the Dutch delf scheme. Miss Gillette juggles all sorts of heavy articles on her forehead while spinning plates and basins with her feet and hands. Her routine is varied and pleasing, difficult apparently for even a man, but she gracefully, prettily and smilingly executes each trick to big results. Miss Gillette is one of the vaudeville treats of the season. The big time could use a few more with women of ingenuity and originality.

Fern, Bigelow and Meehan.
Acrobats.
10 Mins.; Three (Interior).
Broadway.

An acrobatic trio with one member in Billie Reeves' "drunk" makeup. The shortest member is in bellboy uniform while the third does a "straight." Some rough and tumble falls are taken by the "souse" with the little fellow displaying unusual ability as a ground acrobat. The straight also has some nifty twists, turns and evolutions. A good act and could classify on a big time bill.

Auremia.
Female Impersonations.
 11 Mins.; One (5); Full Stage (8).
Hammerstein's.

Auremia is a female impersonator, who features "The Dance of Death" on the billing matter. This is the finale, a sort of snake dance, without the snake, but incense pots or something like that. The opening number is a song of roses, with the singer carrying some. Another song enters between the first and the dance, after which comes the disclosure that Auremia is a man, who wears nice clothes, that any woman might in the small time would sigh for in envy. Female impersonators somehow appear to be more fortunate in procuring more extensive, elaborate and expensive wardrobe than women who merely sing. Perhaps impersonators command much higher salaries. Auremia, although "No. 2" on the Hammerstein bill (an early position this week, as it was the last week), did very well, the somewhat light house present when the disclosure occurred applauding as though wanting to hold up the show. As an impersonator in skirts, Auremia is better than the average. *Sime.*

The Manhattan Trio.

Songs.
 11 Mins.; One.
Hammerstein's.

The Manhattan Trio appear in opera cloaks or capes and carrying canes. Afterward they wear simple evening dress. It is some appearance when these three boys, graded in size (although their evening dress coats are of all of the same length) strut upon the stage, and start to sing. They have a mixed selection of songs, doing their best with "Hats Off to You, Mr. Wilson." This put them over in an early spot. It's hard to forget that the trio looked quite nifty with the capes and canes (almost English), and a kindly motive prompts the suggestion that they permit the capes and canes to become a part of the entire turn, not removing them while on the stage. *Sime.*

Mae A. Sullivan and Co. (3)
Comedy Sketch.

15 Mins.; Full Stage (Special Set).
Star, Brooklyn (Oct. 4.)

Mae A. Sullivan started out as a single some time ago when she had secured considerable notoriety in a breach of promise suit against a young millionaire. That Miss Sullivan has taken the stage seriously is shown by a little skit that has three others besides herself, all men. Of the men the one that makes the best impression is a black face comedian, and it is due to him the turn gets what it does. The story is of the soldier's life. The girl (Mae) is in love with a young lieutenant, but her father will not allow her to marry him until he has done something heroic. With the aid of the blackface father is told of the exploits of the young man and consents to the marriage. The lover has as little stage ability as possible, but this may be his first attempt. Miss Sullivan's singing is still in the same class as when she appeared at Hammerstein's, but she is acting better. The other man fills in. The act has a chance on a small time.

"The Lonesome Lassies."
Musical Fantasy.
 36 Mins.; Full Stage (Special Exterior).
Prospect, Brooklyn.

B. A. Rolfe's latest production, "The Lonesome Lassies," is one of the most pretentious endeavors that this producer has made. Four principals and a chorus of eight mighty good looking girls. The scene is laid in a summer resort at an old colonial mansion, with its massive white pillars rising 20 or 25 feet above the stage. The lonesome lassies are led by Leota Sinclair and Marjorie Bonner. The latter is an ex-Ziegfeld girl and was one of the best lookers the "Follies" boasted. The ten girls are at the summer resort and are lonesome, for the boys only come down for weekends. To make the boys jealous the girls scheme to have a picture taken of themselves being made love to by a picture actor. Instead of the actor arriving a real "John" comes on the scene and complications follow. So much for the comedy end. An opening chorus is pretty, and the little follow-up to this will make a hit with the agents, for the lyric writer has woven the names of a number of the "Palace Building" boys into his theme. Ray Hodgdon and Maurice Rose are two of the names that stand out. The picture bit follows this and gets over nicely. This in turn makes way for a burglar number handled by Harry B. Watson and Miss Bonner. The title is "Love Made Me a Wonderful Detective," with a final touch showing the chorus in almost transparent "nighties." For the closing number the girls are displaying as pretty a set of gowns as have been seen in either musical comedy or vaudeville this season. The act is slightly too long at present. A minute or two could be cut from the burglar bit and the same from the auto repair talk. There are several repeats in the latter piece of business. The act when trimmed down to a half hour will be one of the best of the big acts. It has comedy, good music and pretty girls.

"A Night In A Cafe" (10).

Cabaret.
 30 Mins.; Full (Interior).
Bronx O H. (Oct. 4.)

"A Night In A Cafe" is a big act, composed entirely of amateurs. Five girls and five boys in the act. From the manner in which they work and from their appearance they suggest amateurs. One or two of the girls might develop in time. The two girls playing the daughters of the alleged Irish comic might work out a nice little routine of songs for the small time and pass with it. They are good looking and are possessed of personality and voice. The little dancer with a boy partner might also get some work with the right sort of a turn. The act as it is now, however, will not do. It is badly produced, the comedy is the rawest of hokum and worked to death. The Irish and Hebrew comics are sad.

Agnes Truesdale.

Songs.
 8 Mins.; One.
Grand Opera House (Oct. 4.)

Agnes Truesdale hasn't much of a voice, but she has some wardrobe.

The Scotch Players (4).
"My Wife from London" (Comedy).
 19 Mins.; Five (Parlor).
Fifth Avenue.

"My Wife from London" is Scotch, played by Scots. Like other plays and playlets from that country or that country's authors, it has irresistible humor, in dialog, expression and emphasis. The Scotch writer, while not as wildly anxious for continuous laughs as the English or American comedy penman, makes a bull's eye when he does aim. It may be said to be a fault that he doesn't aim often enough, but this is offset in part at least by the continuity of the story told, even in a sketch. Walter Roy wrote "My Wife from London," perhaps as good a title as any. The playlet is very entertaining, or would be to those accustomed to refined vaudeville and to those who prefer that sort rather than slapstick. It's hard to say whether the Fifth Avenue crowd Tuesday evening liked it better than they did a Swede comedian. Some of the best matter in the Scotch turn got but half of what it deserved, while the Swede when he opened his mouth, giving a long howl, for no reason and with no possible object (excepting he hadn't had anything else written in for him to do) received the loudest laughter of the night from those in front. Comedy is comedy to those who like it. It's also a matter of education by those who sell it through the box office. Some keep the box office busy and some do not. Mr. Roy plays the principal role in the Scotch skit, although Peggy McCree is featured. She's a good-looking blonde girl, plump and living up to the usual Scotch billing of "bonny," although she is English in this case, in character and in fact. The story is of an elderly couple, always quarreling. Their son left for London a few years before. The girl is their ward. The son married her before going away. He returns after having become successful on the London music hall stage as a Scotch comedian. The mother is glad to have her boy back, regardless, but the father is stern. He wants to know what he has done, and is horrified at his boy turning into a "play actor." The father asks the son how much he gets a week for making a fool of himself. "Thirty pounds," replies the boy. "For thirty pounds we can afford to be disgraced a little," answers the pater. The piece is nicely played. It is restful in a sense and there are surprise laughs obtained without effort. It is a well written effort and should be able to make itself worth booking on big time, although it is not a big comedy number, though capable of improvement, especially the finish, which might end in another quarrel scene. Mr. Roy makes up well as the father and does equally well in his playing. *Sime.*

Banjo Trio.
 13 Mins.; One.
Grand Opera House (Oct. 4.)

Two men and a woman. The former do the banjo strumming while the woman plays rather lackadaisically upon a guitar-shaped instrument. The men play mechanically and should not take their work too seriously. Act best in pop houses.

"The Chocolate Drops."
Musical Comedy (Tabloid).
 18 Mins.; Full Stage.
Academy of Music.

George Archer has a new edition of his "Chocolate Drops" which had the third spot in the Academy program the first half. The act has seven colored boys and girls. Two boys, King and Bailey, are the leaders in the singing, dancing and comedy. Five girls are the chorus, one of the quintette doing a society stepping bit with one of the men. This girl has possibilities, her dancing and leading the other girls being above the usual run of chorus leaders. The dressing of the chorus is up to the mark on all occasions, the girls making four changes in all, two of which are slip-overs. The appearance of the girls in the gingham frocks over the soubret costumes is not pleasing for they bulge out, giving the girls an awkward appearance. There is time enough during the comedy work of the men for the girls to make a complete change, so why spoil the appearance once? The bronze slippers and stockings set the girls' feet and limbs off to good advantage. As a colored tabloid there are few, if any, that can beat "The Chocolate Drops."

Hawthorne and Inglis.

Nut Comedians.
 17 Mins.; One.
Prospect, Brooklyn.

Albert F. Hawthorne and Jack Inglis make up this team of "nut" comics. Inglis has had a reputation as a "nut" on the small time and at last has framed an act with a partner of sufficient class to warrant the turn making the big time. The turn the duo are offering contains 17 solid minutes of laughter and the boys work hard throughout the entire time. Their bit with the instruments at the finish is a definite bid for additional applause but as it is worked legitimately enough there can be no objection. Inglis has a peculiar style, entirely his own. He throws ginger into the turn from the first minute, and his partner, feeding as he does the biggest part of the time, fills in nicely. Acts of this type are much needed.

Dillon Shallard Opera Trio.
 15 Mins.; Three (Curtained Stage).
Broadway.

Near the close of the Broadway show Monday night this operatic singing trio appeared. First one man sings a solo, the stage is darkened and on the relight a woman appears alone. She sings and again the dark change and the other member of the trio appears for a solo. Here in succession are three solos. For the finish the trio offers the prison scene from "Faust," with one of the men displaying the most villainous looking Satanic make-up seen hereabouts in a long time. The trio offers nothing but the work of the classic masters. This tri-singing combination evidently was forced over here by the war.

Phillips and Eby.
Dramatic Sketch.
 11 Mins.; Three (Interior).
Grand Opera House (Oct. 4.)

A young looking couple, who offer a little home and heart skit that met with favor. Team handles little playlet well.

Ray Dooley Trio.

Songs, Talk and Dances.

17 Mins.; One and Full Stage.

Columbia (Oct. 4.)

Ray Dooley has taken the best section of her former minstrel turn, condensed what was originally a big girl act into a trio, added some new material and reconstructed her routine into something which bears a semblance to big time speed, although there is still room for further improvement. The trio includes a comedian, "straight" man and Miss Dooley herself, who essays a kid character throughout. The comic can be safely credited with 75 per cent. of the turn's success. He carries a style and delivery of his own and executes some sure-fire falls that will eventually bring him up among the top-notchers in eccentric work. As the turn stands now, it runs a bit long for big time usefulness. The comic's solo song could be safely discarded with his dance interpolated into the early section. The "bedroom" number could also be consistently eliminated since the girl's enunciation is rather faulty and the whole bit runs to low comedy and doesn't harmonize with the balance. And Miss Dooley could and should cover her knees. The rest of the turn is excellent, with the encore, a burlesque of a modern cabaret, measuring up as one of the best comic bits seen around here in many months. The rearranging process would bring the time down to a reasonable limit and in turn develop the act into a standard big time number. Miss Dooley's business sagacity is evidenced in the billing, but it seems the boys should be credited somewhere for their work. At the Columbia the act took all the honors of the Sunday matinee. *Wynn.*

Morrissey Brothers (2).

Songs and Dancing.

11 Mins.; One.

23rd Street.

The Morrissey Brothers are two dress suited young men, mostly dancers, although they attempt recitative singing, telling how they are in demand by the vaudeville managers. The public is more interested otherwise. In the opening spot they seemed to feel they were above the position and so spoiled whatever they did have. One of the boys has some ability as a dancer, while his partner can finger the ivories a bit. Will do on the small time.

Mable Florence and Frank Ely.

"The Kleptomaniacs."

17 Mins.; Full Stage (Parlor.)

American Roof.

Miss Florence and Mr. Ely are presenting the former Rice and Cohen sketch on the small time. A good laugh producing farce as ever in their hands. Barring a tendency to overplay by Mr. Ely, the act can play on any bill that has a spot for a sketch.

Five Musical Byrons.

Musical.

17 Mins.; Full

American Roof.

The Musical Byrons comprise five men, who offer a pleasing diversified musical turn. They are in Mexican costume and make a nice appearance.

Madge Edwards and Co. (1).

Dramatic Sketch.

16 Mins.; Full (Special).

Bronx O. H. (Oct. 4.)

Presenting a badly written Mexican sketch of the kind applause type Miss Edwards and her company just about managed to pass. The man (company) plays two characters. A bandit has robbed an express car, escaping with \$15,000. At the opening the girl's father is just leaving to join a posse. The girl is alone in the house; the bandit appears (the same man doubling) dressed as a Mexican vaquero in holiday attire and employs an Italian dialect for Mex. The bandit forces the girl to prepare food for him and then tries to make love to her. A fight and sword duel follows, with the girl finally working the bandit over to a wolf trap which she has set near the fire place. The bandit is caught and the girl goes to collect the reward for his capture. The act isn't there.

Sandy and Burns.

Comedy Musical.

13 Mins.; Full (Interior.)

Bronx O. H. (Oct. 4.)

Two men offering a comedy musical turn that will answer for an early spot on a small time bill. The comedy could stand a little brushing up. The men employ a Scotch dialect in putting the talk over. It is funny because the comedian has a natural German dialect which he mixes with the Scotch occasionally. Both of the men play sufficiently well to pass.

Gertrude Williams.

Songs.

10 Mins.; One.

Bronx O. H. (Oct. 4.)

Miss Williams is of nice appearance, has a few gowns and a little voice. Sunday she was so frightfully nervous it would be hardly fair to judge her work. After she overcomes her nervousness she should do for an early spot on the small time.

George Murphy, Joe Ratcliffe and Co. (1).

Comedy Skit.

16 Mins.; Full (Special.)

American Roof.

In addition to George Murphy and Joe Ratcliffe, Ellis Mattin is of this turn. Mr. Murphy is offering a German impersonation that will go a long way to making this act a favorite with small time audiences. The straight is a mighty good feeder and has a nice singing voice. The act comprises a number of "bits" that have been seen before, but nevertheless are funny. The turn will stand featuring on the small time.

Julia Nash and Co. (2)

Comedy Sketch.

16 Mins.; Full Stage.

Columbia (Oct. 4.)

Julia Nash is introducing a new comedy sketch, her second in as many seasons, in this essaying a slangy manicure Miss, a role to which she is especially adapted. The story leans toward the underworld, with the police and politics important. The scene is the apart-

HAMMERSTEIN'S.

Funny kind of a show at Hammerstein's this week, with freak names and acts to break into smooth running. Theatre business around town was not any too good Monday evening. Hammerstein's did no better than the rest, although Monday matinee attendance held up unusually big all over for a warm afternoon.

The bill started off in its customary small time way, running way down to Hoey and Lee in the "No. 8" spot before revealing something regular in the way of a hit, although Gene Hodgkins and Irene Hammond (New Acts) just preceding the parody duo, would have scored roundly if not for a mishap to their set.

Bessie Wynn returned, to sing some new songs, one in Jap dress that was made almost too much of a character study, but Miss Wynn closed nicely and did one of her old favorite numbers for an encore, throwing in another encore that held some "nutty" matter which Miss Wynn must have been the only one to understand. Next were Sam Chip and Mary Marble in "The Land of Dykes," their sequel to the other "Dutch" turn this couple did so well in their Hollandaise costumes. Miss Marble has recovered from a severe illness, that changed her appearance somewhat. The people and the setting, with songs, were very pleasing, although the turn will find an atmosphere more congenial than the hardness of Hammerstein's at almost any big time house, for their intimate little conception.

Owing to the length of the show, intermission was omitted Monday evening. Willie Weston, in what should have been the spot second after the interval, pulled out one of the strong rewards. Maurice Abrahams was at the piano. Mr. Weston first sang "Victrola," then "Too High," a cute comic capable of being well handled by almost anyone with a comedy vein; did a "cissy" number next to many laughs also used "Schneider's Grocery Store," another new song hereabouts that got him something, and closed with Berlin's war song "Down Below" that Weston made semi-dramatic through a red spot light. Baring that Mr. Weston appears to ape Al Jolson more or less in style and delivery, he is a thorough entertainer, too much so by himself to take anyone for a model.

It was many minutes past eleven when Rooney and Bent came on. They did their full act and did well at that hour. Captain Sorcho's Sea Divers (New Acts) closed the show, holding in what remained of the house by that time, nearly 11.30.

The first act on the bill was Joe Kennedy, a roller skater who did well. Auremia and Manhattan Trio (New Acts) were next in order of running, with Mr. and Mrs. Mark Murphy immediately after, playing "Clancy's Ghost." Then happened "The Girl from Atlantic City," (New Acts). George Moreland, later on was also a new one.

Stine.

AMERICAN.

Strictly a comedy show at the American, first half, this week. Sufficient of the other essentials attending made it a thoroughly enjoyable performance. The bill includes several novelties, a good flash number in Tom Linton's "Jungle Girls" and with a liberal dash of song here and there, it ran like a well oiled machine.

The Brightons held the opening position with a novel specialty wherein they build, rather than paint, attractive landscape views and animal pictures, utilizing a collection of innocent-looking rags for the test. The turn pleased the roof gathering and occasioned some little comment.

Von Hampton and Joselyn were on rather early for best results and should have occupied a part of the second section with their lively little song and patter skit. Von Hampton is a light comedian with a semi-nut delivery, that combined with his present routine, can hardly fail in any pop house. A good finish brought them an early hit.

The Three Frogues have all the necessities of big time speed, combining originality with a splendid acrobatic routine, something rare in modern vaudeville. What comedy exists is spontaneous and away from the beaten path. They were one of the two big hits and registered with a sound wall-op. It's a big time act.

Another big laughing hit was Roland West's "When Women Rule," a broad burlesque on the sex question, carrying a cast of types that almost defy duplication. For a rough comedy vehicle, made to order for the pop houses, the sketch is sure-fire.

Ray Snow has a polite monolog on a time-worn topic, well handled, but completed with the inevitable serious verse, getting him away to applause rather than laughter. Snow came before intermission and with a large majority of the comedy numbers following, had a comparatively easy time in landing.

Mr. Linton has a great "flash" for the pop time, just falling short of two-day calibre, although Linton has traveled that route as well. His six broilers made a neat appearance, dance with the vim to keep things moving nicely and generally help to bring home the applause. The comedy has been condensed to a reasonable length and in its present state the act should keep busy. It went very big.

Morris and Allen came on rather late in next to closing to insure their usual results. A bit further up would have guaranteed the honors, but there were few laughs left. The numbers received their full measure of appreciation.

Grace and Arthur Terry introduced a lariat specialty that won out, but the man's delivery is so suggestive of Will Rogers' style, it smacks of the "copy" brand and lost value for that reason. Terry delivers his "points" very similar to Rogers, but the material is altogether different, consisting mainly of international dances while handling the rope. The girl, a pretty Miss of the western type, does some good work. They would have done better in another spot.

Wynn.

PALACE.

The hits at the Palace this week were pretty well scattered, although the show as a whole ran pretty close to the standard with a few individual turns falling below form.

A shift in the program after Monday's matinee, bringing Ruth Royce into the second section, might have helped the bill somewhat, but just what the promotion meant to Miss Royce is problematical. Thoroughly press-agented on her way in, Ruth Royce showed up a bit over-estimated. The girl possesses talent to some extent, but the idea of super-fineness is all wrong. Monday night she offered four numbers including "High Cost of Loving," "It's Too High" and "Mississippi Cabaret" three sure-fire melodies capable of carrying themselves with any kind of rendition. The repertoire earned her three or four bows with a fair share of applause that looked rather suspicious, since it emanated from a familiar source in the rear. The spot was a handicap for Miss Royce, following a heavy bill, and she would have appeared to better results in an earlier position. There's quite a difference between the Palace, New York, and the rural routes, particularly since one must follow the best in their own line at the Palace.

The headlines are divided between Alice Lloyd and Joan Sawyer, the latter dancing with Nigel Barrie. The final remains the feature of the dance routine, but what a relief occasionally to catch Sawyer after reviewing a multitude of these mushroom wigglers the ball room dances have foisted upon vaudeville. At one end of the intermission period, the pair earned an artistic hit and well deserved to.

Miss Lloyd's routine, a bit slow just yet, includes two good numbers in "Tipperary" and "Stay Down Below," the latter a late composition of Berlin's. "Tipperary" is an Irish air with a catchy strain and is really the only number in Miss Lloyd's repertoire that fits perfectly. The Berlin song, utilized for an encore, has to do with the European war, along neutral lines.

The Gaudsmiths opened with their tumbling specialty, closing with a bit that could just as well be eliminated. It entails the use of several American flags, in which the average foreign silent act seems to have an unusual amount of confidence for theatrical use. The routine proper is along the conventional line with some good fast work by both men, and a little comedy added through the use of two dogs.

The evening's honors went to W. C. Fields whose distinctive style apparently defies duplication. Fields introduced a comedy bit with a pool cue that corralled a succession of laughs and his juggling wherein he appears to be dropping the articles yet skilfully keeps them in the mid-air, is away from the stereotyped system of such work. Fields was a hit at every angle.

Mr. and Mrs. Jimmie Barry in "The Rube" started off rather slowly for the Jimmie Barrys, but accumulated laughing speed as they went along and finished a reasonable hit, but the present vehicle is hardly up to its predecessor from a standpoint of comedy dialog. Barry's characterization of the rube and his accompanying mannerisms are a study in themselves.

COLONIAL.

William Wood more familiarly known as Billy, is managing the Colonial. For a long stretch of years he was at the old Broadway, and not long ago he managed the Palace.

Mr. Wood has the two card boys in the most novel outfits yet seen, a sort of Russian legging and boot affair, a vast improvement over the old bellhop and band outfits. Monday night business was pretty good, the show meriting a better house. The ushers passed out cards to be signed and returned to them, the management (Billy's scheme) saying that a "suitable souvenir" would be distributed free within the near future. Few of the cards were thrown aside.

Vandinoff and Louise started the show off nicely. No kind of cartoon and drawing acts can acquire much speed but this turn quickened its pace with a revolving oil painting stunt at the close. Harry B. Lester is a versatile chap with imitations and a "bit" on "Everybody," which is his best asset.

Lucy Gillette (New Acts) was heartily enjoyed. "Fourth" were Ryan and Tierney, who did well, notwithstanding apparent hoarseness on the part of Jack Ryan. Cressy and Dayne closed the first part. Cressy hasn't forgotten the good old Denman Thompson-James A. Herne days.

During intermission the women took advantage of the management's invitation to imbibe hot chocolate in the reception foyer. The children were also included.

Adele Ritchie started the second half. Miss Ritchie and Carter DeHaven on the same bill recall the hostile days when these two battled pugilistically and otherwise for stellar honors and dressing rooms in the regime of "The Girl in the Taxi." Mr. and Mrs. Carter DeHaven (New Acts) were on 25 minutes.

Hanlon Brothers and Co. closed the show. The act runs too long, and, following the "mirror" imitation, the act sagged and the folks walked out in bunches. It was 11:16 when the turn finished with the Hanlons using some of the old "Phantasma" illusions. The Hanlons are surefire on their imitating each other in pantomime. Dooley and Sales also appeared.

Joe Welch opened intermission, somewhat of a task for any monologist, but Welch caught on and registered his usual laughing success. Franklyn Ardell and Co., in "The Suffragette" forced home the humor of the piece, and Mr. Ardell labored with vigor resulting in the rather familiar sketch eventually reaching.

The Rigoletto Bros. closed with their two-man vaudeville show. The opening, carrying the musical specialties gave the couple a slow start and the uninitiated patron the wrong impression. The magic routine won them individual honors, likewise the ensuing efforts including the strong work and aerial bit. Those who remained after the opening stayed for the finish, but a number made the exits before the brothers were half started. Closing intermission would have been the position for them.

Wynn.

BROADWAY.

The rebuilt Broadway with a new pop vaudeville policy opened its doors Monday night without any ceremony. It is managed by Jules Aaronson, directed by the Mastbaum-Earle interests of Philadelphia, and booked by M. S. Schlesinger. One show only at the opening. The announced plan is to give two performances nightly during the winter, with a matinee.

There was no jam or box office stampede. It was a topheavy house. Nearly everything in was money. Even some of the city's best known booking agents paid to see the show. Some courtesies, but allowing for the passes, there were many vacant seats below.

On paper the show cost over \$2,100 for the week, added to the running expenses (including rent) would bring the total weekly expenditure up to about \$5,000. The theatre must do a sardine box business.

The orchestra seats sell for 50 cents with box reservations, 75 cents.

The Broadway was redecorated, refurnished and remodeled to meet all requirements. The lobby and front look spic and span and were ablaze with electric lights.

A switching around of the acts would have given the show a more imposing aspect at the first performance. The Five Violin Beauties opened, no spot for the girls at all. This act could stand revision and considerable stage coaching. Weber and Elliott gave big satisfaction with their Hebrew comedy and songs. Their opening is a noisy one. The boys' chief asset is voices.

The Dancing Le Febres got along nicely. The man in particular does some effective leg maneuvers. The Capitol City Four, the big time act, (Primrose Four) had everything its own way and made it hard for anything vocally to follow.

Following a Selig-Hearst weekly came Fern, Bigelow and Meehan (New Acts). After Paul Le Croix had offered his juggling turn the show stopped still when the Dillon Shallard Opera Trio (New Acts) appeared.

Dugan and Raymond, next to closing, failed to deliver the comedy punch expected. This turn in a much earlier spot would have gone much better. The man has some funny talk, but fails to get the laughs he did with his messenger boy makeup. The "Bachelor's Dinner" closed. With the full special setting the act looked like a million dollars. There's a new juvenile lead. His voice is an improvement over the other boy's.

William J. Kerngood directed the orchestra and did well considering the brief rehearsals.

JEFFERSON.

The show was minus a headliner, and the audience gave its attention to all of the acts. George Smedley appeared first and played banjos, also other string instruments, the people giving him generous applause. Miller and Tempest followed and did their usual song and high kicking work. The little talk used is the same as employed for several years and should have something new added here and there.

Two colored boys, Simms and Thompson, put over a substantial hit

in the third spot. The little fellow is a good comedian. The other man does fairly well with his straight singing, and the two scored downtown.

Chas. Bennington, a young man with a wooden leg, stumped around the stage a bit doing some stepping with the peg that was remarkable and also some kicking that equaled, if not excelled, that of Miller, of Miller and Tempest. As a freak act on the small time, Bennington may be able to secure engagements, but the act is running too long now.

A three-reel foreign feature in the middle of the bill was followed by Perrine and Main, juvenile acrobats. These two youths have a routine that is too slow. Their work is good, but the spot on the bill was none too good.

The Pearl Abbott sketch, "Silver Threads," was next and put over a good hit. Morgan, Kennedy and Hut-ton sang nicely.

The show closed with a stereopticon posing exhibition by Marion Hendriques.

FIFTH AVENUE.

About the biggest attraction to vaudeville acts in accepting the Fifth Avenue date is Harry Leonhardt, the house manager. Mr. Leonhardt is famed as a fixer of new turns. His suggestions are valuable, and he became noted for this among turns when managing the 23d Street, then big time. The Fifth Avenue appears to be doing business at the 10-25 scale, eight acts and pictures, playing continuously, with the vaudeville doing three a day.

The program the first half ran so so. The feature of the bill was the Scotch Players in "My Wife from London" (New Acts). Another new turn was Edward Bixley, with two assistants, a Hebrew and English fop, all working in "one." They were next to closing, with Kaiser's Dogs the final number.

Castellane opened with his bicycle riding, doing about the fastest act on the bill. "No. 3" had Livingston and Fields, two young women. One played the violin, the other sang. They may develop. Just now it looks like a neat little parlor turn. Harry Victor sang songs "No. 2." His voice sounded as though employed sometime for illustrated songs. After the Scotch people came Knapp and Knapp, one doing Swede comedy, and his partner straight in evening clothes. There hadn't been any strong funmaking ahead, and the Swede got the laughs early with his stuff, but it needn't deceive him. The act passed away toward the finish.

Al Raymo and Co. in a hokum sketch, four people, were next. Some of the material was sure-fire for laughs with this crowd and got some. There seems to be a surplus of characterization in the piece. One Italian and one Dutchman made it too international, without any especial choice. The bill the first half this week at the Fifth Avenue may have been an exception to the usual run of shows down there, since Mr. Proctor increased the number of acts. If not, it did not favorably compare with other pop programs around town at the same admission scale, 10-25, and also, if the first half Fifth Avenue show is the average on the Proctor three-a-day time, there must be a salary limit attached.

Blum.

CITY.

Eight acts, a three-reel feature, an "episode" and a Weekly made up the bill, which dragged through three hours and a half Tuesday night.

Of the acts at least three should have held up the show, but perhaps because of the manner in which the program was laid out they failed to make good. Fred James was the opener and did but little in the way of applause. Jean Southern, a standard small time act, had the second spot. Her material did not get over as it should have with the 14th street audience. The last half of last week she was a riot on the American Roof, but, at the City she had rather a hard time of it. Jean might well cut the reference to "raw stuff" and also the line in which she speaks of her anatomy. It isn't in keeping with the "kid" character.

O'Brien and Buckley, old timers, with a comedy musical act, that is mostly talking, got some laughs but that was about all. The Dancing O'Maars, three in number, are capable but their turn needs rearranging. The ability is there.

Marie Eline, The Thanouser Kid (New Acts), had the next spot and did nicely. William Powell and Co. (three men and a woman) have a sketch, laid in a theatrical agents' office. The action is disconnected but the offering will just do on small time.

Murray Bennett, singing and talking, proved a favorite, even though he did not trouble to make-up and worked in a rather loose manner. Closing the show Bobkas Arabs (14) ran through the usual routine. The opening is not quite smooth as yet, but when this is fixed the act will be heard from on the big time. They have a number of novelties in pyramiding and the tumbling at the finish is exceedingly fast.

"The Winner," a three-reel Nemo feature, finished off the show which ran until 11.30.

PROSPECT.

The bill at the Prospect this week frames itself into a mighty pleasing entertainment and one that was highly appreciated by a large audience of Brooklynites Monday night. The lower floor was full with the exception of a few rows at the extreme rear and the balcony also held almost capacity. The show started at 8.10. While there were only nine acts the pictures weren't on until after 11. There are two acts on the bill, Minnie Dupree and company and "The Lonesome Lassies," who take up more than an hour of the running time.

The audience was in a humor to laugh and started early. "No. 2" on the bill was assigned to Corelli and Gillette with their novelty acrobatic turn. The talk had the house in roars of merriment and the turn got three bows to their credit. The Langdons who followed went after the audience strongly, and got over as a hit.

Albert Von Tilzer and Dorothy Nord had the third spot and the fore portion of the act was nicely received. The act, however, displayed bad showmanship by not leaving them while they were asking for more. The "Bull" song at the finish, which seemed more or less an added starter, let the audience down.

Minnie Dupree and company closed

the first part with Alfred Sutro's sketch, "The Man in Front." The act runs 25 minutes, but clever playing makes the time seem much less. Miss Dupree has lost none of her ability to hold an audience. She is on the stage from the first curtain and never leaves it for more than a second during the action. She carries the whole of the little playlet on her own shoulders and scores heavily. She is supported by John Connery in the role of the dramatic critic-husband, who gives a nicely rounded performance; Pierre Le May is the lover. He is rather stiff in appearance and could be improved upon. The act was the applause hit of the early portion of the bill.

Opening the second part Edwin George started the laughing again and was a near riot with his "nut" stuff and juggling. "The Lonesome Lassies" (New Act) held the stage for 36 minutes and entertained all the while. Hawthorne and Inglis (New Acts) were next to closing and cleaned up. The Flying Martins closed by doing five minutes and not only holding the audience in but pulling down substantial applause at the finish. A Hearst-Selig Weekly finished off the bill. Arthur Barrett, with a new act, opened the show but was not caught.

COLUMBIA.

Taken collectively the Sunday lay-out at the Columbia combined to make a pretty good running entertainment, even though a few individual turns failed to help to any noticeable degree.

A liberal addition of big time talent bolstered up the program to some extent with those particular specialties running a safe first in the final results.

The afternoon hits ran to the Ray Dooley Trio, the Farber Girls and Fields and Lewis in the order named, the latter couple being somewhat handicapped in position, following the entire comedy division of the bill in next to closing spot. It took them a few minutes to get under way.

Quigg and Nickerson, both in white face, opened with their familiar comedy musical routine. It's one of those old-time specialties, still carrying a comedy wallop in its own way. Opening the show the couple, apparently known to many present, were enthusiastically received.

Allan Summers held second position, a handicap in itself, offering a routine of stories that sound rather ancient for present-day use. Summers has a likeable voice, a few good numbers and a delivery that is really worthy of better material. His present routine is all wrong for any kind of vaudeville and until such time as he chooses to connect with a repertoire worth while, Summers will remain an unknown quantity.

Rellow, a novelty single that might belong under a musical classification (since he provides some melody with the use of his hands alone) started off with the "bird" in attendance, but soon warmed the house into a receptive mood and closed to an unusually big hand.

The Farber Girls have what looks like the best routine they have ever been acquainted with. The blonde sister shows considerable improvement

during the last few seasons and is gradually developing into a light comedienne with a style of her own. Her comedy song "Call Me a Taxi," an old number that never became over-popular, is especially well rendered, so good that it suggested a third verse which could be added with a little speeding-up throughout. The duets and comedy patter landed easily and the costuming seemed in keeping with the balance. In fourth spot the girls cleaned up to a big hit, running second only to the Ray Dooley impression.

The La Vars, a team of modern dancers, opening with a medley dance and proceeding through a repertoire that includes a tango, waltz, whirlwind affair and Texas Tommy, were especially well liked.

The balance of the program carried Julia Nash and Co., Coombs and Aldwell, The Texas Tommies, and Ray Dooley Trio (New Acts). Wyna.

23RD STREET.

The show at Proctor's the first part of this week although consisting of the usual eight acts, was a little different from the usual run. The bill ran along at a good clip throughout and with the addition of a big act it made a good evening's small time entertainment.

The headline honors were bestowed upon the "Dream of the Orient." This rather expensive turn was easily the hit of the program. Sager Midgley was next in line who with a laughable little sketch, and with the aid of Dawn Elton made a good impression.

Two singing mixed doubles, the Doughterys, and Monroe and Wilson, were both on equal terms when it came to applause. The Doughterys should secure some more up to date talk for the man, as he shows possibilities as a comedian, for the present material is a hindrance. Even the 23rd street audience did not relish it. Monroe and Wilson have a rather different two-act with the man doing most of his work in the pit with a fiddle. The woman works hard singing a number of songs, a little dance going with each. The long violin selection while the girl was changing could be improved upon, the present piece not having the punch. On rather early but fair.

The second spot was filled by Mabel Carew, a songster single. The songs have not been chosen with the best of care. The opening should be changed to something else, the comedy song filling in better later. The recitation bit called "The Mad Stampede" was the best. The second spot was none too good but the "Stampede" put this single over.

Joe Curtis did some character singing next to closing, with his last number going over very big. The audience took readily to his comedy.

The Irmenas man and woman, on the wire, closed. The woman's appearance helps. It is something often lacking in this kind of act. The opening spot was entrusted to the Morrissey Brothers (New Acts).

A corking single reel comedy and a pictorial review came in between the acts.

23D STREET.

It was quite a variety show the 23d Street gave its patrons the last half of last week. The business was gratifying.

Ural and his dog started. The animal is a knowing beast and makes use of his training. Nola and Droust formed a feminine singing duo that pleased.

The two-reel subject, "The Viking Queen" (Edison), missed fire. This picture could have been done in one reel. The finish was very tame. Clifford and Douglass, man and woman, exchanged some old patter and sang several numbers. Act in present shape belongs to pop house classification.

Grazia Nardini did well with her musical offering. She first played a couple of piano numbers, in "one" and closed strong with a popular medley on the accordion. Nardini could give her act a stronger aspect by sticking solely to the Italian instrument. She handles the accordion well and on her pop house travels could register bigger results if she rendered only ballads and "rag" selections.

The Georgia Campers, ten choristers, with sex equally distributed, and two principals, a prima donna and a dancing juvenile, filled the stage and stepped about pretty lively. The Campers are quite at dancing and inject enough noise for a dozen acts. A different dressing at the opening might help. The men are costless but wear straw katie. For the next number the boys slip on their coats.

Harry Wilson talks and sings parodies, including two that carried the same idea about certain sections of one's clothes ripping. Wilson also got his biggest laughs from the male section of the house on the story about the women detectives and police. It was "blue."

Ben Lewin and Co., the support being a man with a typically dramatic voice and manner, offered "The Devil's Mate." The idea of a man going to the devil and the devil calling for him in person is not new, but Lewin has got his biggest laughs from the story just about to end his life, weakened and cast upon the devil to aid him. The devil in the well-known Mephisto costume, appears. His Satanic Majesty gives the man one more chance. Any game is suggested, the man to select. He chooses chess. The devil then magically brings an electrical chessboard into view. The devil checkmates the man in seven moves, but in the moving of the figures forms an illuminated cross. This sends the devil back to his own frowse.

Fox and Burkhardt scored the biggest hit on the bill. These Hebrew comedians sing better than they talk and their duos turned the apartment trick. Dippy Diers and Florence Bennett closed. Diers still does the floor show table balancing, but does not use the chair for the fall.

JEFFERSON.

The Jefferson put on a corking bill the last part of last week, with eight acts. Some spelled big time while others had seen that degree of success.

The most pretentious was the Percival Knight sketch "Detective Keene," with a different cast. The new people have been selected for the three-day and the sketch will be able to go along with those employed. The closing turn with a special setting, Leon's Models, opened the show nicely. The posing act is far superior to the average run of small time posers.

Julia Rooney sang and danced. Julia is a natural dancer and should go after this line more. The part of her act when she appears in a boy's suit, gets over very big with her stepping.

The only conflict on the bill was at the last, when two male trios came together. The work of the two was vastly different. The first were Kelth, Lanston and Wheeler, a singing trio, with one in blackface, the other in a messenger boy uniform, and the third as a rube. The second made them laugh downtown. The other three, the Regal trio, did some great twisting.

The Trans-Atlantic Sextet, musical, presented a high grade musical routine. The work on the brasses by these people is up to the standard set by the best of this type of acts. The little girl who plays the violin has the making of a good dancing violinist, and her selections are well chosen.

Harry Gibbons and Mary Emery presented the only mixed two-act. They sang and talked as usual, with Gibbons' song about football, going over as the biggest in the act. Mary Emery's coldness toward the audience does not help any.

A talkative mactician, E. J. Moore, rounded out the show. He employs a plank, who is genuinely funny. Moore did very well.

BEDFORD.

The Bedford, one of William Fox's Brooklyn houses, is located in a section drawing a high class patronage.

The show consists of six acts and a feature picture. The opening act the last half of last week was Miller and Carmen, a man and woman, who follow the usual routine of small time two-acts with the exception that the girl plays a violin. The two opened fairly well.

Itanos, a Spanish dancing couple held, were two, and took the honors of the show, the boy being a remarkable Spanish dancer. The girl has secured a new gown which is far more attractive than the red and black affair which she clung to so long.

A sketch requiring a special setting, proved a disappointment. It was "Twice a Week," with the setting representing the gate of a cemetery. Three characters, two men and a woman. It can't get very far in vaudeville. Jones and Elliott, a straight and comedian, followed and had a pretty easy time, the German comedian getting the little real material over to fair returns.

The headline spot or next to closing was held by the Telegraph Four, who sang a hit with some dancing. The Aerophone Girls, trapeze closed.

MOVING PICTURES

FIRST ACTUAL WAR SCENES CAUGHT BY LUBIN CAMERA MAN

Taken in Alost During Occupation of City. Personal Peril in Securing Them. London Newspapers Grab "Stills." Copies Coming Over Here.

(Special Cable to VARIETY.)

London, Oct. 5.

Actual battle scenes (the first of the war), caught in the streets of Alost by a Lubin camera man during the occupation of that city, have been exhibited here and copies are on their way to the United States.

The operator was caught in the beleaguered city and secured views of action at great personal peril. Upon his arrival in London, the newspapers snapped up copies of individual pictures for reproduction, and before the first positive was issued for exhibition orders for 100 copies were booked.

PATHE REPORTS.

Conflicting rumors are abroad this week about Pathe. One report says there has been a reorganization of the company here, and another it has been absorbed by another company.

The war has lopped off the foreign Pathe shipments. It has also stopped the studio work in Europe, hitting Pathe a wallop.

VITA'S NEW B'WAY HOUSE.

"Pop" Rock's secret is out. Rock, who is at the head of the Vitagraph Co., is reported as having entered into negotiations for the purchase of the Cafe de Paris, Broadway, between 41st and 42nd streets, the Vita to use the site for the erection of the biggest picture house on Broadway.

Rock has had his eye on the old Louis Martin place for some time. It has stood idle for many months.

The Vitagraph is giving up its Criterion lease after one year's tenancy.

Rock's emissaries practically closed the big deal last week, but several little technicalities are said to have caused a few days' postponement.

The Cafe de Paris occupies a prize frontage on Broadway and a depth that sweeps into Seventh avenue that would enable the Vitagraph Co. to build a mammoth theatre.

LASKY'S 28.

From 12 to 28 since Sept. 1 is the Jesse L. Lasky Feature Play Co.'s record. It means the Lasky concern will produce for release through the Paramount Corporation 28 feature films from Sept. 1, 1914, to Sept. 1, 1915.

When the Famous Players, Lasky, and Bosworth, Inc., linked their circulation with the Paramount, Lasky was obligated to turn out 12 feature releases for the Paramount year, starting Sept. 1. Since then, demand for the Lasky films brought the decision to increase.

Tuesday of this week Samuel Gold-

fish, general manager for the Lasky firm, decided upon eight more features, bringing the total of his concern's for the year to 28, after listening to the appeals of the exhibitors for Lasky releases.

Of the eight new productions to be made within the year, in addition to those announced, Mr. Goldfish has decided upon "Merely Mary Ann," "The Governor's Lady," "The Goose Girl" and "The Country Boy." Selections are now being made for the others.

Dustin Farnum left New York this week for the Pacific Coast, where he will head a Lasky company in playing "Cameo Kirby" for the screen. It will be the first of the Lasky-Lieber plays.

INFRINGEMENT ALLEGED.

An infringement is alleged by Lew Fields against Marie Dressler on the four or five-reel comic feature Miss Dressler recently appeared in. It was given a private showing Monday of this week under the title of "Tillie's Punctured Romance."

Mr. Fields says the film is an infringement of the play "Tillie's Nightmare," the copyright of which is held by him, and in which Miss Dressler was starred by Mr. Fields on the stage.

Legal action will shortly be started, added Mr. Fields, to assert his claim to all rights for the piece.

CARBONS SOARING.

An alarm over the future price of carbons is passing through the ranks of picture exhibitors, who have not protected themselves against the expected increase on account of the war.

The Bio Cored carbon, $\frac{3}{8}$ by 12, made abroad, sold at \$2.65, bundle of 50, before Europe's wildest broke out. The market price rapidly jumped to its present quotation, \$7.40, with a further increase in immediate prospect.

Several picture concerns are said to have loaded up with carbons. The General Film Co. is reported to have stored away 200,000 bundles, that it is now doling out to its exhibitors at \$5 per bundle, below the market price. The G. F. is said to have paid about \$1.50 per bundle for the big lot when purchasing.

The National concern, a domestic carbon maker, is retailing at \$2.50 each bundle, but the native manufacture is not in as great demand as the foreign, owing to the matter of electric currents, the native being adaptable to only one current, it is said.

MONEY IS TIGHT.

Money is tight in Wall street, if two film companies know anything about it. One company sent its most dignified looking representative down with \$50,000 of good, honest Government securities and tried to get an immediate loan of \$40,000. Repeated efforts resulted in the good-as-gold bonds being returned to the film company's strong box.

Another firm has also been trying its mightiest to secure a substantial loan to tide it over for the next six months or so. So far the company is still on the search.

Another picture concern said to have been on the verge of bankruptcy and dissolution, according to divers reports, has taken a new lease of life. The company has gotten some new money behind it and has also made a new exchange connection which should carry it safely through the winter.

U. B. O.'S SOUTHERN CIRCUIT.

Plans are afoot to build up a complete picture circuit in the South by the United Booking Offices Feature Film Co. (Inc.). Joe Daly and Tony Duffy are lining up the new connections.

Straight picture programs, splitting weekly, are being routed up for Keith houses in Atlanta and Louisville, and before a fortnight other theatres will be tacked onto the southern list.

Jake Wells, it's reported, may take several southern houses not playing big time vaudeville or burlesque and give them straight feature pictures.

EXCLUSIVE CO. FINISHES.

The Exclusive Supply Co., of the Candler building, ceased to be after Thursday of last week. The passing was accompanied by lamentations from employees. The offices formerly occupied by the Exclusive have been taken over by the All Star. Joe Miles and John Clymer, who were with the Exclusive, are now making their office with Charles "Feature" Abrahms.

GAUMONT BACK IN GENERAL.

The Gaumont company is back with the General Film Co. again, and is releasing its product under the firm name of the Columbus Film Co.

The details regarding the reinstatement are kept a secret.

MORE STARS.

Further activities in the Box Office Attractions camp brings Robert Edeson into the fold. Edeson is to play the picture role in "The Girl I Left Behind Me," marked for release Nov. 21.

Edmund Breese is not to appear in "The Walls of Jericho." He has been switched to the principal male role in "The Children of the Ghetto," the Israel Zangwill feature, to be released Nov. 1. Nov. 7 "The Thief" will be released. Breese is also expected to be one of the principals in this picture.

James K. Hackett has been engaged for the "Walls of Jericho" feature. This film's release date is Nov. 14.

The first feature release date of the new William Fox Co. is Oct. 20, when "Life's Shop Window" will be shown.

STERLING CO. DISSOLVING?

It is said the Sterling Comedy Co., which furnishes comedies for the Universal, with Ford Sterling featured, is to be dissolved by mutual consent of parties interested.

Ford Sterling reached New York from the Pacific Coast Monday and immediately went into close conference with the heads of the U. Sterling was plied with a thousand questions, but said he was here on a double mission and that none of his plans could be made public.

Sterling was formerly with the Keystone (New York Motion Picture Co.), but was enticed away by the U. on a fat contract and percentage basis. He becoming a stockholder in the Sterling Co. The other stockholders then were Henry Pathe Leherman and Fred Balsofer, the former later disposing of his interests to Sterling and Balsofer.

ORGANIZING FOR FEATURES.

An organization of exhibitors started with the idea of co-operative booking has been formed in this city. Its purpose briefly is to form a club limited to 50 members with opposition houses not less than ten blocks apart, and with the intent of purchasing supplies and the booking of features.

A committee of five will be appointed to select such features as will be booked and it is the intention of this organization to draw lots to govern the placing of its early runs. Already this new scheme has 27 members. The temporary officers elected are: Lee Oakes, President; Billy Hilkmeyer, Vice-President; Aaron Corn, Second Vice-President; Louis Blumenthal, Treasurer; M. L. Fleischman, Secretary; with offices in the Lyric theatre building.



"DEN OF THE WOOLY"

In "The Patchwork Girl of Oz," the first feature of the Oz Company.

MOVING PICTURES

BRIGHT OUTLOOK FOR FEATURES WITH SHORTAGE OF SUPPLY

Multiple Reeler Situation Settling Down. By January 1 Consistent Conditions Looked For. Exhibitors Demanding Good Films With Supply Not Equal to It. Eclipsing Daily Release Service.

The feature film makers are seeing a glittering perspective to their business. The most conservative of them seem agreed that by January first next the unsettled condition of the feature film business will have resolved itself into something like a definite state of affairs upon which they can figure.

This placid state is not expected to be reached without the dropping of many of the mushroom feature film concerns on the wayside meanwhile. The first rumblings of the crumbling of the inexperienced and insecure feature film making concerns have been heard. Two or three months more is the length of time given to weed them out.

The American feature makers also admit a shortage of good long film over here, and appear pleased that that is the case. They say that with the field clear, a better idea will be obtained of a remarkable feature, and the substantial producers remaining in the feature field, will proceed along the lines of demand, without having the get-rich-quick people to interfere in their dealings with the service corporations or the exhibitors.

The big service corporations, in their formation and manner of doing business, are proving of benefit to the safe and sane feature maker. The manufacturer now knows he can place his feature, if it is a good one, and secure an immediate advance from the service corporation accepting, that will in part reimburse him for the investment, while future proceeds return to the maker in the form of a division of the gross receipts the feature draws. It still remains with the manufacturer to turn out a drawing card in the way of a feature, but he is assured of circulation through an organized medium.

With the practical elimination of the foreign feature as a competitor and a menace to the American feature film industry, and the prospect that the feature film business sooner or later will be thoroughly systematized, with competent picture men in control, the incentive for men who know pictures to look into the feature end is proving attractive just now.

The daily release service has nearly been eclipsed of late by the features, although the call for the single and two-reelers is strongly present.

The feature manufacturers are saying that the feature field has never shown as much strength as just now, and that the future of it, in every way, never looked better, they qualifying to

the extent that inexperience and "crazy capital" could again muddle it up, if allowed to gain another foot-hold.

SHOWING ANIMATED PICTURE.

The Treble Clef Motion Picture Co., which is making a specialty of popular songs illustrated by story of the lyrics in film form, is showing its first big product, "The Land of My Best Girl," at Hammerstein's next week.

The company is principally controlled by Louis Bernstein and Henry Watterson, two music publishers, although the Treble Clef does not confine its operations to the songs of the music establishments Messrs. Watterson and Bernstein are interested in. Its offices are at 154 West 46th street.

PERMANENTLY INJURED.

Harry Lambart, a director of the Vitagraph, who was injured by a stroke of lightning at Yonkers about six weeks ago at which time Shad Fisher, camera expert, was instantly killed, is not getting along as well as could be expected. The stroke appears to have affected his spine and he may be permanently crippled.

Lambart is slowly recovering at the Iroquois Hotel. He was directing a picture entitled "The Stroke of Five."

VITA PUTTING IT OVER.

The Universal would have slipped over a nifty on the Vitagraph last Sunday but for the alertness and vigilance of Victor Smith, the Vita studio manager. The ink on the New York dailies telling of the Vita's big wreck stunt in the cameraing of "The Juggernaut" had hardly dried when the Universal sent over camera men posthaste Sunday to take views of what was left of the wreck. Smith, getting a hunch, got on the ground ahead of them and with a sturdy band of Vita "protectors" nipped the U's little scheme in the bud.

RETRENCHING.

Retrenchment appears to be the policy of some of the film companies. One big photoplay concern in particular has assumed more economic principles, utilizing the services of its stock players who heretofore "rested" while supers did the "bits" and minor roles.

The actors have been told that the war has cut off the biggest part of the company's business and are doing the "doubling" without suffering any pangs of humiliation.

NEW FEATURE STARS.

Among the features released by the Paramount Corporation during the next three months there will be several with stars that are new to the screen.

The Bosworth company will release in December "The Country Mouse," with Adele Farrington.

The same month the Famous Players will release a four-reeler, "Aristocracy," with Tyrone Power. Theo Roberts will appear in the production of "The Rose and the Ring," a five-reeler by the Lasky Co., released around Christmas. Soon after the new year the Famous Players will release Henry Arthur Jones' "The Dancing Girl," with Florence Reed, who has lately achieved a notable personal success in "The Yellow Ticket."

"The Straight Road," generally conceded to be the masterpiece of the eminent dramatist, Clyde Fitch, is also introduced by the Famous Players to the motion picture public.

Mary Pickford is represented on the program by "The Stepsister" and by the charming romantic play, "Mistress Nell." "The Million" is also scheduled for forthcoming release, presenting Edward Abeles in the principal role.

The program further includes "The Conspiracy," with John Emerson, its author, in his original role.

PUSHING PRICES DOWN.

A war was started last week by several of the larger feature film concerns, led by the General Film Co., with its program including Klaw & Erlanger's releases.

The price of two-score of the exclusive features was chopped down to \$2.00 per reel.

This was immediately followed by the Eclectic, Box Office Attractions, and Warner Features meeting the price set by the G. F.

Following the announcement, the offices of all four were crowded with bargain-hunting exhibitors, and as a direct result, two of the smaller feature film exchanges in the Masonic Building closed their doors.

INJUNCTION QUICKLY VACATED.

An injunction obtained in the United States Court and served Monday around six o'clock in the evening, was vacated by Judge Mayer at his home the same evening, upon the application of Jerome Wilzin, representing William Morris, one of the defendants in the action.

The proceedings were brought against Morris, Cort-Kitsee Co., John Cort, Orpheum Operating Co. and the B. F. Keith New York Theatres Co., to restrain the displaying of the Harry Lauder Talking Picture. An infringement is alleged upon a patent held by either of the plaintiffs, who are the Commercial Biophone Co., Messter's Projecting Co., G-mb-H Co., and Oscar Messter.

The hearing on the motion has been set down for Oct. 15.

COAST PICTURE NEWS.

By GUY PRICE.

J. L. Barnard, a Los Angeles newspaper man, is writing a series of crook plays in which police reporters figure for the Mutual.

Tip to insurance men. D. W. Griffith has learned to drive a motor car.

Harry Fischer, formerly with the Lasky studios, has joined the Montgomery company.

James Davis, former Universal actor, is now a full-fledged director.

Permits were granted at Los Angeles last week for the building of four big picture theatres in the residential districts.

George Boban is on the Coast to appear in a film story written by Tom Ince.

Henry Otto now has charge of Tom Ticketts company at the American.

Charles Clary and Wheeler Oakman are in San Francisco taking dock and water scenes for "The Rosary."

Eva Thatcher is the latest actress to join the Albuquerque forces.

Members of the Oz Film company attended a Los Angeles theatre to witness "The Patchwork Girl."

William Garwood was on the San Francisco-Los Angeles Lark when it was held up by train robbers near Hurbank, Cal. He contributed a gold watch and five perfectly good smileons.

J. K. Messick has been won away from the Universal by Frank Montgomery, who is now operating on his own.

Charley Ray is to put in a happy week soon. He will be "killed" three times, first by the electric chair, second by being run over by a train and third by shooting.

Harry Edwards is now with the H. Pathe Lehrman company. He will direct.

Adele Lane, who was bit by a bear recently, soon will be back at work.

Ruth Hartman has joined the Carlyle Blackwell forces.

"SIGN OF THE CROSS" ABROAD.

The impressive film version of Wilson Barrett's immortal play, "The Sign of the Cross," recently filmed by the Famous Players with William Farnum in the role of Marcus, the Roman, and which has just been released in Great Britain in order to fill bookings, obtained as far in advance as last spring, has received unusual praise from all the English trade periodicals and leading film authorities.

The subject is scheduled as a forthcoming production on the Famous Players' program.

PROGRESSIVE RELEASE.

The Progressive Motion Picture Co. will release through the Alliance Films Corporation its new picture, "MacVeagh of the South Seas," from the book by H. D. Carey.

INVADING LATIN AMERICA.

San Francisco, Oct. 7.

The Movca Film Service has been organized here with a capital stock of \$150,000 to stage and manufacture motion pictures for South and Central America.

The only pictures that will be made for the United States will be special comic cartoon films, which this company will release from San Francisco. The directors of the company are: John C. Terry and H. M. Shields, newspaper men; Carrie De Longhurst, T. E. J. Gardner, and Timothy Healy. Each is well known locally.

FILM FLASHES

B. A. Rolfe has secured the motion picture rights to Hallie Erminie Rivers' novel "Satan Sanderson" from the Hobbs-Merrill Company of Indianapolis. This will be the first feature released through the Alco Film Corporation by the newly-formed B. A. Rolfe Photo Play Co. It is reported that Mr. Rolfe is trying to secure James K. Hackett for the principal role in the piece.

Among forthcoming photoplay features productions by the Liebler-Vitaphone Co. are "The Battle," "The Man from Home," "The Fourth Estate" and "The Regeneration."

"The Garden of Allah" project has been called off until after the war, as the picture players will have to go to Africa to enact the picture.

"The Jewish King Lear" is a feature which Jacob Goldin has written.

The Arrow Co. has turned out "Tracked Across the Atlantic." Sidney Franklin is now general manager of the Arrow.

R. S. Janett is managing the picture regime of the Metropolitan opera house, Philadelphia.

Alex Lorimore, booking manager with the Box Office Attraction Co., resigned last week and secured offices of his own with the idea of manufacturing single reel comedy pictures.

The Crescent, Brooklyn, feature pictures, is advertising there are 600 seats at every matinee at five cents each. Crescent was formerly a stock house and has a large seating capacity.

The Ataco Co. shipped a gold fibre screen Wednesday to be installed in the Biografía Lavilla, the only moving picture house in Pinto Arenos Patagonia in South America. This is said to be the most southerly town in the world.

The Cosmos Film Corporation picture, "Lena Rivers," with Beula Poynter, who wrote the play and has starred in it as a legitimate production for many years, is to be released within a fortnight.

The Alco corporation added the fifth floor of the Candler annex to their suite of offices this week.

The Picture Playhouse Film Co. (Inc.) has opened a branch in Toronto, placing Arthur A. Lee in charge. Lee was formerly with the General Film Co.

The former William Collier comedy, "The Man from Mexico," is in course of film preparation by the Famous Players' Co. John Barrymore is to be featured. It is to be released Nov. 9.

The feature film, "His Last Dollar," by the Famous Players will be given its first showing Oct. 15. David Higgins is seen in his old role.

The first output of the Henry W. Savage-Famous Players combination will be disclosed Oct. 23 in the release of "The County Chairman," with Macklyn Arbuckle in the leading role. Willie P. W. Stentman will figure in the character of Sassafras Livingstone, which he created.

The New York state fire marshal has prohibited the explosion of "bombs" behind the scenes in moving picture theatres as an "effect" for war pictures.

Marguerite Clark has been engaged to play the leading part in a film version of Mark Luther Long's story "The Crucible," having just completed the moving picture feature "Wildflower," both the product of the Famous Players Co.

The Boston Opera House, Boston, will offer a series of moving picture reproductions of grand opera stories, beginning Oct. 19. A corporation has been organized to handle this enterprise, both as to the manufacture of films and their exhibition, headed by W. J. McDonald, business manager of the Boston Opera company.

New York will celebrate Oct. 24 to 31 the 20th anniversary of the beginning of charted commerce. Oct. 29 has been designated as "theatre and moving picture night."

"We need a motion picture machine so we can teach our young detectives how thieves operate," said New York's police commissioner in explaining an item in the police budget this week. "Crimes will be enacted before the camera and the films will then be exhibited before the young thief catchers."

George I. Appleby, formerly manager of the Boston and Portland (Me.) offices of the Mutual Film Corporation, has been engaged as manager of the Empire theatre, a Portland picture house, to fill the vacancy made by the resignation of Lonet V. Leader. Mr. Appleby assumed charge Monday.

Charles Peck who recently retired as publicity man for the Box Office Attraction company, has joined the forces of the Balboa company.

Edwin August, who formerly played the

leads for the Balboa picture stock company and also of the Universal, is now associated with the Enco Film company and will be seen in its products. Mr. August recently received a judgment against the Balboa company for salary due him amounting to about \$1,100.

Carl H. Pierce, of the Bosworth, Inc., is editing a neat little pamphlet, entitled "Bosworth," in the interests of the Hobart Bosworth photoplays and players.

Hunter Dennett, assistant general manager of the World Film Corporation, is off on a second trip west to inspect branch offices in Pittsburgh, Cincinnati and Indianapolis. He said: "The following changes have been made in the location of our representatives: Leon Bamberger, from the Buffalo office to special work in Kansas City and St. Louis and Minneapolis offices; L. J. Christoffer, from Washington to Boston; William Welles, from Chicago to Pittsburgh; Jos. Kiern, to manage Detroit office; E. D. Selden, special work for the New Orleans and Dallas offices; Al. Joyce, to operate from Buffalo instead of New York; Jerome Sobel, in charge of the Brooklyn sub-office as soon as it is opened; Robert Clark, to similar position in the Newark sub-office; both these sub-offices to be under H. G. Segal, manager of the New York exchange. These and a branch just opened in Salt Lake City increase the number of our exchanges to twenty-six."

Sol Lesser, of the Golden Gate Film Company, of San Francisco, arranged with Al Lichtman of the Alco Film Company, during the latter's visit to that city, for the California rights of the Alco Features.

A distinctive little booklet 2½ by 3¼ inches with portraits of the Paramount's impressive list of stage celebrities (an even 30 of them) scaled down to postage stamp size, is being sent about in large quantities. The text tells "The Story of Paramount" in crisp English.

"The Mystery of Edwin Drood," with Tom Terriss, the well known impersonator of Dickens' characters featured, is the second release of the Dickens' series by the World Film Corporation.

SOUTH AMERICAN BUSINESS.

Indications point to a picture war in South America and already several "independents" have an invasion of that territory under way in an endeavor to get control of the situation now that the war has cut off the European supply of films.

Wednesday Alexander Von Koenig, export manager for the Universal, started for South America to "beat" any of the opposition boys to the territory heretofore covered by European exchanges. He goes by the way of Cuba, Panama, Peru, Bolivia, Chile, Argentine and to Rio Janeiro, where he will establish headquarters.

Lawrence W. Westholm, of the Universal's auditing forces, departs later for South America, where he will be controller of accounts for the U's station in Rio Janeiro.

FOX TAKES PARAMOUNT.

The Paramount service has been booked for the Greater New York theatres of the William Fox chain. The Fox houses are to play two pictures each week, changing Monday and Thursday.

Pass Books Given Out.

The Strand on Broadway has changed its courtesy system. The first pass was a card, good for admission at any time. These have been recalled and a book of detachable passes issued instead.

RELEASED NEXT WEEK (Oct. 12 to Oct. 19, 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 N | Bison B101 | American A |
| Kalem K | Solax Sol | Chrystal C | Keystone Key |
| Lubin L | Eclectic Ecl | Nestor N | Reliance Rel |
| Pathes Pth | F. K. A. F | Powers P | Majestic Maj |
| Edison E | Lewis Pennant L P | Eclair Eclr | Thanhouser Th |
| Selig S | St. Northern S 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. X. G N X X | Gold Seal G S | Mutual M |
| Ambrosio Amb | Blache Features Bl | Joker J | Princess Pr |
| Columbus Col | Luna Lu | Universal Ike U I | Komic Ko |
| | | Sterling St | Beauty Be |
| | | | Apollo Apo |
| | | | Royal R |
| | | | Lion Ln |
| | | | Hepworth H |

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

OCTOBER 12—MONDAY.

MUTUAL—Jail Birds, 2-reel dr. A; The Anglers, com. Key; Our Mutual Girl, No. 39, Rel.

GENERAL F.—The Guiding Fate, dr. B; Buster Brown's Education, and George Washington Jones, split-reel com. E; Sweedie Learns to Swim, com. S-A; The Girl and the Stowaway, 2-reel com. K; The Beloved Adventurer, No. 5, "The Girl from the West," dr. L; Pathe's Daily News, No. 67, Pth; The Dream Girl, 2-reel dr. and Hearst-Selig Pictorial, No. 63, S; Midst Woodland Shadows, dr. V.

UNIVERSAL—Vary's Convert, dr. I; His Father's Son, 2-reel dr. Vic; The Close Call, com. Ster.

OCTOBER 13—TUESDAY.

MUTUAL—The Diamond of Disaster, 2-reel dr. T; The Warning, com-dr. Maj; Winsome Winnie, com-dr. Be.

GENERAL F.—The Iron Master, 2-reel dr. B; On the Battle Line, 2-reel dr. Kl; Why Skunkville Went Dry, com. Col; The Letter That Never Came, dr. E; Through Eyes of Love, dr. S-A; Percy Pimpernickel, com. K; Swami Sam and Neighboring Neighbors, split-reel com. L; The Mexican, dr. S; Mareca, the Foster Mother, 2-reel dr. V.

UNIVERSAL—Troy of Hearts, No. 11 (The Painted Hills), 2-reel dr. G S; Oh, You Gypsy Girl and Some Collectors, split-reel com. C; Mary Green's Husband and Educational, split-reel com. U I.

OCTOBER 14—WEDNESDAY.

MUTUAL—End of the Galley, 2-reel dr. B; Down by the Sea, dr. A; Bad Man Maynor, dr. Rel.

GENERAL F.—Andy and the Red-Kings, No. 11 (Andy Series), com. E; The Fable of The Author and the Dear Public and the Plate of Mush, com. S-A; Seed and the Harvest, 2-reel dr. K; The Bond of Womenhood, 2-reel

dr. L; The Mysterious Beauty, com. S; The Peacemaker, com. V; Pathe's Weekly, No. 68, Pth.

UNIVERSAL—On Again, Off Again, Flinnigan, com. J; The Squatter, 3-reel dr. Eclr.

OCTOBER 15—THURSDAY.

MUTUAL—Jimmy, 2-reel dr. Dom; Keystone title not announced, Mutual Weekly, No. 94, M.

GENERAL F.—The First Law, dr. B; Columbus title not announced, Snakeville's Peacemaker, com. S-A; The Imposter, 2-reel dr. L; Hearst-Selig News Pictorial, No. 64, S; His Dominant Passion, dr. V.

UNIVERSAL—The Futility of Revenge, 2-reel dr. I; Her Life's Story, dr. Rx; Heinle's Outing, com. Ster.

OCTOBER 16—FRIDAY.

MUTUAL—The Word of His People, 2-reel dr. K B; The Touch of a Little Hand, dr. Pr; Back to the Kitchen, com. Maj.

GENERAL F.—Peg o' the Wild-Wood, dr. B; On the Isle of Sarnie, 2-reel com-dr. E; The Other Man, 2-reel dr. S-A; St. Wonderful Mineral Spring, com. K; The Long Lane, dr. L; The Man-Hater, com. S; Fatty's Sweetheart, com. V.

UNIVERSAL—The Way of Life, dr. N; The Padrone's Ward, 2-reel dr. P; The Funny Mr. Dingle, com. Vic.

OCTOBER 17—SATURDAY.

MUTUAL—The Revenue Officers Deputized, 2-reel dr. Rel; Keystone title not announced.

GENERAL F.—Meeting Mr. Jones and Mr. Home-Made Army, split-reel com. B; The Case of the Vanished Bonds, dr. E; Broncho Billy Rewarded, dr. S-A; From Peril to Peril, dr. K; The Smuggler's Daughter, com. L; The Women of It, dr. S; The Girl in the Case, 2-reel dr. V.

UNIVERSAL—Across the Court, com. J; Monsieur Bluebeard, 2-reel dr. 10111.

WORLD FILM TAKING MANY.

The World Film Corporation is negotiating with D. W. Griffith, according to reports, and the latter is understood to be considering the offer. Griffith will be assigned if signed to the Peerless Producing Co.

The Peerless, after securing James E. Young and Clara Kimball-Young away from the Vitagraph, went after Crane Wilbur, the Pathe (American Co.) director-leading man, last week and corralled him with a fat contract for the next year.

Crane's first with the Peerless will be "As Ye Sow," the Robert Hilliard play, which will have Alice Brady as its star. It is expected to be ready around the holidays. Crane's jump from Pathe means an ending of the "Perils of Pauline" feature, in which Wilbur was one of the three principals.

The Peerless via the World Film Corp. will have "Lola," the Owen Davis story, ready for exhibition Nov. 9. This picture will mark Miss Young's first appearance in her new quarters and the first picture to be staged by Young since leaving the Vita.

Maurice Tournier is the third of the Peerless' staff of directors, his last picture being "The Man of the Hour." Tournier started the picturizing last week of "The Pit," the William A. Brady play, in which Wilton Lackaye is the star.

One of the promised picture features to come out around the first of the year or perhaps the holidays is "The Wishing Ring," Vivian Martin, now with the Lew Fields show at the Republic, will enact the Marguerite Clark role.

The World Film has fixed Nov. 2 as the release date for the 5,500 foot film, "Across the Pacific," and Dec. 16 for the Cecil Spooner picture of "The Dancer and the King." In taking over these films from Charles E. Blaney the World Film also took optional picture rights to 59 plays which Blaney has. From these the most acceptable will be chosen for screen manufacture.

Jacob Wilk, formerly with the William A. Brady attractions, is now handling the press bureau for the World Film Corp.

ALCO FEATURES MANY.

The second release of the Alco corporation will be "The Ragged Earl," with Andrew Mack. This is to be released Oct. 12, prints having been sent to 50 cities.

Besides "The Ragged Earl," which will be released next Monday as the second Alco feature, that establishment this week sent out the following list, corrected to date:

Jacob Adler in "Michael Strogoff"; Beatrice Michelena in "Salomy Jane"; Thomas Jefferson (son of the late Joseph Jefferson) in "Rip Van Winkle," taken in the Catskill Mountains where Washington Irving laid the scenes of his tale; "Shore Acres"; "The Education of Mr. Pipp," with Digby Bell; "Mrs. Wiggs of the Cabbage Patch," by the California Motion Picture Co.; "Little Lord Fauntleroy"; William Faversham in "The World"; Mrs. Leslie Carter in "The Heart of Maryland"; Lillian Russell in "Wildfire," and Miss Michelena in "Mignon." This list carries the Alco program to Jan. 4.

IRELAND, A NATION.

The five-reel "Ireland, a Nation" forms but part of the show under that title at the 41th Street theatre. The best part is a reel of Irish views preceding the feature. As a road show the picture, with its attendant music, features and additional reels, should prove a money maker. There are enough Gaelic societies throughout the country which can be relied upon for support. In New York the audiences that have been viewing the picture are almost wholly Irish. One night late in the week the big theatre auditorium was practically sold out at 25 and 50 cents. The audience was an intensely enthusiastic one and applauded even the titles. The management has provided a ten-piece orchestra. A medley of well-known Irish airs is the overture. This is followed by a mixed quartet in Irish costume who sing selections. Both the musical incidents are a riot with an Irish audience and place them in a particularly receptive mood for the picture. The views of Ireland follow. These show the historic environment of the photo-play. The portion of the entertainment leading up to the feature occupies about 35 minutes. The feature tells the story of the passing of Ireland's House of Parliament and the stirring times which followed and in which Robert Emmet, the Irish patriot, played a leading role. The producer has overlooked scores of opportunities to make the picture effective. The whole is not too well produced and the acting is suffering in the person of Barney Magee. Barry O'Brien, who plays Robert Emmet, while looking the part, fails to make the big scenes convincing.

SANDS OF THE DESERT.

An Eclair two-reel that fails to make a very good impression. The picture is of Western make and starts with a good comic scene. It shows two lovers at a Halloween party. Both love the same girl, one finally winning out. The next scene is several years later and shows the home of the couple, who now have a child. The other lover appears and receives the glad hand from the woman and the cold shoulder from her husband. The child takes a great fancy to the stranger and wanders to the man's camp. He brings her back and, peering through a window, learns of the couple's plan to elope. A prearranged signal is given by the woman. Meanwhile the husband comes in to await the appearance of the other man. The wife sees the plan of her spouse and in the ensuing quarrel he shoots her. The other man, on the other hand, hears the screams and comes rushing in. The two grapple. Another man enters and immediately leaves to call the sheriff, but before going helps tie the lover to the bed. The husband stays on guard, but falls asleep and the child wanders into the room and releases the man. The man takes the child and runs away. The sheriff arrives and a search is started for the runaway. He gets away safely, while the husband dies in the desert. Years pass, and the woman, supposed to have been killed, is around again, married the second time. The former lover is getting old and the girl is his only comfort. The mother with her new husband is out for a ride and stops at a little house for a drink of water and there meets her former lover and her child. The old man gives up the daughter and decides to live the rest of his days alone. The picture is of rather cheap construction. Plenty of action of the melodrama type, but hardly up to the Universal standard.

THE EX-CONVICT.

"The Ex-Convict" is a Kalem two-reeler in which some of the lesser lights of their stock company were given the roles. The ideas in the picture have all been worked out many times before. The story is of a young chap who has a responsible position. He forges a check and is forced to confess. He is sent to prison and while there his wife secures a divorce. She goes to live with an old friend who has a brother who becomes very attentive. Things go on nicely till they finally are engaged. The husband is released and, through a reference from the warden, gets a position under the man who intends to marry his former wife. There is another woman who has had a love affair with the man about to marry. The day of the wedding arrives. The woman comes to the home of the man carrying a child of which he is the father. The whole affair then comes out and he marries the girl he had wronged. The ex-convict and his former wife are happily united. For a two-reeler this picture was interesting.

AMERICA.

America is the film version in six reels of the Hippodrome production of last year made by the All-Star Co. a spectacle in fourteen episodes and with many scenes taken on the hip stage with the regular sets. The photographic quality is far from good, probably due to the inside work without the proper studio lighting facilities. The chorus comes and goes, making many changes and doing a lot of dancing. The steamship effect in the picture is not as convincing as in the production, the whole thing has an artificial look. Several specialty acts are used as in the show. The first was Bert Shepard with his whip snapping, then the Fillis Family with their trained horses and also the Australian Wood Choppers. The work of the choppers furnished a scratch. The finale in the picture is one of the really good sets. The finale is the Court of Honor with the girls walking into the water. The music was such a great asset the film suffers without it.

MARTA OF THE LOWLANDS.

MARTA Mme. Bertha Kallich
Manelich "The Shepherd" Wellington A. Playter
Sebastian "The Master" Hal Clarendon
Muri Lillian Kallich
The Famous Players presents Bertha Kallich in this feature film, as the attraction rather than the adapted screen version of "Marta of the Lowlands." The interest centres on Miss Kallich in preference to the picture. It is the actress' first appearance before the camera. In a picture play that offers opportunity for strictly dramatic work, the conception of Marta by Miss Kallich is of more technical interest than the feature itself. Miss Kallich makes of the woman who is wholly subservient to "The Master," a despoiled creature, full of suppressed affection and knowing only to obey. She turns toward the finale to really love the Shepherd (who takes her in marriage upon the Master's request), the Master finding marriage also necessary for him to save his racial state. Mr. Playter is a striking figure, tall, broad and physically equal in his proportions to all the other principals combined. As a tender of a few goats on the hill, the Shepherd appears to be allowing a great store of unused energy to go to waste. But he kills the Master in the end, in a struggle, where the Master had little chance against the great bulk of his opponent and the Shepherd and Marta are seen to peacefully patrol the Highlands in the final scene. Miss Kallich is intensely dramatic throughout, a heart-racked woman with not a shadow of relief to a weary mind and body, carrying a tragic note that gets out of the frame to the audience. Messrs. Playter and Clarendon handled their roles well. An excellent production has been given it by the Famous Players. *Time.*

AT THE OLD CROSS ROADS.

Parapa Mendosa Estha Williams
Annelle Thornton Rae Forde
Elisa Morton Mrs. Stuart Robson
Dayton Thornton Arthur Morrison
Col. Kerr Master Martin
James Martin Frank L. Dear
Menda Mendosa Madge Loomis
Stanton Thornton Jack Gordon
Tom Martin Elmer Peterson
Tom Johnson Chas. H. Streimer
It took five reels to tell the loose but lurid story of "At the Old Cross Roads," sponsored by the Select Photo Play Producing Co., at a private exhibition in the Midgar Feature Co. headquarters Monday afternoon. Author C. Aiston is the author of the story. The action takes place in the South in post-bellum days. But, bless you, that doesn't prevent the southern "colonel" from doffing his hat when he talks to plantation negroes. Nor does the young

THE MAN OF THE HOUR.

Nothing startlingly new in this William A. Brady five-reeler, "The Man of the Hour," but it has Robert Warwick, who is featured. In this film, Mr. Warwick is a strong card. He is the dominant figure, good looking, and doing just the right thing all the time. That may be depended upon to please the women and girls. All of this has been given a pleasing background by the picture maker, and, although, running in five reels, the film does not seem that long because it is pleasant to watch. There is nothing "big" in it, but "The Man of the Hour" will call for anything "big." The story, a familiar one in some ways (as these love and politics things go) is interesting because it is interestingly worked out, although it is going to be a difficult task to make the incredulous accept that a stranger of two months of New York, under an assumed name, could be elected mayor of the city. This happens in the pictured version of "The Man of the Hour," which George Broadhurst wrote as a play. Into this situation is pushed the final working out of a young man's revenge for the ruin of his father by a capitalist. There are previous scenes in the far west, gold mining, horse riding, attempted murder (including a well-staged fist fight) and there is a light strain of comedy throughout the film, with a reproduction of the Aldermanic Chamber in New York or some other city. Through nice manipulation in the cutting and fitting this aldermanic bit is made to blend into the main story. But still Mr. Warwick does stand out before the camera, and in so doing, succeeds in putting "The Man of the Hour" over. It's a feature that will hold and satisfy, without startling anything. *Time.*

THE RAGGED EARL.

The Ragged Earl Andrew Mack
Sir Henry Hardcastle Wm. Conklin
Kathleen Fitzmorris Ormi Hawley
Una Fitzmorris Eleanor Dunn
Lord Wildbrook Edw. J. Pell
The five-part comedy drama, shown at a private exhibition Tuesday, is the work of the Popular Plays and Players, Inc., controlled by the Alco Film Corporation. With Andrew Mack as a bold brother of an Irish lad, quick with his sword arm and quicker still in his lovemaking, and Ormi Hawley, with a roguish eye and a bewitching dimple in her cheek, the play couldn't go wrong. A better example of a well-constructed story would be hard to find. It's a sure appeal of romance and colorful action. The story plays itself principally in exterior settings, well selected for scenic beauty, and this contributes to the success of the illusion. The Ragged Earl meets on the road Kathleen, disguised as a boy and running away from home to escape a mar-

UNDER THE SEA.

This scientific feature film of the sea, taken by the Williamson Submarine Expedition, has received unusual publicity, since its making. Shown in Washington, and now on exhibition at the Broadway Rose Gardens theatre, the picture has been endorsed by the press as a discovery. In it is an invention of Capt. Charles Williamson. The views were obtained by his sons, J. Ernest and George M. The picture runs in two parts. It has several reels, some short. The mode of operation is explained, in the film and by a lecturer, the lecturer (who may have been with the outfit from his remarks) distinctly and intelligently enlightening the audience upon necessary points, though it must be distracting to repeat the same lecture two or three times or more daily. A large casted chamber that can hold a camera man is sunk into the water. Through a 2-inch glass (made in Germany) the five reels in glass, the pictures are taken, the chamber being sunk along the bottom of the ocean or through the water by a chute connection to a large above, the chute being large enough to admit a person's body, in the descent or the ascent. As the chamber travels the ocean bed (or as it did in this instance, when the pictures were taken on the West Indies) the bottom formation is shown, the various fans and shells of the locality, and for the big finish a man-and-shark scene was staged, the shark being disposed of by one of the Williamson brothers. The lecturer announced Mr. Williamson dove overboard to find the shark and entice it before the camera, for an effective picture, as the native divers had failed in their efforts to do so. Anything that can show us something we thought we could never see is an attraction, and should be. The "Submarine" feature film does this. For its first showing, the subject alone, the sea bottom, is sufficient. What may be done for future views to hold the attention of the public, aside from the scientific value they always will have, is a matter for the operators of the chamber to decide. It seems only to be to be obtained of the ocean on the surface, they will have to be necessarily brief to avoid monotony. *Time.*

A PRINCE OF INDIA.

An Eclectic four-reeler that carries any quantity of action, so much so it seems longer than four reels (without being so) through the padding one has grown accustomed to in the majority of multiples. When a picture will give as much action as this one does, and besides contains a vein of comedy that brings laughs, it must be pronounced a good feature in its class. This Eclectic is a melior, with several thrills of more or less intensity, the finish being the big moment. It is not unlike the big scene of "418" at the Vitagraph, excepting that the Vita employed a train of cars and a locomotive to go over an embankment, while "A Prince of India" disposes of a wild trolley car by sending it over a bridge, after a struggle between two principals on the front platform. This trolley car destruction is nicely worked up, and the top of a feature that has for its principal foundation, a jewel of an Oriental prince. The jewel is removed from its resting place by the Prince's son, who has become enamored of a woman, the accomplice of two crooks. A young reporter meets them all, and innocently secures the jewel himself. The crooks are killed, one by one, as they have possession of the jewel, which is eventually returned to its rightful owner. It isn't the story as much as the action and the players that put this feature over. The company is excellent, especially the reporter, who ranks with Wally Van for youthful personality as a light comedian. The exhibitor who wants a melior can't go wrong on "A Prince of India." The feature is shown this week at Hammerstein's Lexington, a venue opera house, where, too much show is being given. Sunday night Hammerstein's performance ran from 8.15 until near 11. The house held near capacity. It is one of the largest, as well as the newest, theatres in New York. The light show did not start until that time, although it would seem that Hammerstein's could give two shows nightly, and the performance down to not longer than an hour and three-quarters. The opera house Oscar Hammerstein has built is a magnificent edifice to show pictures in. It must do business if everything is adjusted to the population it draws from, and of that population, east of Lexington avenue, north and south, there is no end. *Time.*

THE WINNER.

"The Winner," a three-reel Nemo based on a western story, has been placed on the market by the Box Office Attraction Co. The story is a commonplace one and the picture has no real feature to it that would take the film out of the ordinary run of western pictures. Two cowboys love the ranchowner's daughter. She favors one. He is a devil-darling sort of chap with a fondness for strong drink. The other is a natty boy and really the wilder of the two. The latter is caught cheating at cards by a half-breed, but manages to convince the other players the Indian's eyes did not see straight. Later the Indian, seeking revenge, shoots the cowboy. The rival lover is accused of the deed and sent to prison, the wounded victim not being able to testify because of the fact that the wound in his head has caused a loss of memory. The Indian escapes to Canada and sends a letter which clears the atmosphere. The suspected shooter is then freed and wins the girl. There is a trained horse in the picture that is a good one. A member of the playing casts, and this animal comes in for frequent applause. The picture will do as a feature, to be run in conjunction with a regular program.

REVIEWS OF DAILY RELEASES.

Commencing next issue of VARIETY (Oct. 16) critical reviews of all the daily releases of the General, Mutual and Universal service will be printed.

These reviews will be written by VARIETY's regular staff, and treated in the same manner as VARIETY has reported the feature films, excepting the daily release reviews will be condensed to merely a critical report on the single or two-reelers.

F. F. V. discontinues his suit when the heroine's father denounces her as the daughter of a negro. If the weight of more evidence is needed, the hat-doffing "colonel" tries to marry a former slave. Of course, it subsequently develops that she was not a negress, but the "colonel" didn't know that at the time for all the film showed. The "big scene" shows the father's denunciation of his daughter in an incident closely resembling that in the Southern States, which probably inspired the tale. There are rods and rods of horrors, murders, attempted suicides and mob violence by the running yard and action galore, but the character relations are all askew, as when the southern aristocrat forces his son on pain of disinheritance to marry a woman who he thinks is an octofoon. The audience doesn't learn until four reels later that the woman is Spanish, and in the meantime the spectator fidgets in impatience. Some hint should be given the audience at the very outset that the woman is white. This is absolutely essential. There are other crudities quite as distressing, although some of the action pictures were well staged, and there are several capital bits of suspense, notably the duel scenes. It is called "At the Cross Roads" because that scene figures for about 30 seconds in reel four.

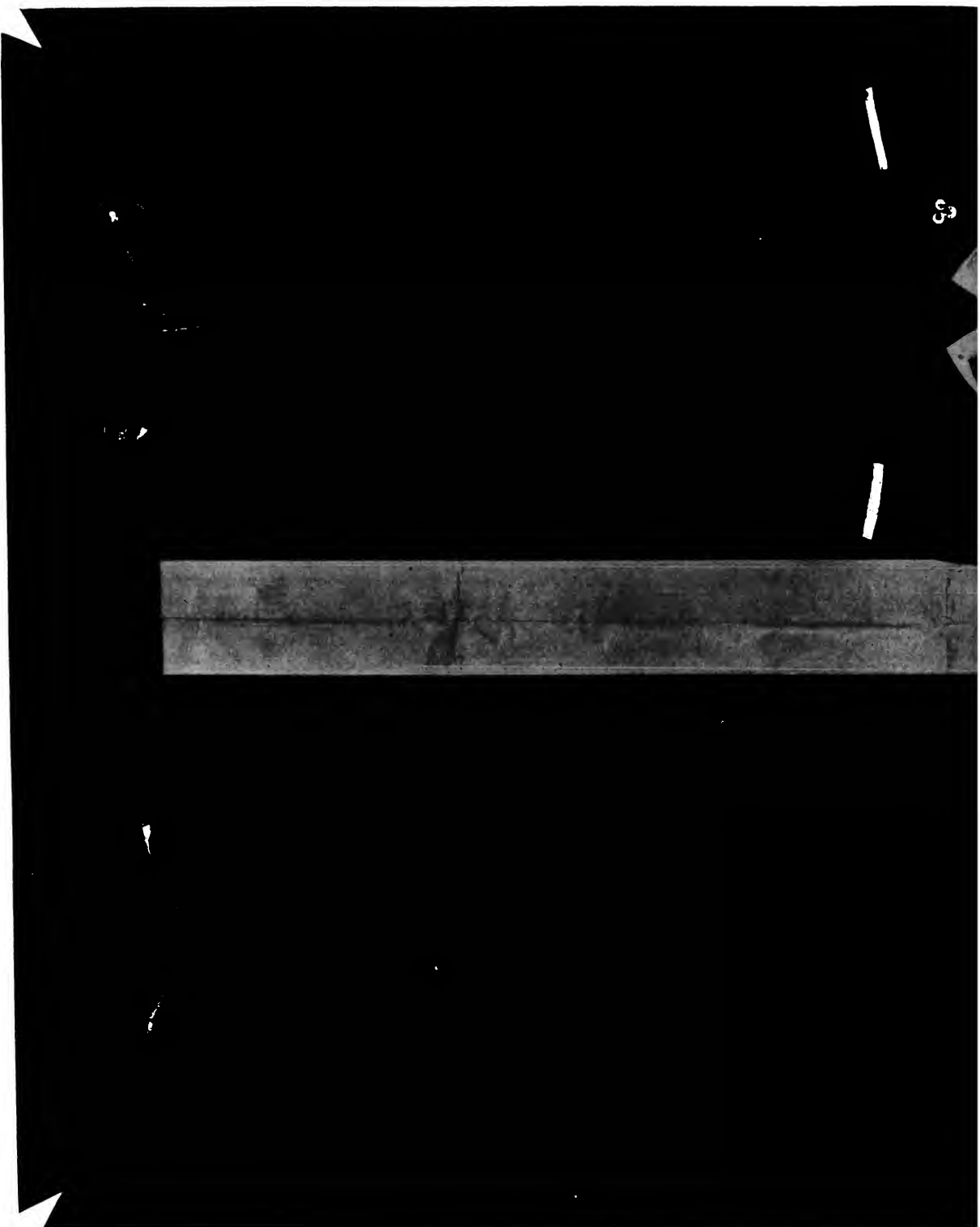
THE BLACK TRIANGLE.

"The Black Triangle" is the first installment of a foreign detective serial made by the Lloyds. The American-made detective pictures generally have something of a story connected but this five reel episode does not succeed very well with its story. A detective takes it upon himself to rescue a young girl who has been kidnapped by a desperate gang. He goes through the various trials which these wonderful men have to endure. His task takes him to mysterious houses in which he falls into pits and wells, always escaping without a scratch. The picture on 14th street seemed to give the audience the action they wanted, but it is not enough movie houses which cater to the crowd who enjoy this type of pictures to be able to secure bookings.

riage with an aged neighbor of great wealth, a match being engineered by her needy parents. He rescues the girl from her father's servants and takes the "boy" home. There Kathleen learns that the Earl, oppressed by debt, contemplates marriage with a rich cousin and sadly returns home, agreeing in pique to the distasteful match with the ancient roue Lord Wildbrook. The Earl, however, determined to bring back his charming "boy" companion, and learns Kathleen's real identity. Follow battles and still more battles, singly and in masses, between the Earl and Kathleen's father and their respective retainers, until the Earl leads Kathleen to the altar, disguised as Wildbrook, to trick her parents. The comedy incidents run through the tale most effectively. One good laugh, which may serve as an illustration of the quality of the fun, comes when the Earl's old nurse, on discovering Kathleen's sex observes (per caption): "Anybody that could mistake you for a boy, should never be a singer or mushroom." "The Ragged Earl" a winner.

THE FORTUNE HUNTER.

Lubin has released a five-reel feature of Winchell Smith's successful play "The Fortune Hunter" in which Jack Barrymore originally starred. William Elliott has Mr. Barrymore's former role in the screen play. The first screen presentation of the feature was given at Hammerstein's Lexington opera house. The film, which is well produced, seems to lack cut-ins which detracts from the clarity of the story. With this fault remedied in future copies there should be naught to prevent this feature from being a standard attraction. The company supporting Mr. Elliott seems very clever indeed, and those who impersonate the well-known characters should come in for a special share of praise for their realistic work. In telling the story of the adventures of the impoverished young spendthrift the adapter of the piece for film purposes has gotten much out of the events leading up to his advent in the little town where the greater fortune hunters are laid. There are one or two details in the matter of production where the director has slipped up, but none of these is particularly noteworthy.



HAMMERSTEIN'S NEXT WEEK (October 12)
AND WEEK (October 19)

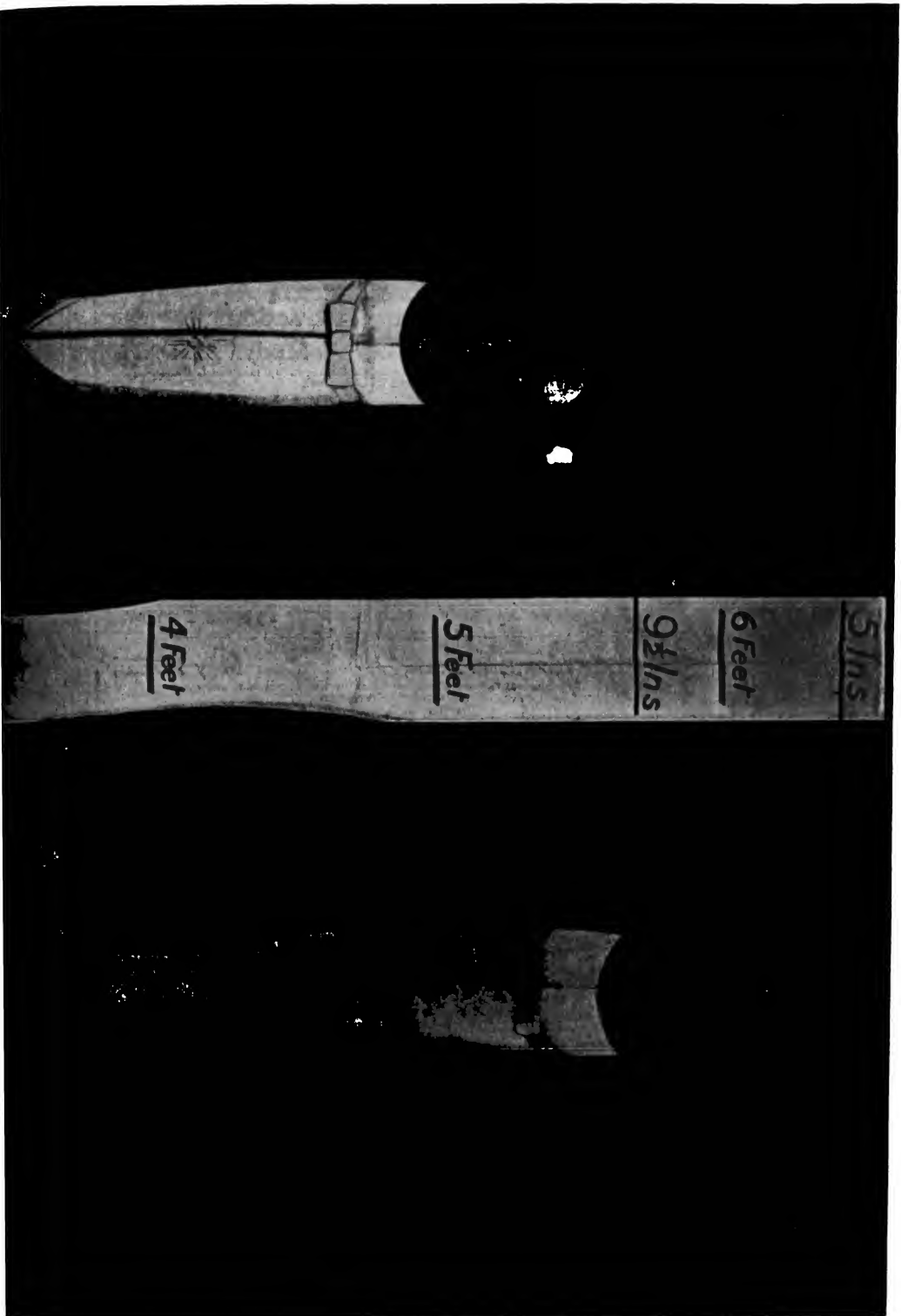
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Louis Bernstein, Treas.

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PARAMOUNT PICTURES

THE Famous Players Film Co.'s HALF YEAR'S PROGRAM

Distributed through Paramount Pictures Corp.)

CURRENT RELEASES:

| | |
|--|---|
| <p>PRODUCTIONS:</p> <p>"The Lost Paradise"</p> <p>"The Unwelcome Mrs. Hatch"</p> <p>"Such a Little Queen"</p> <p>"Marta of the Lowlands"</p> <p>"Wildflower"</p> | <p>ARTISTS:</p> <p>H. B. Warner</p> <p>Henrietta Crosman</p> <p>Mary Pickford</p> <p>Mme. Bertha Kalich</p> <p>Marguerite Clark</p> |
|--|---|

These productions have been recorded in the annals of the industry as distinctive film achievements

Forthcoming Attractions

| | |
|--|---|
| <p>"The County Chairman,"</p> <p>Henry W. Savage's comedy drama triumph, by GEORGE ADE</p> <p>"His Last Dollar,"</p> <p>The famous racing play, with the star in his original role</p> <p>"Behind the Scenes,"</p> <p>The noted play of theatrical life by MARGARET MAYO</p> <p>"The Man from Mexico,"</p> <p>H. A. Du Souchet's famous comedy</p> <p>"The Straight Road,"</p> <p>The master-work of the distinguished dramatist, CLYDE FITCH</p> <p>"Aristocracy,"</p> <p>The dramatic success of two decades, by BRONSON HOWARD</p> <p>"Mrs. Black Is Back,"</p> <p>The distinguished comedienne's foremost comedy success, by GEORGE V. HOBART</p> <p>"The Stepsister,"</p> <p>A genuine and delightful surprise—a Pickford classic</p> <p>"Sold,"</p> <p>The great emotional drama—Pauline Frederick's first film appearance</p> <p>"The Million,"</p> <p>Second Famous Players-Savage production</p> <p>"The Conspiracy,"</p> <p>The dramatic triumph of the last theatrical season, with its original star</p> <p>"The Crucible,"</p> <p>The powerful and world-famous story by MARK LEE LUTHER</p> <p>"The Dancing Girl,"</p> <p>The celebrated emotional drama by HENRY ARTHUR JONES</p> <p>"Mistress Nell,"</p> <p>The renowned romantic play by GEO. C. HAZELTON, JR.</p> <p>"The Love Route,"</p> <p>The recent successful dramatic romance</p> <p>"Her Triumph,"</p> <p>The celebrated international star's first and exclusive film appearance</p> <p>"The Sign of the Cross,"</p> <p>A stupendous and spectacular film version of Wilson Barrett's immortal drama</p> <p>"The Commanding Officer,"</p> <p>An adequate representation of the great military drama</p> | <p>Maclyn Arbuckle</p> <p>Released October 28th</p> <p>David Higgins</p> <p>Released October 28th</p> <p>Mary Pickford</p> <p>Released November 2nd</p> <p>John Barrymore</p> <p>Released November 9th</p> <p>Gladys Hanson</p> <p>Released November 12th</p> <p>Tyrone Power</p> <p>Released November 26th</p> <p>May Irwin</p> <p>Released November 30th</p> <p>Mary Pickford</p> <p>Released December 21st</p> <p>Pauline Frederick</p> <p>Released December 24th</p> <p>Edward Abeles</p> <p>Released December 31st</p> <p>John Emerson</p> <p>Released January 7th</p> <p>Marguerite Clark</p> <p>Released January 16th</p> <p>Florence Reed</p> <p>Released January 25th</p> <p>Mary Pickford</p> <p>Released February 1st</p> <p>Hazel Dawn</p> <p>Released February 4th</p> <p>Gaby Deslys</p> <p>Released February 8th</p> <p>William Farnum</p> <p>Released February 21st (Lent)</p> <p>Julian L'Estrange</p> <p>Released February 25th</p> |
|--|---|

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| Date | Title of Film | Producer | Star | Date | Title of Film | Producer | Star |
|---------|--------------------------|------------------|-------------------|---------|------------------------------|------------------|-------------------|
| Oct. 12 | "THE KEY TO YESTERDAY" | Favorite Players | Carlyle Blackwell | Nov. 16 | "THE MAN WHO COULD NOT LOSE" | Favorite Players | Carlyle Blackwell |
| Oct. 19 | "THE PATH FORBIDDEN" | Excelsior | Octavia Handworth | Nov. 23 | "THE SHADOW" | Excelsior | Octavia Handworth |
| Oct. 26 | "AT THE OLD CROSS ROADS" | Select | Estha Williams | Nov. 30 | (To be announced) | | |
| Nov. 2 | (To be announced) | | | Dec. 7 | "AN UNFINISHED STORY" | Favorite Players | Carlyle Blackwell |
| Nov. 9 | (To be announced) | | | Dec. 14 | "WHEN FATE LEADS TROOP" | Excelsior | Octavia Handworth |

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M. H. Blackwell, Treasurer

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in her original role of Parepa, supported by Mrs. Stuart Robson, Arthur Morrison, Miss Rae Ford, Master Martin, and a large cast. This play was shown for fourteen consecutive seasons by Arthur C. Aiston, covering every state in the Union, and has repeatedly broken box office receipts in high class theaters. It is probably the best known play in America, and its tremendous heart appeal is thoroughly known.

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Paramount Pictures

Releases for First Three Months

Releases for Second Three Months

| Date | Maker | Play | Star |
|--------------------|-----------------------|------------------------|------------------|
| Monday, Aug. 31 | Famous Players | "The Lost Paradise" | H. B. Warner |
| September | | | |
| Thursday, Sept. 3 | Bosworth | "Oyster of the North" | Bosworth |
| Monday, Sept. 7 | Lasky | "Virginia" | Dustin Farnum |
| Thursday, Sept. 10 | Famous Players | "Unwelcome Mrs. Hatch" | Henrietta Cremon |
| Monday, Sept. 14 | Bosworth | "Burning Daylight" | Bosworth |
| Thursday, Sept. 17 | Lasky | "Bobby Burnet" | Edward Abela |
| Monday, Sept. 21 | Famous Players | "Such a Little Queen" | Mary Pickford |
| Thursday, Sept. 24 | Deutsche Bioscope Co. | "William Tell" | Karl Kramacher |
| Monday, Sept. 28 | Oz Film Co. | "Patchwork Girl of Oz" | Condore |

| Date | Maker | Play | Star |
|-------------------|-------------------|---------------------|-------------------|
| Thursday, Dec. 3 | Lasky | "Ghost Breaker" | H. B. Warner |
| Monday, Dec. 7 | Lasky | "The Man from Home" | Chas. Richman |
| Thursday, Dec. 10 | Lasky-Liebler Co. | "False Colors" | Louise Weber |
| Monday, Dec. 14 | Smalley | "Step Sister" | Dustin Farnum |
| Thursday, Dec. 17 | Famous Players | "Cameo Kirby" | Pauline Frederick |
| Monday, Dec. 21 | Lasky-Liebler | "Sold" | Edward Abela |
| Thursday, Dec. 24 | Famous Players | "The Million" | |

October

| | | | |
|-------------------|--------------------------|---------------------------|------------------------------|
| Thursday, Oct. 1 | Bosworth | "Pursuit of Phantom" | Bosworth |
| Monday, Oct. 5 | Famous Players | "Marta of the Lowlands" | Bertha Kalich |
| Thursday, Oct. 8 | Paramount Pictures Corp. | "The Typhoon" | Sessue Hayakawa |
| Monday, Oct. 12 | Lasky | "Where the Trail Divides" | Robert Edson |
| Thursday, Oct. 15 | Famous Players | "Wilderness" | Marguerite Clark |
| Monday, Oct. 19 | Bosworth | "The Hypocrite" | Phil Smalley |
| Thursday, Oct. 22 | Lasky | "What's His Name?" | Max Fagan & Lolita Robertson |
| Monday, Oct. 26 | Famous Players | "The County Chairman" | Maclyn Arbuckle |
| Thursday, Oct. 29 | Famous Players | "His Last Dollar" | David Higgins |

November

| | | | |
|-------------------|----------------|-------------------------|-------------------|
| Monday, Nov. 2 | Famous Players | "Behind the Scenes" | Mary Pickford |
| Thursday, Nov. 5 | Lasky | "Ready Money" | Edward Abela |
| Monday, Nov. 9 | Famous Players | "The Man from Mexico" | John Barrymore |
| Thursday, Nov. 12 | Famous Players | "The Straight Road" | Clayde Hanson |
| Monday, Nov. 16 | Lasky-Belasco | "The Race of the Ranch" | Bessie Barriscale |
| Thursday, Nov. 19 | Lasky | "The Rulermaster" | Theodore Roberts |
| Monday, Nov. 23 | Bosworth | "Checkmate" | Bosworth |
| Thursday, Nov. 26 | Famous Players | "Artifice" | Tyrone Power |
| Monday, Nov. 29 | Famous Players | "Mrs. Black Is Back" | May Irvin |

January

| | | | |
|-------------------|----------------|-------------------------------|------------------|
| Monday, Jan. 4 | Lasky-Belasco | "Governor's Lady" | John Emerson |
| Thursday, Jan. 7 | Famous Players | "The Conspiracy" | All Star Cast |
| Monday, Jan. 11 | Lasky-Belasco | "The Girl of the Golden West" | Louise Weber |
| Thursday, Jan. 14 | Smalley | "Anora Leigh" | Marguerite Clark |
| Monday, Jan. 18 | Famous Players | "The Crucible" | Florence Reed |
| Thursday, Jan. 21 | Lasky | "The Goose Girl" | |
| Monday, Jan. 25 | Famous Players | "The Dancing Girl" | |
| Thursday, Jan. 28 | Lasky-Liebler | "Merely Mary Ann" | |

February

| | | | |
|-------------------|---------------------|----------------------------|------------------|
| Monday, Feb. 1 | Famous Players | "Mistress Nell" | Mary Pickford |
| Thursday, Feb. 4 | Famous Players | "The Love Route" | Hazel Dawn |
| Monday, Feb. 8 | Famous Players | "Her Triumph" | Gaby Deslys |
| Thursday, Feb. 11 | Bosworth (Van Loan) | "Little Sunset" | |
| Monday, Feb. 15 | Lasky-Belasco | "The Warrens of Virginia" | |
| Thursday, Feb. 18 | Lasky | "The Country Boy" | Wm. Farnum |
| Monday, Feb. 21 | Famous Players | "Sign of the Cross" (Last) | Julian Lastrange |
| Thursday, Feb. 25 | Famous Players | "The Commanding Officer" | |
| Monday, Mar. 1 | Lasky-Belasco | "The Woman" | |

***This space reserved for selections of quality from productions of the open markets of the world.

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Where Players May Be Located

Next Week (October 12)

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.

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November 9—THOMAS JEFFERSON, in RIP VAN WINKLE
November 16—DIGBY BELL, in THE EDUCATION OF MR. PIPP
November 23—B. A. ROLFE'S PRODUCTION—SATAN SANDERSON
November 30—BEATRIZ MICHELENA and BLANCHE CHAPMAN, in MRS. WIGGS OF THE CABBAGE PATCH
December 7—MASTER GERALD ROYSTON, in LITTLE LORD FAUNTLEROY
December 14—WILLIAM FAVERHAM, in THE WORLD
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- 4 "The Governor's Lady," with All Belasco Cast
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11 "The Girl of the Golden West," with All Belasco Cast
In Association with David Belasco
21 "The Goose Girl," All Star Cast of Players
28 "Merely Mary Ann," All Star Cast
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FEBRUARY

- 15 "Warrens of Virginia," All Belasco Cast
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18 "The Country Boy," All Star Cast of Players

MARCH

- 1 "The Woman," All Belasco Cast
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FIRST PARAMOUNT QUARTER

SEPTEMBER

- 7 "The Virginian," with Dustin Farnum. Now Playing.
17 "Making of Bobby Burnit," with Edward Abeles. Now Playing.

OCTOBER

- 12 "Where the Trail Divides," with Robert Edeson
22 "What's His Name," with Max Figman

NOVEMBER

- 5 "Ready Money," with Edward Abeles
16 "Rose of the Rancho," All Belasco Cast
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PICCOLO MIDGETS

Under "Sailings" in VARIETY, Oct. 2, we notice that the Piccolo Midgets sail from London, Oct. 7th. This statement is either in error or some act, perhaps unknowingly, has taken our name, which we have used (and are now using) since 1896.

Our first appearance in the United States was at Keith's Union Square Theatre, New York, Oct. 28, 1901.

Our act is protected by copyright and other midget acts are warned not to infringe.

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A CLEAN HIT

PALACE MUSIC HALL, CHICAGO

This Week (Oct. 5)

DATA ABOUT Al Reeves' "Beauty Show"

TO WHOM IT MAY CONCERN:

Yes, it was very true it was my intention to retire as I published in all the professional papers last year, but circumstances altered my case, as follows:

I made an agreement and turned over my show to one Edgar Bixley. He produced same; it looked great on paper, but when produced it was a different story. It was a big pretentious production but lacked comedy and the usual Al Reeves's methods of burlesque. Mr. Bixley, like a great many capable producers, made a grave mistake. He came to me, called his contract off, signed a release and bowed out gracefully like a gentleman. Mr. Bert Angelus came to me while I was playing the Columbia Theatre and said he had a good first part and read the book to me, and as I had no time to lose, I took a chance and accepted same. The greatest fault with this book was it only run thirty minutes and necessitated me putting in an act to lengthen out my show; then came along John Burke, he offered me a first part; it sounded good when he told me about it. I took another chance and put this on one week at the Casino Theatre, Philadelphia. The least said the easiest mended. I again got busy, put on another first part for Hoboken; it got by in fair shape. I sent for Tommy Grady. He looked at the first part for a couple of performances. Immediately got busy and wrote a new book, which again necessitated engaging a new cast to fit the parts, so I got busy and engaged Wilbur Dobbs, Margie Austin, Mabel Blake, Sammie Wright, Fred Collins, Louie Rice, Harry Miller and Bernice Smith, Trixie Ayers and Helen Western. We put the new book on Friday, October 2, 1914, at the Empire Theatre, Brooklyn, and it was the general opinion of every one around the theatre, including my old life-long pal, manager James Curtin, it was a good first part from start to finish and a strong comedy cast, full of life. I rehearsed, produced and put the burlesque on myself three weeks ago at Hurtig and Seaman's Music Hall, Harlem, N. Y., and I say this without fear of contradiction, and it is also the general opinion of every newspaper man, manager and pal that it is unquestionably the biggest riot I have had on in years. In fact, I don't believe I have ever had on a burlesque in my twenty-three years of managerial experience that has ever went over any better, and now that I am all shaped up watch where I finish, as I have always been a good stretch runner.

"Give me Credit"—your old pal.

AL REEVES

EVERYBODY'S TALKING ABOUT "STAY DOWN HERE WHERE YOU BELONG"

By Irving Berlin

CHORUS

READ THE WORDS

Down below—down below,
Sat the Devil talking to his son;
Who wanted to go—up above—up above.
He cried it's getting too warm for me down here,
And so—I'm going up on earth,
Where I can have a little fun.
The Devil simply shook his head and answered his son.

Stay down here where you belong.
The folks who live above you
Don't know right from wrong.
To please their Kings they've all gone out to war
And not a one of them knows what he's fighting for.
'Way up above they say that I'm a Devil and I'm bad,
Kings up there are bigger Devils than your Dad.
They're breaking the hearts of Mothers,
Making butchers out of brothers.
You'll find more hell up there than there is down below.

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SAM MARY
CHIP and MARBLE
In "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

"WHEN MARY LANDS IN MARYLAND"

1ST VERSE

Maryland's a lonely place since Mary went away.
Mary is the girl who promised to be mine some day.
She's been gone a million years it seems,
Gone an age that brought me only sorrow,
But she's been right near me in my dreams,
And she's really coming home to-morrow.

CHORUS

When Mary lands in Maryland,
Geel but I'll be feeling grand,
I'll take Mary by the hand,
And Mary, dear, will understand,
When Mary comes back home again,
I'll meet her with a band,
And this band will always linger
On little Mary's finger,
When Mary lands in Maryland.

2ND VERSE

Maryland was always grand when Mary was here.
Mary seemed to fill with sunshine each day in the year,
Since she went away, each day is drear,
Seems as if the sun was never shining,
But each little cloud will disappear,
Leaving just its lovely silver lining.

The season's song sensation. Other numbers that should be in your act:

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H

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Fields Harry
Forkins Marty
Forrester C O
Fowler Kate

H

Hahn Arthur
Haines R T
Hall Jack
Halligan W T
Harcourt Daisy (SF)
Harold Smugi (C)
Harper Mabel
Harrison Claire
Hart Wm
Hartman S E
Harvey Percy

MAURICE GRACE
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In Vaudeville
Direction, IRVING COOPER.

Haviland & Thornton
Haynes Olive (C)
Hazard Grace
Hearn Lew
Hearn E F
Heath Frankie
Heather Josie
Henderson Clarrie
Herbert Carl (C)
Hewins Nan
Hibbitt W L
Hill Morton
Hillard Wm (C)
Hipple Beth
Hockett Bob (C)
Hogue & Hardy
Hope Evelyn
Hopkins Mr
Howard's Animals

I

Imhof Roger (C)
Inge Clara
Isabella Anna

J

James Walter
Jarrett F J
Johnson & Crane
Johnson Dave (C)
Jordon R
Juliet

K

Kalman G R
Kane Lew
Karlton Avery
Kaufman Sisters
Kaufman Walter
Keith Dottie (C)
Kellen & Clark
Kennedy Fred (C)
Klernan James
Kilman George
Kimmer Ray (C)
King Maisele
King Gus
King & Davies
Kitchen Richard
Klein Eddie (C)
Knapp Al
Kramer Emma
Kroiles The
Kuhn Chas
Kunz Mrs

L

Lake Marjorie
Lambert George
Lappin Henry
Larivel & Le Page
Larvett Jules
Latell Alfred
La Tour Irene
Laurence Bert
Lawrence Gertrude
Lassar & Dale
Leander H
Lee Bryan
Le Mont Dan
Lena & Rudolph
Leo Jose
Lepp Frank
Leroy Della
Lester Bert (C)
Lester Hugh
Lester & House
Levey Ethel (C)
Leyaln Trio
London Dan
London Louis
Lopez & Lopez
Lorraine Ethel
Lorraine Fred
Lovell & Lovell
Lubin Dave (C)
Lucky Jim
Lyttell Wm

M

Maltery Francis
Manny & Roberts
Manny Chas
Mandy Adele
Martin Frank
Martyn V (C)
May & Addis
Maye Stelle
Maynard Harry (C)
Maynard Shorty
McBride Wm
McBride Harry
McColgan Madge (C)
McConnell & Thompson (C)
McDonald Wm
McNamara Nellie (SF)
Meara Irene
Mendel Joe
Merle's Cockatoos (C)
Mildred & Roelore
Millard G D (C)
Miller James
Miller Joe

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Mitchell Louise
Montecabo Frank
Montgomery Musical Duo
Montrose Nellie
Mooney Betsy (C)
Morris D D
Morris Mike (C)
Morrissey B
Mortimer Robt
Most A
Mueller L M
Murphy Frances
Myers Maude

Paka Toots
Pearl & Roth
Phillips Ruth
Platenel Finas (C)
Prior Joe

R

Ramey Marie
Ray & Hilliard
Ray John & Emma
Raycob A H
Rassilliant Clark (SF)
Reed Gus
Remy Jack
Reynhauser John
Reynolds & Donegan
Reynolds Trio
Rhea Mme (C)
Richmond Dorothy
Riego Harry (C)
Rignold Nola
Roberts Bob
Roberts Mr (C)
Roby Dan (C)
Rogues Alphonse (C)
Rose David T
Rosey Grover
Ross Chas
Russell Ruth

N

Nadel Leo (C)
Newman W H (SF)
Niblo & Riley
Nichols & Sherwood
Nielsen Chas J
Nolan Andy (C)
Norbeck Fred
Norris C J
Norton Ned
Nugent Arthur

O

O'Brien Jeannette
O'Connor Rita
Okabe Family
O'Neill Janis
Overing M

S

Samual Maurice
Schoelvinck A
Scunle Frank
Sella Girls
Sharp M
Sharpliss Ed
Sherman Sarah
Shy & Shyman
Shall Norbert
Skipper Geo

P

Paaluhl Jos
Page & McGrath

Sulvan Ethel
Smith James
Snyder Bud
Spooner F E
Stanley Jack
Sterling Catherine
Strauss Wm
Street Louise
Sugarman Wm
Sully Rose
Summers Cecil

T

Tallman L W
Temple S W
Tennys Ernest
Terry Arthur & G
Terry Ruth
Terry & Elmer (C)
Thomas Billy
Thomas W H
Tigle Harry
Tony & Norman
Trebort

V

Van Nally Elsie
Vann Jack
Veola
Vernon Ethel
Vierra Geo (C)
Violinsky (C)
Vining Dave
Von Dell Harry

W

Walby Louise
Waldo Grace
Walker Frank
Wall Jimmy
Wallace Jack

Wallace Jack (C)
Wallace Vesta
Wallner Carl
Walters Nellie
Walters & Murray (C)
Ward Tom
Washburn Howard
Watson S
Watts & Lucas (C)
Weatherford T B
Webb & Burns
Wells Corrine (C)
Wells Toby
Welsh & Francis
West Lew
Whale J A (C)
Wheeler H A
White Anna
White Belle
White Danny
Willcox Geo
Williams Harry
Williamson I S
Willich & Annita
Wilson Adelaide
Wilson D (SF)
Wilton Chas
Winrow Sam
Wood Ed
Woods B F
Woods Margaret
Woods-Renshaw Co
Worrall C R (SF)
Wright E G

Y

Yates Harold
Ying Chau Chu
Yoste Clifton (C)
Zimmerman W A

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

Blanche A. Van Buren has been made press agent for the Midway Winter Gardens.

"Nearly Married" (Cohan & Harris) has cancelled all western time after Nov. 1.

Jewish plays are being offered at the Empire theatre on the west side.

Leonard & Alvin, formerly with Ed Lee Wrothe, are now playing the Loew time.

Harry L. Newman, of the Waterson-Snyder-Berlin Music company, is back from the Pacific coast.

Jack Cook, formerly manager of the Hotel Carleton, will probably manage a theatre in Chicago.

Bob Ferns, with "The Charming Widows," is being flirted with by vaudeville engagements.

Jos. K. Watson

TREMENDOUS HIT THIS WEEK in the LOEW THEATRES in the N. Y. Evening Journal Cartoon, "ABIE THE AGENT."

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In for big applause. Homer Lind and his company were on rather early in the bill, but had no trouble in arousing interest. Harry Breen worked hard with his "nut" stuff and had his people laughing in roars. He has added some new stuff at the close of his act which is really meritorious and allows him to get away from his utterly nonsensical line. Cecil Leas and Cleo Mayfield were on as an extra added attraction. Leas, who is a prime favorite here, came in for a warm reception and Miss Mayfield sang and danced vivaciously. They offered songs made familiar in "The Military Girl" and went over big. Brown and Rochelle, who twist and turn from a bounding apparatus, and while so doing are really funny, were put up in the bill, they having been set down to close the show. Corradini's Menagerie of trained sebras, elephants, horses and dogs closed the show. The act unique and held the people to the final curtain. Baptiste and Franconi billed as the two lunatics, were announced to open the show with Walter De Leon and "Muggins" Davies set down in second place.

S. Morton Cohn, who spent several days here last week, announced that he has disposed of his interests in the Rees Circuit of theatres.

Jack Hayes, a former attache of the Hippodrome in Los Angeles, is now manager of the Sherman theater, a picture house in the Mission.

De Loretta will join the Monte Carter Co. at the Wigwag next week. Blanche Trelease, soubrette, and Roy Claire, comedian, end their engagements.

A benefit will be given at the Valencia theater October 10 under the direction of the official French Society of the French Colony for the wounded in France.

Harry Pennypacker, who was doing the advance work for "Milestones" is now ahead of "The Trail of the Lonesome Pine," taking E. Bonnerlie's place, the latter going ahead of "Milestones."

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ORPHEUM.—The Gillingwater-Lyle Co. proved exceedingly good to the regulars and tremendous applause was the answer. Ashley and Caldwell, the Five Metacitis displayed cleverness in the closing position. The O'Brien-Havel Co. were assigned to the opening spot and made the best of it. Joe and Lew Cooper scored big. Of the holdovers Mack and Walker repeated successfully, Stanley and Ahearn Troupe were good fun makers.
EMPRESS.—Eva Frout, pleased; Urwin and Horro, went big; Senator Francis Murphy, well received; Dora Deane and Fantoms, gave satisfaction in the closing position; Mr. and Mrs. D. Elwyn and Co., pleasing; Laypo and Benjamin, closing, meritorious. A poolroom sketch was added to the regular bill and voted good entertainment.
PANTAGES.—Chicago's Symphony, 20 musicians, headlined, good attraction; Winsch and Poore, pleased; Love and Wilbur did nicely, opening; Schenna's dogs and ponies, entertaining; Grace McGinn and Co., passed nicely; Gilbert Girard, good; Coogan and Cox, likewise.

sentative, arrived last Saturday. Mr. Lubin will make his headquarters in San Francisco.

Harry Leavitt will resign as amusement manager of the Portola-Louvre December 1, and will devote all his time after that date to his concessions at the exposition, which include the "Diving Girls," "Third Degree" and the "Teddy Bear."

Charles Harris, assistant manager at the Gaiety, left for Los Angeles last week, where he will be temporarily in charge of "Let's Get Married," now playing at the Morocco there. According to reports a Chicago opening has already been arranged.

About \$2,000 was taken in at the benefit given by Sid Grauman at the Empress Thursday morning of last week for the widow and children of John Doherty, the special officer who was shot and killed. Two shows were necessary to accommodate the crowds.

Bert Roach, playing characters with Keating and Flood's Musical Comedy Stock Co. at the Lyric, Portland (Ore.), was arrested in Portland last week in connection with sensational charges involving young girls. Several Coast League baseball players were implicated on similar charges.

The Le Bruns, Australian roller skaters, upon arriving here sent their trunks to the Princess theatre, a Bert Levey house, and after being billed to open, pulled out and opened for the W. S. V. A. at the Republic. An attorney was necessary to have their baggage moved.

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ESTABLISHED 39 YEARS

CORT (Homer F. Curran, mgr.).—"A Pair of Sixes" (second week).
COLUMBIA (Gottlob, Marx & Co., mgrs.).—"Milestones" (first week).
ALCAZAR (Belasco & Mayer, mgrs.).—Stock.
GAIETY (Tom O'Day, mgr.).—Kolb and Dill in "Peck O' Pickles" (sixth 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.

The Tucker Sisters left for the north last week to join Pittman's "Minstrel Maids."

Mary Logan closes her engagement with the Monte Carter Co. at the Wigwag this week.

Hal Dyson, former piano player for Daisy Harcourt, who recently quit the act here, has rejoined Miss Harcourt.

Ferris Hartman and his musical comedy company will close their summer season at Idora Park, Oakland, this week.

H. Lubin, Marcus Loew's Western repre-

Harold Bauer, the pianist, and Mrs. Bauer arrived from Honolulu last Friday. Bauer went to Australia and New Zealand several months ago for a concert trip. He will remain here a few days before leaving for the East.

The Supervisors' police committee is preparing a resolution to require of places of amusement that an exact statement concerning performances and exhibitions be made in advertisements. The committee also favors an ordinance prohibiting the exhibition of war films.

Although announcement was made that the "Rolling Girl" would start on its run at the Gaiety this week, "A Peck O' Pickles," which has had five fairly successful weeks, was retained for another week, during which time the finishing touches will be put on the "Rolling Girl," now scheduled to open Oct. 12. Nana Bryant and James Liddy will be the new members with the show.

Fred Swanberg now occupies the position of manager of the Portola-Louvre, replacing J. E. Alexander, who resigned last week. Harry Leavitt, the amusement manager, announces a new entertainment policy beginning next week, at which time a chorus of several girls will be used in connection with a regular

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SOMETHING DIFFERENT

Direction, **HARRY WEBER**

vaudeville program. It is understood a new set of musicians will replace the present orchestra.

Mrs. Hazel Jacobs, who is one of the Belmont Sisters, was granted an interlocutory decree of divorce last week from Louis Jacobs, who is at present playing a musical comedy season with his own company in Denver. They were married at Redwood City, November, 1912. Mrs. Jacobs testified that she and her husband became estranged on their wedding day, deciding then that their marriage was a mistake.

ATLANTA.

By R. H. McCRAW.

FORSYTH (Hugh Cardosa, mgr.; agent, U. B. O.).—Bickel & Watson, hit; Ray Monde, entertaining; Three Creighton Girls, go well; Hirschel Hendler, scores; Donahue & Stewart, please; Roeders, splendid; Derkins Dogs.

ATLANTA (Homer George, mgr.).—"Today" fair business; David Warfield, next.

LYRIC (Jake Wells, mgr.).—Dark.

BIJOU (Jake Wells, mgr.).—Jewell Kelley Stock, last week.

Al Bush, comedian of a stock burlesque company at the Old Mill, was in court Monday for springing jokes to which the city censor objected. He drew a fine and a warning. As a result the Old Mill has canceled the "burlesque" part of its program.

Fritz Scheff, Mayme Kelso and William Hodge are among the latest stage folk to place orders here for bales of cotton in the buy-a-bale move, ordering their purchases shipped to New York and Boston.

The "O! O! Delphine" Co. reduced its chorus by twelve, sending the dozen back to Broadway.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—Robert Mantell in Shakespearean repertoire.

NEW NIXON (Harry Brown, mgr.).—Maude Adams opens her touring season in James M. Barrie's "Legend of Leonora and the Ladies," Shakespeare. U. Otis Skinner in "The Silent Voice" will have its premier.

KEITH'S (Chas. G. Anderson, mgr.; U. B. O.).—Kitty Gordon in "Alma's Return." Hugh Herbert & Co. scored. Tighe and Babet, pleased; Chas. and Fanny Van, laughing hit; Frank Markel, clever; Paul and Boyne, pleased; Four Charles, good; Valveno and Lamare, fair.

James M. Barrie is here awaiting the opening of Miss Maude Adams, in "Legend of Leonora."

William Gillette, Blanche Bates and Marie Doro will be seen here soon in a revival of Sardou's "Diplomacy." Hattie Williams' new show will have its premier here as well as Ethel Barrymore, who will also be seen in a new play.

The Garden Pier will hold professional try-out nights each Thursday.

The dancing contests on the Million Dollar Pier continue to draw a record crowd. One hundred dollars is distributed as prizes.

Ureste Vessella, the Steel Pier bandleader, expects to produce his own operetta some time in December at one of the local theatres.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.).—Robert Edeson, sketch full of thrills and exciting situations; R. L. Goldberg, amusing; Lamberti, appreciated; Allen Dinehart, wins out; Diamond & Brennan, scream; Muller & Stanley, laughs; Ranie, striking impersonation; Marshall Montgomery, good; Moran & Wiser, clever; Ben Meyer & Co., good.

VICTORIA (Pearce & Scheck, mgrs.; agent, N.N.).—Busse's Terriers, wonderful training; Bernard & DeHaven, entertaining; Bicknell & Gibney, laughs; Evand & Vidocq, funny; Ring Trio, above the average.

NEW (George Schneider, mgr.; agent, Ind.).—Five Rennes, costumes and scenic effects beautiful; Three Musketeers, much applause; "The Ice Man," hit; Patterson & West, do well; Andy MacLeod, good; Harry Leander, daring.

FORD'S O. H. (Charles E. Ford, mgr.).—Chauncey Olcott in "The Heart of Paddy Whack." Large houses.

ACADEMY (Tunis F. Dean, mgr.).—Opens its regular fall and winter season with Hazel Dawn in "The Debutante." Business exceptionally good entire week.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poll Players take well to "The Man From Home." Edmund Elton and Grace Huff again shine. Cool weather gradually increasing attendances.

COLONIAL (C. F. Lawrence, mgr.).—"Bringing Up Father." Standing room at every performance.

PALACE (W. L. Ballauf, mgr.).—"The Rosey Posey Girls." Average crowds.

GAYETY (J. C. Sutherland, mgr.).—"The Girls From the Follies." Business as good as can be expected.

HOLLIDAY ST. (Martin J. Dixon, mgr.).—"The Secrets of the Police," by a stock company. Fair houses.

The Dixie Entertainers opened their second week at the Suburban. Dancing continues in the new winter garden.

Manager Tunis F. Dean, of the Academy of Music, is suffering from blood-poisoning in his left foot. His attending physician thinks the infection was caused by some poison used in the tanning of the leather of his shoe.

George H. Houck, one of the oldest and best-known theatrical men of this city, is very ill at his country home at Catonsville, suffering with infirmities of age. About a quarter century ago Mr. Houck and George W. Rife purchased the Holliday Street theatre, which they conducted for many years.

BOSTON.

By J. GOOLTZ.

KEITH'S (R. G. Larsen, mgr.; agent, U. B. O.).—The Vernon Castles proved satisfactory as headliners. The act went big. Chris Richards, went over great. Catalano and Denny, in one of the best spots on the bill, failed to score decisively. The audience appreciated the attempt to render individual songs and it is regrettable that the songs do not seem to be the goods. Hymack, went well. Collins and Hart, scored. Mary Dorr, made good. Edward Marshall on his first visit here went big, getting a big hand for an act of this type. Genevieve Warner and Co. opened with a musical sketch. Wellington, Levering, cyclist, closed with a bang, and John and Bertha Gleason with Fred Houlihan got across only with hard struggling.

LOEW'S GLOBE (Frank Meagher, mgr.; agent, Loew).—Second week of this newest Loew house did a corking business, and success of venture seems assured.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville. Big.

LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew).—Vaudeville. Good.

NATIONAL (agent, U. B. O.).—Will open for world's series with returns.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Vaudeville and high-class pictures. Business picking up consistently.

PARK.—Dark. Due to open in about two weeks.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pop vaudeville. Good.

HOLLIS (Charles J. Rich, mgr.).—John Mason in "Drugged." Fair.

COLONIAL (Charles J. Rich, mgr.).—"Follies of 1914."

SHUBERT (E. D. Smith, mgr.).—"Whirl of the World" opening Monday night. Good business.

MAJESTIC (E. D. Smith, mgr.).—Last week of "The Trap," which has been condemned by the critics and endorsed by the average theatre-goer.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Road to Happiness." Big business in a small house. Engagement indefinite.

TREMONT (John B. Schoeffel, mgr.).—"Potash and Perlmutter" opening Monday night for 8 weeks. Big house.

BOSTON (William H. Leahy, mgr.).—Opened for twelve weeks of opera Monday night at \$2.50. The Majestic Players, under the visiting star policy, will not be shown during that time, but will reopen for a run until next September after the opera venture. Opening Monday jammed the huge house and the proposition looks good.

PLYMOUTH (Fred Wright, mgr.).—"Want-ed: \$22,000" opened Monday night for metropolitan premiere.

CORT (John E. Cort, mgr.).—"Peg" on its fifth week and apparently in for a run.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Widow by Proxy." Business jumped to almost capacity with the closing of the Majestic Players.

GRAND (George E. Lothrop, mgr.).—"Broadway Girls Burlesquers."

HOWARD (George E. Lothrop, mgr.).—"Crackerjack Burlesquers." Capacity on guarantee, with Ed Vinton heading the house bill.

CASINO (Charles Waldron, mgr.).—"The Prize Winners."

GAIETY (George Batcheller, mgr.).—"The Beauty Paraders."

Scenic artistry as it is and should be is being demonstrated this week at Harvard by Sam Hume with his own models and prints as well as the works of Joseph Urban and Livingston Platt. There are 21 miniature sets as well as a model theatre with diffused lighting to illustrate the shortcomings of the spot, bunch and foot system of this country.

Next Monday brings "To-day" to the Majestic theatre to succeed "The Trap." "The Trap" has had its third act tightened up a bit and is running better.

Edward F. Bradley, known as the B. d. Mozart, has been missing for over a month and the police were this week asked to start a search for him. He left his home at 170 Sydney street, Dorchester, early in September to fill an engagement at a local house and never reported.

There seems to be little doubt now that the Boston theatre is to be torn down next fall. Plans are completed and the land negotiations almost culminated for the proposed \$3,500,000 hotel to extend from Tremont to Washington streets. This hotel will have between 700 and 800 rooms and will specialize in commercial business.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Olshe, mgr.).—Walker Whiteside in "Mr. Wu," to packed house on opening night. Next, "A Pair of Sixes."

HIPPOTRONE (M. Shea, mgr.).—Pictures to great business.

STAR (P. C. Cornell, mgr.).—"Sari," to packed house and seat sale continues heavy. 15, 16, 17, Maud Adams in "The Legend of Leonora."

LYRIC (G. S. Schlesinger, mgr.).—Brownell-Stork stock in "Alias Jimmy Valentine." 12, "Madame X."

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—An excellent bill, headlined by Blanche Ring, who proved a big hit; Mack and Orth, got over big; Billie Bauer, is clever; Bassett and Scott, good dancers; Mayako Sisters, usual; The Schwarz Co. scored; Dooley and Rugel, were applauded.

GAYETY (J. M. Ward, mgr.).—"Lovemakers." Next, "Bon Tons."

ACADEMY (M. B. Schlesinger, mgr.; agt., Loew).—"Hong Kong," headlined; Rutledge and Pickering, hit; The Demarcos, pleased; Charles Ledegar, applauded; Bassalaires, unique; Arthur Anderson, good; Carnet Raymonds, usual; Cavanaugh and Shaw, fair; Lena Dixon, clever; Sharpe and Kamsar, splendid; picture.

MAJESTIC (John Laughlin, mgr.).—"Mutt and Jeff," went over big. 12, "The Prince of To-night."

OLYMPIC (Charles W. Denzinger, mgr.; agt., Sun).—"Uncle Sam's Kiddies," headlines and scored hit; Eastman and Moore, clever skit; Earl Wright, comedy acrobat; Van Horn and Clark Sisters, entertaining; Moore and St. Clair, good.

GARDEN (J. M. Graham, mgr.).—"The Winners." Next, Jeannette Dupres's Show.

REGENT (Arthur C. Willata, mgr.).—Pictures.

STRAND (Harold Edel, mgr.).—William and Dustin Farnum in "The Littlest Rebel," plays big.

PLAZA (Slotkin, Rosing & Michaels, mgrs.; agts., McMahon & DeLo).—Rogan and Rogan, good; Devane and Schultz, fair; "Days of '81," hit; Caum and Thiera, fine; Duven and Hayden, pleased; Camm's Cockatoos, entertained.

Police have been endeavoring to locate Joseph Rockford, thirty-six, who has been missing from his home for two weeks. Rockford was employed at the Teck theatre.

"The Blindness of Virtue" "Bought and Paid For," and "The Little Lost Sister," are coming attractions for the Majestic.

Sousa's band has been booked for two engagements at the Teck during the month.

"The Midnight Girl," "The Passing Show of 1914," "The Belle of Bond Street," "High Jinks" and "The Only Girl" are coming attractions.

"Kismet," "The Dummy," "The New Henrietta," "The Girl From Utah," "The Prodigal Husband," "Seven Keys to Baldpate," "Innocence," "The Crinoline Girl," "Ziegfeld Follies," and "The Beautiful Adventure" are all coming to the Star.

CINCINNATI.

By HARRY V. MARTIN.

EMPRESS (George A. Boyer, mgr.; Loew).—Joyce & West, Ed. Cleve, Bush & Shapiro, Brown, Taylor & Reader, in "When It Strikes Home," Melnotte Twins, Six O'Clocks.

KEITH'S (John F. Royal, mgr.; U. B. O.).—Charles Thompson, Wallenstein & Freebey, Hopkins, Axelle & Co., Cecelia Wright, "The Lawn Party," Devine & Williams, The Castilians, Frozini, Claude & Fanny Usher, Goodrich, Ashby, Hartman & Varady.

AUDITORIUM (German) opera. Season began Sunday to good crowd.

LYRIC (C. Hubert Heuck, mgr.; Shubert).—"Omar the Tent Maker"; 11, "When Dreams Come True."

GRAND (John Havlin and Theodore Aylward, mgrs.; K. & E.).—"Adele"; 11, Eva Tanguay.

WALNUT (Ben Probst, mgr.; S.H.).—"A Fool, His Money and a Girl"; 11, "Excuse Me."

NEW LYCEUM (Harry Hart, mgr.).—Stock, Vera De Vere & Co., "Why Girls Leave Home" and "The Fatal Wedding." Prices 5 to 20 cents.

GAYETY (Willis F. Jackson, mgr.).—"Bowers Burlesquers"; 11, "Big Jubilee."

STANDARD (Charles H. Arnold).—"Zal-lah's Own Show"; 11, "Heart Changers."

OLYMPIC (Tom McCreedy, mgr.).—"Follies of Pleasure," with Zarrah, Oriental dancer; 11, "Darktown Follies."

Auto Show at Music Hall, 3 to 10. Aeroplane exhibitions by Atwood and Smith.

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—"Experience," doing good business.

OPERA HOUSE (Geor. C. Under, mgr.).—"The Better Way." Prices cut to one dollar. Very big business.

HIPPOTRONE (Harry Daniels, mgr.).—A mildly pleasing bill, with Walter Kelly as the headliner. Willis & Hassan, above average; Parillo & Frabito, merit; John & Winnie Jennings, fair only; Grapwin and Chance.

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STAR (C. J. Kitz, mgr.).—"The Big Jubilee," business good.
clever; Juliet, fair; Chretien and Louissette, good; Marzella's birds, good.
GRAND (Harry Levy, mgr.).—"The French Models," good business.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—Pictures.
ENGLISH'S (Ad. Miller, mgr.; agt., K. & E.).—5, 6, 7, Mrs. Flske & Co.
LYCEUM (Phil Brown, mgr.).—"While the City Sleeps," to good business.
LYRIC (H. K. Burton, mgr.; agt., U. B. O.).
Ollie Young and April, good; Weiser and Reeser, laughs; Madam Marion, clever; Dick Fitzgerald, fair; Four Lesters, sensational; 2d half: Wood Bros.; Edith Haney; Carrell, Pierlott and Co.; Ben Smith; Heuman Four.
FAMILY (C. Harmon, mgr.; agt., Sun).—Billy Woodall and Co.; The Purltells; Zenita; Cook and Hamilton.
GAYETY (C. Cunningham, mgr.; agt., C. T. B. A.).—Vaudeville and pictures.
MAJESTIC (J. E. Sullivan, mgr.).—"Moulin Rouge Girls," to very good business.
COLUMBIA (G. E. Black, mgr.).—"Beauty, Youth and Folly" company.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; agent, U. B. O.).—Week 28, Waldemar Young in "When Caesar Ran a Paper," well received; Hickey Brothers, good acrobatic dancing; Francis McGinn & Co., good; Lola Merrill & Frank Otto, entertaining; Harry Hines & George Fox, went big; Charles McGood & Co., cleverly done; Gus Edwards' Matinee Girls, pleasing.

EXPRESS (George Fish, mgr.; agent, Loew).—"Nine Crazy Kids, entertaining; Axel Christensen, went great; Sigbee's Dogs, very good; William Morrow & Denna Harries, fair; Billy Imman & Owen Martin, mediocre; Jeter & Rodgers, clever.

PANTAGES (Carl Walker, mgr.; agent, Pantages).—Stanley Seminary Girls, received well; Le Roy & Cabill, entertaining; Antrim & Vale, very good; Four Sells Brothers, well rendered music; Willard, Hutchinson & Co., fair; James Brockman, fine.

REPUBLIC (Al. Watson, mgr.; agent, Loew).—"Bartello & Co., fair; King Baxter, good; Marie Leeds, pleasing; La Stella Trio, entertaining; Morton & Well, mediocre; Musical McDonald, very good.

HIPPODROME (Lester Fountain, mgr.; agent, Western States).—"Gardner's Dogs, fair; Five Johnstons, very good; Babe Lewis, entertaining; Caruso & Co., exceptionally good; Reno Trio, clever; Chief White Eagle, got over with jump; Abram & Johns, good as usual.

CENTURY (A. & M. Loewen, mgrs.).—Musical burlesque.

BURBANK (O. Morosco, mgr.).—"Lady Ellen," new production, fairly good show; drew well.

MAJESTIC (Joseph Montrose, mgr.).—"De Wolf Hopper-Gilbert and Sullivan Opera Co., great cast in great repertoire of operas; business not up to expectations.

MASON (Will Wyatt, mgr.).—"W. J. Burns in "£250,000 Counterfeit Mystery" (motion pictures), fair business.



THE SEASON'S GREATEST SURPRISE NOVELTY!

A CLEAR IDEA OF RAY MONDE'S ACT

A clear idea of this act can be gleaned from the following press notice:
"First in point of merit on the bill is Ray Monde? The question mark is well used, for Ray Monde keeps you guessing right to the finish whether a male or female person is performing. A duet sung by the one person in which both high soprano and deep baritone voices are used, adds to the mystery.

"Dressed in full dress male costume, but with the figure and face of a woman, Ray Monde? with curly, close-cropped hair, makes you think "it" is a man, and just as many think "it" is a woman. But you are not satisfied, especially the women; and when after a change of costume he/she emerges in an elaborate and beautiful gown, the women in the audience exclaim, "There, I told you it was a woman!" But their joy is short-lived, for Ray Monde? whips off the lady's purple wig, showing the boy's wig underneath, causing them to think "it" is a man, for the moment. After a bow, off comes this second wig, whereupon a mass of lustrous brown hair falls over "her" shoulders, to the audience's surprise and conviction that it is a woman after all. And when, after a number of bows, this last wig is suddenly whipped off, the result creates a sensational uproar in the audience. Last night they kept talking and debating on it for several minutes after the act was through. It was thoroughly enjoyed by the large audience, and is by far one of the most original and best acts seen here in a long time."

A Big Hit at Atlanta This Week (October 5)

Direction, JOE PINCUS—Pat Casey Office

MOROSCO (Charles Eyton and Sam Rork, mgrs.).—"Let's Get Married," musical comedy, big week.
TRINITY AUDITORIUM (L. E. Behmer, mgr.).—"Cabiria," pictures, record opening week.

Sam Rork, local Gaiety manager, is in New York.

Tom O'Day has returned to San Francisco.

Walter Lawrence of Cameron & Lawrence told the police he lost a \$3,000 diamond at a rehearsal recently.

Al Loewen has just launched an act over the Pantages time.

Charles Pyke is promoting a musical festival soon to be held here.

J. A. Allen, returned from Indiana, has resumed as business manager of Trinity Auditorium.

The Matinee Musical Club celebrated its sixth birthday anniversary by a banquet and entertainment.

James Devlin is undecided whether to re-enter vaudeville. His wife, who was Mae Ellwood, died recently.

John Knowles "jumped" the Levey circuit and is appearing at the Mozart.

Morosco shortly will produce "The Witness Chair," by Harriet Ford, at his local stock house.

Adolph Mayr, who was with the Annette Kellermann pictures on the Coast, has come here to locate permanently.

Bill Fulwood, well-known advance agent, is recovering from a two months' illness. He will not be able to return to the road for several weeks.

LOWELL, MASS.

By JOSEPH M. REILLY.

B. F. KEITH'S (Ben Pickett, mgr.).—Opened this week with straight vaudeville. "Ideal," woman swimmer and diver, lived up to billing. Will Rawls and Ella Von Kaufman, hit. "The Mysterious Will," Hope Vernon, Leonardo, Holmes and Buchanan and Tryon's Dogs filled the bill. Good business.

MERRIMACK SQUARE (Mr. Carroll, mgr.).—Stock company, "Stop Thief," with Miss Eva Marsh and Sam A. Meharry.

MILWAUKEE.

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agt., Orph.).—Bell Family, popular hit; Herman Timberg, second honors; Radjah, light for headline; Anna Chandler, enviable; "The Stranger," good; Nevins and Erwood, fair; Greek Evans, fine; Dorothy and Madeline Cameron, pleased; Bolt Duo, entertaining.

ORPHEUM (T. H. Ealand, mgr.; agt., Loew).—"The Fight," easy hit; Gene and Kathryn King, excellent; Torleys, clever; Florence Barr, fine; Newport, Bert and Co., pleased; Baby Belle, entertaining; Count von Gilder, fair; Benesch Trio, novelty.

CRYSTAL (William Gray, mgr.; agt., Loew).—Warner and Corbett, good; Dixon and Dixon, big; Bowman Bros., pleased; Gertrude Van Dyck and Co., entertaining; Dean and Hamilton, fine.

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DAVIDSON (Sherman Brown, mgr.; agt., Ind.).—Charlotte Walker in "The Better Way," week 11. Kellermann pictures in interim.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Stock in "Madame X" to excellent business. "Ready Money" to follow.

GAYETY (J. W. Whitehead, mgr.; agt., East).—Charles Robinson and "Carnation Beauties." Good houses.

CLUB (Rod Waggoner, mgr.; agt., Prog.).

—Andy Lewis and "International Girls." Business excellent.

The Davidson, with nothing booked until October 11, landed the Annett Kellermann films, which were shown at the Pabst for an entire week. Pending the opening of the German season the Pabst is getting away with pictures at fancy prices.

Richard Carle and Hattie Williams closed at the Majestic Saturday in their "A Slice of

Life," leaving vaudeville to go out again in "The Doll Girl."

The United States Marine band has been booked into the Auditorium for a concert Sunday night.

NEW ORLEANS.

By O. M. SAMUELS.

TULANE (T. C. Campbell, mgr.).—"Hanky Panky" opened to nearly capacity and ad-

vance indicates very good week. Exceptional road show, comparing favorably with the original. Al and Fanny Stedman, offering their regular vaudeville act, received a tremendous ovation.

CRESCENT (T. C. Campbell, mgr.).—Emma Bunting Stock Co. in "Ma'm'selle."

DAUPHINE (E. A. Schiller, mgr.).—"Tango Queens."

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

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MARIE JAMES

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.
ALAMO (Will Guerlinger, mgr.).—Vaudeville.
ORPHEUM (Arthur White, mgr.).—Kajiyama's elaboration of former act, artistic feature; Jack Wilson, earned applause with James H. Cullen a close second; Tango Chief, McConnell and Simpson, Elinore and Williams and Mr. and Mrs. Douglas Crane, pleased. The sorrowful finish in new sketch of McConnell and Simpson detracts.

The "Adele" company sailed for New York Sunday morning.
Al. G. Barnes Circus exhibits here 9, 10, 11.

During her four weeks at the Crescent Emma Bunting has played to approximately \$12,000.

"Mutt and Jeff" did \$3,850 during its week at the Lafayette.

Planist in local cabaret, who played by ear, lost her job. Deafness.

Frank King is reframing his "tab" in N. O.

"Oh, Oh, Delphine!" comes to the Tulane next week, followed by Warfield in "The Auctioneer."

Strictly personal.—Mrs. Arthur White, treasurer of the Arthur White Personal Relief Fund, has arrived in New Orleans. Bellis-Russell Shows advertised in the local papers from Belzoni, Miss., for artists, with the peroration, "We Never Close." If they ever get here, local authorities will compel them to take out an all-night license. Two scrobbles opened a picture show here last week. It attracted little comment. "Strange," said one, "we've opened a show and nobody notices it." "Nothing strange about that," returned his partner. "We've opened shows so often the people are used to it." Grace Bradley was under the weather last week. Got caught in the rain.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Belle Baker and Joe Jackson divide top line honors on the bill this week, the former cleaning up on the applause and the latter gathering all the laughs, which were tremendous. The remainder of the show did not get the usual results, and the program did not move with customary speed. The show opened with Klutzing's Entertainers to a scant audience. Three Lyres were passed along without much enthusiasm. La Orlo and Max Dinus, held interest throughout with modern dances. Then came Joe Jackson, Connelly and Wenrich, went well; Valerie Bergers, won approval; Richards and Kyle followed them with a solid hit; Edward Farrell and Co. kept the house laughing; Dolly and Charles Mack, made good.

WILLIAM PENN (William W. Miller, mgr.; agent, U. B. O.).—The headliner, Barnold's dog and money act, cleaned up in grand style. Cantor and Lee were a laughing hit. Scanlon and Press, won approval; Richards and Kyle followed them with a solid hit; Edward Farrell and Co. kept the house laughing; Dolly and Charles Mack, made good.

VICTORIA.—A stock tabloid company was installed this week, replacing small time vaudeville. The house plays from 11 a. m. to 11 p. m. continuously, depending upon the market street shopping crowd for its patronage at 10 and 20 cents. The company is made up of fifteen girls, billed as the "Victoria Girls," and their offering this week is a minstrel show running about forty-five minutes. Pictures and two vaudeville acts, booked direct, are used to fill out.

KNICKERBOCKER.—First half: James Morton, "The Punch," Marie Russell, Kelso and Leighton, the Gasch Sisters, Del-A. Phone.

BROADWAY.—Thirteen U. S. A. Boys, The Bell Boys and Belles, Ray and Hilliard, Santos and Hayes, Monarch Comedy Four, La-Salle and Raymond.

NIXON.—Al Von Tilzer's Honey Girls, William Benz and Co., the Tierney Four, Jack George, Hamilton Brothers, Lewis and Chapin.

GRAND.—Frank Bush, Emil Hoch and Co., Spencer and Williams, Bennett and Bennett, Billy Carpenter, Sherman and De Forrest Co. KEYSTONE.—"Thirty Minutes on Broadway," Royal LaRaine and Co., Raymond and Helder, Moss and Frey, John O'Brien, The Vagabonds.

GLOBE.—Hope Vernin, Studio Four, Quigley and Nickerson, Barton and Lovara, Girard and West, Harry Beate and Co., Butler and Bernard.

COLONIAL.—First half: Five Sullys, Bill Foster, Red Raven Trio, "Over Sunday," Bert and Mack, Second half: The College Girls, Wright and Abright, Four Melody Lads and a Girl, The Aerial Crownwells, Princess Elizabeth.

ACADEMY OF MUSIC.—"Cabrila" in its fifth week.

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NEW YORK CITY

ADELPHI.—Grace George opened Monday in "The Truth" and drew a good house.
BROAD.—Second and final week of "Lady Windermere's Fan," with Margaret Anglin. Oct. 12, premiere of Mrs. Fiske in "Lady Betty Martingale."
CHESTNUT ST. O. H.—"Pilate's Daughter" began second week to good business.
FORREST.—Montgomery and Stone in "Chin-Chin" to good houses in second week here.
GARRICK.—Second and final week here of "Nearly Married" began Monday to average business. 13, "The Yellow Ticket."
LYRIC.—"The Passing Show of 1914" opened Monday to a good house.
LITTLE.—Opens 19 with Bernard Shaw's "Arms and the Man" for two weeks.
WALNUT.—"The Round Up" by a traveling company at popular prices.
LIBERTY.—"Bought and Paid For" drew a capacity house Monday, beginning a week's stay at popular prices. 12, "Bringing Up Father."
ORPHEUM.—"Buster Brown" at popular prices for the week. 12, "Love's Model."
AMERICAN.—"The Fortune Hunter" by the resident company. 12, "The Lure."
CASINO.—Dave Marion's Own Show opened to a big house Monday. 12, "American Beauties."
TROCADERO.—"Mischief Makers." The Aloah Twins and the "Girl in the Muff" are added attractions.
GAYETY.—"City Sports Burlesquers." 12, "The Cherry Blossoms."
EMPIRE.—"Star and Garter" show. 12, "The Liberty Girls."
DUMONT'S.—Stock Minstrels.

Carroll Day, formerly treasurer at the Peoples, is now assistant treasurer at Keith's Chestnut Street.

Frances Pemberton Dade, of this city, has written a one-act playlet called "The Darkest Hour," which will be produced at the Little Oct. 16 and 17 as a curtain raiser to "The Doctor's Dilemma," by Bernard Shaw.

Vaudeville has been withdrawn from the Grand Northern and a picture policy was installed Monday night.

Plans are being prepared for a \$50,000 film house to be erected at Frankford and Columbia avenues by John M. Kennedy.

Picture houses throughout the city were ordered to do away with permanent racks at the rear of the theatre and to substitute a soft cord. The police authorities and the fire marshal ordered the change. The number of standees allowed in picture houses is also being investigated on reports that the regulations which allow ten per cent. of the capacity of the house to stand are being violated.

Settlement has been made by the trustees of the Metropolitan Opera House of the suit brought against them for the collections of rent. Pictures were shown there for several weeks without financial success. The rent suit was for five months at \$5,000 a month. The house is dark at present.

John J. C. has been engaged as organist at the Grand.

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PITTSBURGH.
By GEORGE E. SHELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Gus Edwards' "Song Review," headline, hit; Brooks & Bowen, very good; Milt C. Collins, laugh; Riggs & Witche, pretty act, songs weak; Two Carletons, good; Beasle & Harriet Temple & Co., excellent; Cummings & Gladdings, good.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—Old Town Four, hit; Minerva Courtney & Harry Irwin, headline, excellent; Devons' Posing Dogs, novel; Prof. James Hinds, fair; Ah Ling Foo, clever; Baby Zaida, exceptionally good; Ross & Severn, fair; Helen Carlson Trio, G. O., excellent; The Stillings, fair.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—"Easy Money," headline, hit; August Family, splendid; O'Neill girls, entertaining; Musical Parshleys, good; Dunn & Dean, novel; Harry Sauber, laugh.

NIXON (Thos. Kirk, mgr.).—"The Queen of the Movies," attracted good house. 12, "The Debutante."

ALVIN (J. P. Reynolds, mgr.).—"The Only Girl," splendid, tuneful, musical farce comedy. Big reception. 12, "Omar the Tent-maker."

LYCEUM (C. R. Wilson, mgr.).—John Bunny opened to S. R. O. and made tremendous sensation. 12, "The Rosary."

SCHENLEY (Harry Davis, mgr.). Stock. 12, new company headed by Nance O'Neill in "Bella Donna."

GAYETY (Henry Kurtzman, mgr.).—"Dreamland Burlesquers" opened to very good house.

VICTORIA (George Gallagher, mgr.).—"What of Mirth" opened to big house.

ACADEMY (Harry J. Smith, mgr.).—"Monte Carlo Girls" opened to full house.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—Week 27, "Kitty Mackay."

BAKER (Geo. L. Baker, mgr.).—"The Family Cupboard."

EMPRESS (W. H. Pierong, mgr.; Loew).—Week 28, Theo. Bamberg, opened, pleased; Jolly & Wild, good; Allen, Miller & Co., hit; Rose & Moon, clever dancers; Alice Hanson, funny; The Three Mori Brothers, fine.

PANTAGES (J. R. Johnson, mgr.; agent, direct).—Chester Kingston, good; Taylor & Arnold, hit; Charles King & Co., well liked; Miller, Packer & Selz, funny; Ethel Davis & Co., headline. Good business.

ST. LOUIS.

By RAYMOND A. WALSH.

COLUMBIA (Harry Buckley, mgr.).—Merceda, psychic wonder, assisted by Mlle. Stanton; Vinie Daly; Laddie Cliff; Chadwick Trio; Jackson and McLaren; Lanton, Lucier and Co.; Jarrow; MacRae and Clegg.

GRAND (Harry Wallace, mgr.).—David Walters and Co. Musical Gordon Highlanders; Armstrong and Manley; Angelo Armito Trio; Billy and Edith Adams; Phillips' Circus; Happy Jack Gordon; Archer and Carr; Eldora and Company.

HIPPOTROME (Frank Talbot, mgr.).—Sinar's Arabs; Loring and Parquette; Major Wright and Dancing Hugs; Moore, Kane and Phillips; Malumy and Musette; Oika's Leopards; Amedeo; Alpha Troupe.

OLYMPIC (Walter Sanford, mgr.).—Fannie Ward in "Madame President."

SHUBERT (Melville Stoltz, mgr.).—Henry Kolker in "Help Wanted."

AMERICAN (Harry Wallace, mgr.).—"The Confession."

TO MANAGERS AND AGENTS

TOMORROW ONLY at the COLUMBIA

EL COTA

ACKNOWLEDGED WORLD'S GREATEST XYLOPHONIST

YOU ALL REMEMBER ME

PRINCESS (Joe Walsh, mgr.).—"Girls from the Moulin Rouge."
STANDARD—"The Big Sensation."
PARK THEATRE.—Mabel Wilbur in "Mile Modiste."
SHENANDOAH.—Marion Ruckert in "The Deep Purple."
GAYETY.—The Dainty Maids.
GARRICK.—Mme. Fannie Reinhart and Yiddish Players.
GRAND CENTRAL.—Pictures.
WEST END LYRIC.—Pictures.
VICTORIA (W. D. Cave, mgr.).—Mimi Yvonne in "The Littlest Rebel."

So far St. Louis has been lucky to get the Broadway stars out west in the road shows and then only for a week's engagement and possibly a return. Some of the stars never get here. Why? The answer is probably best known in New York. Certainly it is not known in St. Louis. What a stock company properly managed can do for the theatrical business of a city is best evidenced by the Park theatre stock, which last week began an engagement in "Mile Modiste" with Mabel Wilbur in the leading role. The results are more than satisfactory. It is a triumph for the stock company business.

ST. PAUL.

BY C. J. BENHAM.
ORPHEUM (E. C. Burroughs, mgr.).—Johnny Johnston and Co.; Hubert Dyer; Ernette Asoriar; Santly and Norton; Fred Kornau; Jack Foris, pleased.
EMPRESS (Gus Greening, mgr.).—Wilson Bros.; Cameron Devitt and Co.; Slaymanall's

Objectionable Hair Removed

Unightly, objectionable hair removed as if by magic by using X. BAZIN Depilatory Powder. You can do it easily and quickly at home. Thoroughly reliable. Will not injure the most delicate skin. Nearly 80 years of success. Made by the makers of Sosodent.

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WANTED—Young, good-looking male dancer, with first class engagement as partner for young lady, 5 ft. 4 in. Experienced society, whirlwind and ballet dancer. Attractive appearance, personality and wardrobe. Address, Professional, VARIETY, New York.

Holkoos; Holmes and Riley; Sally Stembler and Bros.; Golden and West.
NEW PRINCESS (Bert Goldman, mgr.).—Seymour and Robinson; Bert Wheeler and Co.; Burns and Acker; Allman Nevins; split week.
METROPOLITAN (L. N. Scott, mgr.).—Margaret Illington; next week, "The Poor Rich Little Girl."
SHUBERT.—"Fine Feathers." Next week, "Baby Mine."
GRAND.—Closed.
STAR.—"Million Dollar Dolls." Opened to big business.

SPOKANE.

BY JAMES H. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—27-8-9, "The Whip," big business; 1-2-3, "Baby Mine."
LOEW'S (Joseph Muller, mgr.; agent, direct).—Week 27, George & Lilly Garden, good music; Bogert & Nelson, interesting; Hippodrome Four, laughter; Eugene Emmett & Co., excellent; Val & Ernie Stanton, rollicking comedy; Wormwood's animals, went well.
PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 27, Leon & Adeline Sisters, adept; Elwood & Snow, went well; Fletcher, Ayres & Co., held audience; Hugo Lutgens, clever; Colonial Minstrel Maids, good.
SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 27, first half, Aerial Rooneys, Jewell & Jordan, "The Musical Fox"; second half, Hall & Sharkey, Beaudolins, "The Musical Fox."

The city council has been asked to pass an ordinance for the regulation of motion picture operators and for the use of motor driven machines. The new legislation is understood to be aimed against the houses which do not employ union operators.

TOLEDO.

BY MAUMBE.

KEITH'S (Sam Pearlstein, mgr.; agt., U. B. O.).—Ray Samuels, hit; Milton Pollock and Co., excellent sketch; McMahon & Chappelle, very good; Burdella Patterson, artistic posing; Jarvis and Harrison, excellent; Woods and Woods trio, good; Ethel and Emma Hopkins, good; Arnaut Bros., tumblers.
ARCADE.—California, musical tabloid; Musical Gypsy trio; Frees Bros. and Co.; Zeb Zarrow troupe; Ursone and De Osta; King Bozo, musical tabloid; Cushman and Welch; Elizabeth Hester Ward; Welton and Raven; Gil Brown; Case and Alma; Booth and Villarreal.
AUDITORIUM.—Oct. 5-7, Joseph Santley in "When Dreams Come True"; 8-10, Helen Ware in "The Revolt."
EMPIRE.—Ben Welch. Next week, Bowery Burlesquers.
LYCEUM.—Progressive Girls.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—Marie Tempest commenced her American tour Monday night in "Mary Goes First."
PRINCESS (O. B. Sheppard, mgr.).—Billie Burke, in "Jerry," well received. "The Little Cafe" 12.
GRAND (A. J. Small, mgr.).—"Polly, of the Circus," 12. "Shepherd of the Hills."
SHEAR'S (J. S. Shea, mgr.; agent, U. B. O.).—"Pekin Mysteries," big novelty; Bronson & Baldwin, excellent; Harry Beresford & Co., in sketch, a success; Stuart Barnes, entertaining; Charlotte Ravenscroft, clever; Ford & Hewitt, good; Iolene Sisters, sensational; Hanagan & Edwards, pleased.
LOEW'S YONGE STREET (J. Bernstein, mgr.).—The Royal Imperial Pekinese Troupe, splendid; Travello, clever; Richmond & Mann, entertaining; Perlie, good; Jimmy Rosen & Co., hit; Inness & Ryan, pleasing; Taber & Gillin, good; Gwynn & Gorrett, pleased.
SHEAR'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—Frederick V. Bowes & Co., went fine; Wm. Wilson & Co., a scream; Peakie Educated Blockheads, novel; Coates, Keane & Johnston, clever; Doc O'Neill, droll; Daniels & Conrad, entertaining.
STAR (Dan F. Pierce, mgr.; Progressive).—"The Merry Burlesquers."
GAYETY (T. R. Henry, mgr.; Columbia).—"Bon Tons."

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agt., U. B. O.).—Odvia, headliner; Ed Morton, well liked; Josephine Davis, excellent; "Our Husband," amusing; Edwin Stevens, excellent; Nonetta Five, good; Howard and Lyman, closed big; Krekna Bros., good opener.
MILES (C. W. Porter, mgr.; agt., Loew).—"Love in a Sanitarium," musical tabloid, big hit; Brown and Jackson, pleased; Howard's Animals, pleased; Joe Kealey, unable to appear, ill; Rose troupe, comedy acrobats; Purcella Bros., good.
ORPHEUM (H. P. Williamson, mgr.; agt., Pantages).—Willard Jarvis and Co., hit; William K. Saxton and Co., excellent sketch; Minnie and Walter Lowes, rope manipulators; Frank and Walters, show ability; Jenkins and Covert, big; Dick Miller, fair; Betts Seals, excellent.
PALACE (C. A. Hoffman, mgr.; agt., Cunningham).—Benny and Woods, hit; Ruth Stone, good voice; Chic Harvey and Co., fair sketch; Tierney, good marksmen; Howard's Winthrop and Co., pleasing sketch; Seven Nutty Kids, well liked; Alf Ripon, fair; Two Lintsons, jugglers; Martinetti, pleased.
FAMILY (J. H. McCarron, mgr.; agt., U. B. O.).—Esmeralda, good; Norman and Norman, good; Roach and Francis, very good; Bennett Lytell and Co., comedy; May Dale,

clever; Milloy and Co., good; Ryno and Emerson, fair; Murrays Dogs, pleased.
COLUMBIA (M. W. Schoenher, mgr.; agt., Sun).—Lloyd Lamont, funny; Mylie and Gold, good; Chatterette and Lewis, very good; Moore's Rah Rah Boys, very good; Leandar and Blair, pleased; Jean C. Carroll and Co., melodramatic; Downz and Gomez, excellent; Chester B. Johnston, daring cyclist.
NATIONAL (C. R. Hagedorn, mgr.; agt., Doyle).—Hermans Cats and Dogs, well trained; Buckley and Moore, good; Oldfield and Drew, good; Corey, good; Monahan and Monahan, good; Roose and Calvert, good; Geo. Yeoman, good; Charles Terris and Co., sketch. Excellent bill.
GARRICK (Richard H. Lawrence, mgr.).—Frank Craven in "Too Many Cooks." Next week, "The Only Girl."
DETROIT (Harry Parent, mgr.).—"The Dummy." Next week, "Queen of the Movies."
LYCEUM (A. R. Warner, mgr.).—Rose Melville in "Sis Hopkins." Next week, "Calling of Dan Matthews."
POLLY (Hugh Shutt, mgr.).—Back to stock burlesque with Tom Beeno and Lew Golden.
AVENUE (Frank Drew, mgr.).—"Parted on Her Bridal Tour." Next week, "Camille."
BROADWAY (Bert St. John, mgr.).—"The Parish Priest." Next week, "Lost Paradise."

For the first time since its organization the Miles-Detroit Theatre Co. has deferred payment of quarterly dividend, owing to present unsettled condition. Dividend due Sept. 30 has been deferred until Dec. 31.

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Theatre and Danse De Pierrette
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ASTONISHING SUCCESS

THIRTY LEAGUES UNDER THE SEA

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Dancing, Dining, Delightful Music.
Russian Balalaika and Frank McKee's Orchestra
Afternoon Dancing and Teas. Only Pneumatic Floor. Best Dancers in America.

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Removes 300 Hairs in one Hour without pain or scarring. Eyebrows permanently shaped. Warts and moles removed. Endorsed by medical profession. Free Demonstration.
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Phone 7155 Murray Hill

NOTICE TO MANAGERS AND AGENTS

We again draw your attention to our original act which we have been playing for the past five years and during which time we have met with phenomenal success.

Owing to the success of the act, it is said to have been copied in its entirety by Fred Couter, who formerly worked for me in the same act, and who has been duplicating my act for the past 18 months under the name of BARTON and LOVERA, and three weeks ago appeared at Hammerstein's.

Unless these "Copyists" discontinue their use of my material, they will be vigorously prosecuted.

(Signed) ED. PALFREY

PALFREY, BARTON and BROWN

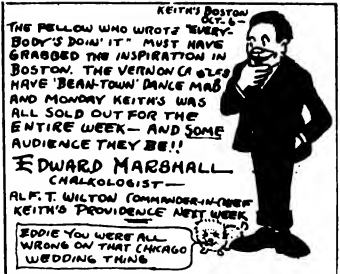
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SAM J. CURTIS

In "GOOD BYE BOYS"

By June McCree

Direction, HARRY SHEA.

FRANK

EMILY

Jerome and Carson

Touring RICKARD'S CIRCUIT, AUSTRALIA



FRANCES CLARE

and
GUY RAWSON

with
"Their Little Girl
Friends"

in
"Yesterdays"

A Delightful Story of Youth
Booked Solid

Direction
CHRIS O. BROWN

FRED and ANNIE PELOT

Victor HERAS and PRESTON Ben

FAST AND FUNNY TUMBLERS

Now Playing Pantages Time

BOOKED SOLID ON W. V. M. A. opening Oct. 29

E. J. MOORE

A LITTLE OF "WHAT NOT"

Direction LEE MUCKENFUSS

WILLIAM MORROW

Assisted by DONNA HARRIES

Presenting the Singing Comedy Playlet "ON A COUNTRY ROAD."
Booked Solid Season 1914-15.

Direction SIMON'S AGENCY, CHICAGO

DAINTY ENGLISH TRIO

ENGLAND'S FOREMOST DANCERS

Ethel Rosebud, Maud Crossland and Lottie Crossland

Next Week (Oct. 12) Keith's, Toledo

BOOKED, SOLID ON ORPHEUM CIRCUIT UNTIL JUNE 27

JUST BACK FROM A PHENOMENALLY SUCCESSFUL TOUR OF THE ORPHEUM CIRCUIT

MADGE P. MAITLAND

The Applause Hit of Every Bill with Her Original and Sensational Megaphone Finish!!

EDW. S. KELLER, Representative

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HENDLER

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WILLIAM MORRIS

Presents

HARRY LAUDER



Who is completing a
World's Tour

after a sensationally successful Australian engagement.
Reappearing in America at the Majestic
Theatre, Los Angeles, Oct. 16

Permanent address while in America, New York Theatre,
New York City

OCT

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VARIETY

VOL. XXXVI. No. 7.

NEW YORK CITY.

PRICE TEN CENTS.



HERE IS THE ACT!

A BOX OFFICE ATTRACTION *with a* GUARANTEE

THE GUARANTEE

is that if this act doesn't increase the average weekly receipts for this season so far, at least the amount of its salary while in your house, *you don't have to pay it any salary.*

FOUR MARX BROS.

AND CO. (17 People)

In "HOME AGAIN," 38 minutes of laughs

Have the records for the Interstate Circuit at Ft. Worth and Dallas. For the first time in its history, the Majestic, Ft. Worth (week Sept. 28), had the S. R. O. sign out for the Saturday matinee, making full capacity every performance, with "Home Again" the featured attraction.

Last week at the Majestic, Dallas, took all box office records. (Refer for confirmation, by permission to Mr. Karl Hoblitzelle, general manager of the Interstate, or Miss Cecelia Bloom, its booking manager.)

This act is framed as a money-maker for the house, and it's doing the work. It's got to draw, to earn its salary, and it does draw, hence the guarantee.

The greatest comedy act in show business, bar none

Management, **MINNIE PALMER**

THIS WEEK (OCT. 12), MAJESTIC, HOUSTON

VARIETY

Vol. XXXVI. No. 7.

NEW YORK CITY, SATURDAY, OCTOBER 17, 1914.

PRICE 10 CENTS

"SALARY CUTTING" SOLE TOPIC THIS WEEK IN VAUDEVILLE

Big Time Managers Go Through Entire List of Available Acts, Making Salary Cuts. Percentage of Decreases Averages About 15 Per Cent. on Whole. Some Big Acts Heavily Sliced. Smaller Acts Get Cuts As Low As Five Dollars. Every Big Time Act Affected.

Up to Wednesday it was said at the United Booking Offices that but five of the big time acts had finally refused the cuts in their accepted weekly salary, imposed by the committee (of managers) appointed by all the big time managers last week to make a general decrease. "Salary Cutting" was the sole topic of this vaudeville week.

The salary cutting had been completed early in the week. Agents received notification from the United Booking Offices advising the price settled upon their acts. The agents notified the turns with the information the order goes into effect Oct. 26. Rejection of the amount fixed by the committee of managers amounts to a cancellation of existing U. B. O. contracts under the two week's clause. With few exceptions all contracts issued by the United Booking Offices and Orpheum Circuits contain this clause.

The Orpheum Circuit will regulate the future salaries on its time according to the new scale established by the committee. The Orpheum will notify agents to instruct their acts of the salary fixed and under the two week's clause the order will probably go into effect on the entire Orpheum Circuit Nov. 2, excepting that allowance will be made for some acts unavoidably laid off in the northwest through the unexpected closing there of some Orpheum theaters. These acts will be given a further time limit.

The percentage of reductions taken on the average from reports of amounts reduced seems to be around 15 per cent., although no specified percentage has been followed. Large salaried acts have been shaved down in large sums. All acts on the United Booking Offices'

books were affected by the cut. Opening turns and the small acts were decreased in some instances not over five or ten dollars. Surrounding conditions governed the committee in most cases. The usual cut of acts around \$1,000 seemed \$200 or more a week. Acts around \$400 and under to \$300, from \$75 to \$25.

The vaudeville artists were of the impression the reduction was temporary. Following this theory Frank Fogarty, big chief of the White Rats, communicated with the United, requesting that some statement be given out or the acts assured that when better times prevail this season or next season, the former salary scale will be restored. Up to Thursday, owing to the absence from the city of Dennis F. O'Brien, who had communicated Mr. Fogarty's request to the United, the White Rats had not received an answer to their proposal.

A few acts have informed their agents they would not agree to a decrease and would seek engagements elsewhere. The managers are reported to have informed the agents who told them this that the managers were perfectly willing the acts should do so. A number of other acts advised their agents that they were agreeable to the cut if a route could be secured for the remainder of the season. On the U. B. O. books are many routes given out, which it was said would be immediately cancelled if the acts refused to accept the present conditions, and the time given to other turns. The five acts refusing to finally accept the cut have had their names taken off the U. B. O. books, it was reported. Other acts were thinking it over, according to

(Continued on page 6.)

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.

LONDON SHORT NIGHTS.

(Special Cable to VARIETY.)

London, Oct. 16.

The recent order of the war department to keep London as dark as possible at night to lessen the dangers of a raid by the Zeppelins, is keeping people away from the legitimate theatres.

Commencing next week the Wyndham will give but two night performances, playing matinees daily. A similar policy goes into effect at His Majesty's on the same date.

The Alhambra starts its revue at 8 P. M. instead of nine, commencing next week, and may find it necessary to open at 7 P. M. later on.

It is rumored the 11 P. M. saloon closing time may be changed to 9 P. M. for the same reason.

MOROSCO BEHIND PATCH.

Pittsburgh, Oct. 14.

William Moore Patch, who last year ran the Pitt, is down, but not out. The mysterious visit to Pittsburgh of Oliver Morosco and his lawyer and secretary is now explained. It is reported that Patch and Morosco are to build a theatre here. Meanwhile it is said the Duquesne will be refitted and used for a repertory company by Patch.

The Pitt theatre failed and was sold by the receiver. Patch was backed by seven millionaires. He says he is through with that kind of backing now, and has the support of Morosco.

"Good Old Times" Are Here.

"They always want the 'good old times' back" said a manager the other day. "Well, they have got 'em. Wiring ahead to move shows again."

TANGUAY SHOW CLOSING.

Cincinnati, Oct. 14.

Eva Tanguay will relegate "Miss Tobasco" to a storehouse after the Pittsburgh engagement next week, to return to vaudeville, possibly at the head of her own show. Miss Tanguay distributed the customary two weeks' notice to members of the company immediately after the show's opening, but the Klaw & Erlanger office insisted that all outstanding contracts be fulfilled, hence the continued tour.

"Miss Tobasco" was not exactly suited to the cyclonic comedienne, it being necessary to rewrite a part for her handling.

"MONEY MAKERS" GOING OUT.

The Selwyn & Co. production of "Money Makers" will leave the Booth theatre Oct. 24, according to report, the show having done but little business since opening there a couple of weeks ago.

MUSICAL STOCK FOR BRONX.

Frank Gersten will shortly install a musical stock company at his Prospect, Bronx. The company is being assembled by Matt Grau. The opening attraction is to be "The Red Mill."

Coyne Postpones Homecoming.

(Special Cable to VARIETY.)

London, Oct. 16.

Joe Coyne was not able to leave Saturday according to his plan. He is scheduled to sail on the Campania this Saturday, but it is not certain that he will make it.

ENGLISH ENLISTMENTS

London, Oct. 8.

Appended is a more or less complete list of members of the theatrical profession in England who have enlisted. It includes the allied trades, such as stage hands, electricians, etc. It is compiled from several lists procured from various sources. They have enlisted for the duration of the war only, with the understanding that they will be discharged immediately hostilities have ceased.

a Beckett, Captain Pat.
Abrahams, Joe.
Anderson, Lawrence.
Anderson, Millar.
Angus, Robert C.
Applebee, G. A.
Arculus.
Archbold, Sydney.
Armstrong, Henry.
Arthur, Graham.
Ashford, Cyril.
Ashworth, Edward.
Austin, George R. J.
Aylin, Felix.
Bain, David.
Barnes, A. E. Don-
nington.
Barrett, W. Burgess.
Barrett, George.
Barwell, Hubert.
Bathurst, Cyril.
Beeley, Will.
Bell, Bert.
Bennett, Billy.
Bennett, Billie.
Benson, Bernard.
Bosant, Reginald E.
Boyers, C.
Boyce, H.
Brandin, Arthur A.
Brickwell, P. T. B.
Brickwell, P. L.
Bigge, Clarence.
Bradley, Charles.
Brentwood, Paul.
Brown, Percy.
Calkness, Wilfred E.
Carleton, Royce.
Carr, Ben.
Carr, Phillip.
Carrol, Jack E.
Casson, Lewis.
Cattley, Cyril.
Chamler, Charles.
Chamler, Francis.
Charlton, Hal.
Chown, Herbert.
Christmas, Norman.
Cleve, Arthur.
Clifford, Charles.
Clifford, Harvey B.
Codman, Herbert S.
Collins, John R.
Collins, Will (not the
variety agent but an
advance agent).
Combermore, Edward.
Connor, R. J.
Cope, Victor E.
Courtneidge, Charles.
Cowley, Eric.
Cox, W. E.
Cramond, Len.
Craven, Arthur Scott.
Cresfan, Ernest.
Curtis, Arthur.
Dando, Arthur.
Danson, Bert.
Defrace, Walter.
Dellar, Kyburn.
Derry, Dan.
Desmond, Frank.
Dickinson, G. Clifford.
Dickenson, C. G.
Dobson, Oswald H.
Doughty, Henry.
Drew, Dennis.
Dryden, Leo.
Dudley, George.
Duke, R.
Dunn, Frank G.
Dunstan, Edward.
Eglinton, Henry.
Evans, Fred.
Fairfax, Leslie.
Farley, Albert.
Farrell, Fros.
Forsyth, Matthew.
Forsyth, Bertram.
Foster, Francis.
Glanville, W.
Godfrey, Joe.
Goodrich, Louis.
Grant, Sydney.
Grant, Robert.
Grayden, J. Laurie.
Halford, W. O.
Hamer, Leslie.
Hant, G.
Hardy, Amyas L.
Hargreave, Henry.
Heanly, Percy W.
Harris, Jack.
Harrison, Tom.
Hartley, Arthur.
Hayes, C. G. O.
Haylor, Frank Walter.
Hazelwood, Collin.
Heath, Rupert M.
Hockley, Arthur.
Hill, Ivan.
Hilliard, S.
Hindle, Joseph.
Hobbes, Halliwell.
Howard, Billy.

Hughes, A. E.
Hughes-Langford,
Harry.
Jacques, F. C. R.
Jacques, H. B.
James, Albert.
Johnstone, J. A.
Jonrd, J.
Kayes, J.
Kennard, Cecil.
Kelly, Wilford.
Kerr, Geoffrey.
Kingsford, Gerald.
Knight, Arthur.
Lambart, Richard.
Leslie, Victor H.
Lewis, Alfred.
Lewis, Henry H.
Lloyd, H. C.
Lloyd, Fred.
Lloyd, Thomas C.
Long, Arthur.
Lorraine, Charles.
Lorraine, Robert.
Lovett-Jackson, P. W.
McClelland, R.
Mackinder, Lionel.
McClendon, L.
McClendon, L.
McMurray, John B.
Macdonna, Charles.
Mackay, Wilfred.
Mackay, John L.
MacLaren, Douglas.
McLone, Frederick.
Magurkey, J.
Mansell, A. C. S.
Markie, J.
Marshall, A. A.
Marshall, C. E.
Marshall, William.
Masters, Richard B.
Masterson, D.
Miller, William Henry.
Murray, Douglas.
Murray, Paul.
Maule, Herbert E.
Neilson-Terry, Denis.
Nebbit, Tom.
Nickels, George.
Newton-Smith, Her-
bert.
Ommanney, C. C.
Owen, Hugh.
Owen, J. B.
Parsons, P. P.
Payne, R. C.
Payne, Rawdon.
Penley, Fred.
Percy, Albert E.
Phillips, E.
Phillips, David.
Powell, Norman E.
Pryor, Percy.
Pragnell, George.
Pridoe, Fred.
Rayne, J. E.
Raymond, Jack.
Rivenhall, Fred.
Roberts, Pringle.
Roper, Eric.
Rutland, Toddy.
Ryland, Golden.
Rhodes, Billy.
Roberts, Evelyn.
Saker, Frank.
Sandbach, Arthur E.
W.
Savary, R. W.
Seager-Anderson, J.
Sexton, G. A.
Shenton, Shakespeare.
Shaw, Jules.
Smith, Gerald Oliver.
Soper, Percy.
Stacey, Charles.
Stadden, J.
Stanford, Wilfrid C.
Stapley, C.
Stevens, A. R.
Steward, C. Leslie.
Stewart, Francis Max-
well.
Sunderland, Scott.
Telford, J. M.
Temple, Ivan.
Thessiger, Ernest.
Thompson, C.
Thorndike, Frank.
Thorndike, Rupert.
Thorne, G. Ridgway.
Trevor, Charles.
Trussell, A.
Turner, Mark.
Vennings, Gerald.
Vincent, Ashmore.
Wacey, T. Stanley.
Wagner, Harold.
Wallace, C. V.
Walsh, Lionel.
Walters, Joe.
Welsh, Aubrey.
Watson, William A.
Webber, George Jr.
Welsh, Tom.

Weyman, Henry.
Williams, Sid.
Wilson, Rathmell.
Wilson, W. E.
Winn, Victor.
Winslow, Richard.

Wood, Herbert Ansdell.
Woolley, Sims.
Wrighton, Norman.
Yates, Athol.
Young, Percival.
Youngusband, Chas.

ENGLAND NEEDS ACTS.

(Special Cable to VARIETY.)

London, Oct. 13.

The prediction is freely made here that before Christmas feature acts and meritorious turns particularly from the States will command higher prices than at any time in years. There is a constantly increasing demand for new material and nothing in sight to satisfy it.

The exodus of acts to America and a new government order compelling alien acts to reassume the names they used at the opening of hostilities has created a sharp shortage of material.

Salaries are moving up even now in the face of this condition.

V. A. F. PAYS RELIEF.

(Special Cable to VARIETY.)

London, Oct. 14.

The Variety Artists' Federation at its meeting late last week assumed charge of the relief funds raised to aid artists during the depression consequent upon the war and has begun the distribution in the proportion of five shillings a week for unmarried, and seven and a half shillings for married men.

INA CLAIRE ASKS \$1,500.

(Special Cable to VARIETY.)

London, Oct. 14.

Ina Claire is poised for a vaudeville flight either on this side or in the States. She is offering her services to the English halls at \$1,250 a week and lets it be known that she will play in America for \$1,500.

HARDING'S WAR ACT.

(Special Cable to VARIETY.)

London, Oct. 13.

Lyn Harding showed the military dramatic sketch, "For France," at the Palladium this week. It is well acted and timely in subject, but would be considered trite in times of peace.

BARD CANCELS.

(Special Cable to VARIETY.)

London, Oct. 14.

Wilkie Bard has cancelled all his London bookings because of his inability to procure new material.

AMERICAN ACT PEEVED.

(Special Cable to VARIETY.)

London, Oct. 14.

Hedges Brothers and Jacobson refused to work the second show at the Chelsea today when told that a break in the ropes made it impossible to lower the "tableau cloth" for them.

REINHARDT DETAINED.

Prof. Max Reinhardt is detained in England as an "alien enemy" and will not direct the production of "Twelfth Night" with Phyllis Neilson-Terry, according to announcement made in New York a few days ago by Mrs. Norman Hapgood, who is associated with the Liebler Co. in the enterprise.

Dr. Karl Vollmueller is also detained on the other side for a similar reason. Granville Baker will be brought from London to handle the production.

LOGE MEMBERS PROTEST.

(Special Cable to VARIETY.)

London, Oct. 13.

Forty members of the International Artisten Loge caught here by the outbreak of the war are entirely dependent upon the funds deposited with the Variety Artists' Federation by their organization. Many are complaining of what they describe as the cavalier treatment they have received at the hands of the English order.

They declare they are far from being the recipients of charity, the money on deposit being theirs by virtue of many years of payment of dues, and they resent the Britons being charged with its disbursal.

JOHNSON ARRESTED.

(Special Cable to VARIETY.)

London, Oct. 14.

Jack Johnson was arrested and haled into court Monday, charged with creating a public nuisance. He had made it a practice to stand before Archer's shop for hours, attracting attention, until the crowds blocked traffic in the busy thoroughfare.

NEWS FOR LONDON.

Jimmy Hussey and Jack Boyle are playing on the Fox time around New York at present, billed as Edelsten and Burns.

STAGE HANDS PAY CUT.

(Special Cable to VARIETY.)

London, Oct. 13.

All the stage hands and musicians working in music halls are accepting a cut of 20 per cent. in their pay.

LAURETTE TAYLOR CHARMS.

(Special Cable to VARIETY.)

London, Oct. 13.

"Peg o' My Heart," which opened Saturday at the Comedy, was received as an old-fashioned comedy, implausible in plot and ridiculous from the British viewpoint.

Laurette Taylor, however, has scored an enormous and unqualified personal success.

Eccentrics' New Home.

(Special Cable to VARIETY.)

London, Oct. 13.

The Eccentric Club has taken over the Hotel Dieudonne and will occupy it as a permanent home. The establishment has 50 bedrooms for the use of resident members. The club will enter into possession of its new home next month.

Alhambra Piece Postponed.

(Special Cable to VARIETY.)

London, Oct. 13.

The promised production of the Alhambra has been postponed indefinitely owing to stage conditions here. The current show is being enlivened from time to time by the interpolation of new "bits."

War Is —

Two actors, while watching the Winter Garden show the opening night, commented upon the piece and company. One said to the other: "He didn't get as much applause as I thought he would," referring to an actor on the stage.

Tommy Gray stood near, and remarked: "Since the war started, they are cutting down everything."

SAILINGS.

(Special Cable to VARIETY.)

London, Oct. 13.

Oct. 17, La Maze Trio (Malwa) for Australia.

BERLIN BECOMES NORMAL.

The Naess, a dancing couple, returned Monday on a Norwegian liner from Copenhagen, having shortly before sailing left Berlin to take boat for America from that point.

Mr. Naess says that Berlin was commencing to grow normal once more before his departure. The musical hall proprietors were talking about opening Oct. 16, and some had made progress with a program, although none of the German managers was positive the reopening would occur on time.

"THE COST" WELL RECEIVED.

(Special Cable to VARIETY.)

London, Oct. 14.

"The Cost," a war drama given its premiere at the Vaudeville theatre last night, is disclosed as an interesting play. Its financial success, however, is problematical.

CHARLOT'S WAR BENEFIT.

(Special Cable to VARIETY.)

London, Oct. 14.

A. Charlot is promoting a big benefit to be held at the Alhambra Nov. 2, in which a brilliant galaxy of stars have promised to appear.

George Grossmith, as compere, will introduce the artists as they come before the footlights.

PLAYING IN GERMANY.

(Special Cable to VARIETY.)

London, Oct. 14.

Things theatrical in Germany are undergoing an awakening, according to Joseph Adelman, who was here this week aiding German performers to get home.

The Wintergarten in Berlin opens Oct. 17, while the Melina, Hanover and Central, Magdeburg, both opened last Saturday after being dark for a short time.

The Leipzig, Battenburg, remained open in all the excitement, although during August it played on the percentage plan with artists.

In many cities the Artisten loge gave shows on its own account, splitting receipts at sixty and seventy per cent. with the artists on the bills.

By this means the loge was able materially to relieve distress among its members.

PAVLOWA SAILS.

(Special Cable to VARIETY.)

London, Oct. 14.

Pavlowa drew \$3,500 into the Palace at the benefit matinee performance Monday. She sails today for New York with 30 Russian dancers on the Adriatic.

OPERA SINGER RESTING.

Los Angeles, Oct. 14.

Mme. Marguerita Sigond, contralto of the Manhattan Opera Co., is here to recuperate from effects of the European war excitement, having fled Paris after her uncle, a colonel in the French army, had been killed and she had lost all her belongings.

ENGLISH MILITARY ORDER HARD HITS FOREIGN ACTS

Government Measure Decees All Alien Enemies Resume Name Known by at Commencement of War. Will Force Continental Turns in England Playing Under Assumed Titles Off the Music Hall Stage.

(Special Cable to VARIETY.)

London, Oct. 13.

A government war measure just promulgated provides that "alien enemies shall not after Oct. 12 for any purpose assume or use, or purport to assume or use, or continue the assumption or use of any name other than that by which he was ordinarily known at the date of the commencement of the war."

This order hits a large number of German artists appearing in England under names assumed recently. It will compel the retirement of many from the halls. Those who carried names readily recognizable as German or Austrian met such threatening treatment at the hands of English audiences that they straightway changed to titles which concealed their nationality.

The order which forces them to take again their proper names will, of course, put them in the same position and they will be unable to appear.

ROBINSON'S NEW JOB.

E. M. Robinson has been selected to succeed the late Phil Nash as office manager of the United Booking Offices.

Mr. Robinson will move into Nash's former office, which is being renovated and re-partitioned to suit its new tenant. Robinson's entire staff will move in the outer office also.

Although interviewing prospective route seekers, Robinson will also find time to supply his list of theatres as formerly.

COMEDY CLUB QUARTERS.

The reorganized Vaudeville Comedy Club, under the name of the Comedy Club, has taken quarters on the top floor of the building just adjoining (on the north) the Palace theatre. The club will occupy the rooms from Nov. 1.

Between 50 and 60 applications are said to have been received for the reformed club. Dues are to be \$25 yearly, with no immediate initiation fee.

The Comedy Club will assume all the obligations of the former Vaudeville Comedy Club, also the assets.

No officers of the new club have as yet been chosen.

JOE WELCH GOES WITH LOEW.

Tuesday Joe Welch signed a blanket contract calling for forty weeks out of the Loew office. Frank Bohm engineered the deal. He will open at the Seventh Avenue next week.

MONKEYS GROW FEROCIOUS.

Cleveland, Oct. 14.

Mrs. Rosa Rishel of the Rishel-Mabel act booked to play the last half last week at the Gordon Square theatre, was bitten by one of the monkeys in her act. It escaped from its cage

while she was feeding it at the Union station.

The simian's teeth tore an artery in her right wrist and inflicted a wound in her neck. Prompt action by B. E. Coach, a local chauffeur, who improvised a tourniquet and took the injured actress to the Charity hospital, saved the woman's life, physicians say.

In the act are eight monkeys, seven cats and six dogs. When the monkey escaped from its cage, spectators gave chase. The animal finally turned and ran toward Mrs. Rishel, biting her.

MUSICAL UNION IDEA.

The Musical Union of New York is reported possessed of an idea it expects to place in action within 30 days. While the idea has not been definitely explained, it has to do with non-union theatres, according to report, with the union expecting to oblige the theatres to engage union orchestras.

PROTECTING ACTORS.

Cincinnati, Oct. 14.

State Representative Albert A. Huseman, of this city, is drafting a bill that is intended to give protection to actors in Ohio by compelling theatres to respect their contracts. Representative Huseman will try to have the measure made a law at the coming session of the Legislature. Huseman says there is no law at this time which gives adequate relief to members of the profession and they are at the mercy of booking agents.

MARINELLI'S CONNECTIONS.

Chicago, Oct. 14.

Maxim P. Lowe, representing the H. B. Marinelli offices, concluded arrangements with the Affiliated Booking company last Monday whereby the latter will exclusively represent Marinelli in the west.

Mr. Lowe left for Pittsburgh Tuesday to make arrangements with another link in the Affiliated circuit, whereby the Marinelli acts will be towed into New York from the west.

Assault Charge Dropped.

San Diego, Cal., Oct. 14.

The assault charge preferred against Eddie Friel, an actor, by Salome Harrison, aged 15, last June has been dropped by the District Attorney.

Friel secured bail, but the girl was held as a witness in the detention home. She changed testimony several times, finally admitting duress had not been used against her. The case had gone before one jury, which disagreed.

The girl alleged the assault had taken place in a property room of the Savoy, the local Pantages vaudeville house. Friel appeared in the act known as Conalla and Wilbur.

BRAVES BOOKED AT CORNER

Hank Gowdy, the Braves' super-swatter, and Dick Rudolph, the notorious Boston twirler, play Hammerstein's next week at \$2,000. Irving Rose, of the Victoria staff, closed the deal in Boston Wednesday.

A salary of \$2,500 weekly for 12 weeks in vaudeville is the demand made by George Stallings, manager of the victorious bean smashers, for a vaudeville engagement.

Loney Haskell wired Stallings, offering him a date at Hammerstein's.

CASTLES' HOLD-UP.

In these days when the vaudeville managers are awake o' nights to figure out how to hold down operating expenses, they ran against a hold-up last week, perpetrated by Mr. and Mrs. Vernon Castle, a couple of professional dancers who play vaudeville now and then.

The Castles had engaged for vaudeville at \$1,600 weekly. Last week they played Keith's, Boston. This week they are at the Colonial, New York. From Boston Friday Mr. Castle 'phoned he and his wife were tired from their dancing exertions twice daily, and could not play the Colonial this week—for \$1,600. As an extra inducement, regardless of the contract, Castle said that a bonus might be the thing and suggested \$2,500, as the total salary.

The Colonial management felt much the same as an Englishman does when he sees a German soldier, but the Castles had been advertised and billed, the advance sale started, and the Castles won.

The dances have lost all their future time in vaudeville unless accepting the figure the managers will hereafter place on their value. Next week the dancing pair start rehearsing with Charles B. Dillingham's "Watch Your Step" at \$1,000 weekly.

STEGER IN "THE WARNING."

At the Royal, Bronx, next week Julius Steger will return to vaudeville in "The Warning." In the supporting company will be Alberta Gallatin, Grace Reals and Master Ogden Childs.

MARSH IS ENVIOUS.

Monday Marshall P. Wilder hung around Hammerstein's waiting for "Willard, the Man Who Grows" to appear.

BILLY ATWELL'S LUCK.

While watching the Audubon show Sunday night, Billy Atwell's Ford machine was stolen from in front of the theatre.

FOY AND CLARK DISSOLVE.

Harry Foy and Florence Clark, for 15 years playing "The Spring of Youth," have dissolved partnership. Miss Clark will appear alone. Foy is forming a double with another man.

Franklin Ardell Marrying.

At Whitestone, L. I., Sunday, Franklin Ardell, of the stage, will wed Marguerite Elizabeth Imandt, at the home of the bride's parents.

LA MILO ARRIVES.

La Milo, the English beauty, who has gained an international reputation as a classical posing turn, reached New York for the first time last week. Her manager, Alex Cruikshank, has since received innumerable offers for an appearance over here by La Milo, who left England for a pleasure trip.

In Great Britain, La Milo, although first appearing in the halls, became a road attraction through the fame she gained by showmanship, and for several seasons headed her own company, declining the large offers of the music hall managers to feature their variety programs.

BELLE BAKER'S RECORD.

Belle Baker is at the Palace this week, closing the performance. She is said to be the first singing single act who ever appeared last on a New York vaudeville bill.

Miss Baker was first programed to appear next to closing, with the 45-minute act, "Society Buds" finishing the performance. The program ran this way at the opening shows, but Tuesday was switched around, leaving Miss Baker in the same position, with the long act moved up.

When first learning of it, Miss Baker is said to have announced her determination to leave, fearing the consequences of appearing so late on a quick return engagement, but Manager Elmer Rogers of the Palace induced her to remain. The results to Miss Baker in the unusually "hard spot" justified the expedient, which meant considerable for the better running of the bill as a whole.

FAM. DEPT. AGENTS OUTSIDE.

The agents who book through the Family Department of the United Booking Offices on the fifth floor of the Palace Theatre building have been instructed they may only see the big time managers on the sixth floor, in a room apportioned off for this purpose just off the main entrance to the U. B. O. big time section.

Heretofore the small time agents have sent in a request to the big time managers and were called in for bookings, practically in that way having the use of "the floor."

An objection raised to this by the big time agents is said to have brought about the change. The agents were represented by a committee on this and other requests. M. S. Bentham and Harry Weber were the committee.

JO PAIGE SMITH BACK.

Jo Paige Smith returned to the United Booking Offices this week, as an agent. Mr. Smith left there some weeks ago, opening an agency office in the Putnam Building, where he still remains.

BARNES' CIRCUS IN TROUBLE.

New Orleans, Oct. 14.

A. L. G. Barnes' circus encountered trouble here, the manager being arrested for a violation of the child labor law and the management made defendant in a suit for \$5,000 brought by a local citizen whose arm was almost severed by the bite of a camel.

COLUMBIA BURLESQUE CIRCUIT REPORTED CUTTING SALARIES

Necessary to Protect Travelling Manager According to Report. Waiting to See Business Development. Taking Lessons From Vaudeville Managers.

According to reports and rumors spreading about this week in the inner circles of burlesque, the Columbia Amusement Co. is about to follow the lead taken by the vaudeville managers in the reduction of salaries, to protect the traveling managers on the Columbia circuits.

No confirmation or denial could be obtained in the Columbia headquarters, but it was indirectly intimated that some such plan was under consideration. One Columbia man, when questioned about the proposed reduction, replied: "Burlesque is suffering like everything else in the show business."

The Columbia Circuit is operating around 70 shows and as many theaters. It has been reported since the opening of the season that business was generally off along the burlesque line of travel. One traveling manager with a well-known Columbia show said the other day his attraction was \$8,000 behind in gross receipts up to date as against the same period last season. It has also been said that for the first time in years among burlesque managers of the Columbia that they had been wiring in for money to move, although the cases reported in this connection have been few.

The general depression arriving together with the formation of the Columbia's extended circuit, and the opposition earlier in the season, all combined to cause the burlesque attendance to droop. With the vaudeville managers seeking to retrench through asking acts to agree to a reduction in salary during the hard times, the Columbia company is reported to have agreed that this would be an excellent plan to follow in order that their traveling managers would not become financially embarrassed until conditions bettered themselves.

Players in burlesque usually sign for 30 weeks and generally play 40 or more, consecutively, with no transportation nor commission. It is the consecutive playing that the burlesque magnates seem to think from reports should be the reason for the consideration from their people. It is probable that only principals are contemplated in the proposed reduction.

One Columbia manager, speaking unofficially, said this week the great supply of acts about at the present time gave them a field of plentiful material. The burlesque managers were receiving offers from players at much lower figures than they were now paying, but were not inclined to accept these offers through the same people not having presented themselves at previous times when conditions were better. Preference, if any, said the manager, should be given to the players who have consistently remained with the burlesque managers, and these were the ones they wanted if they would meet the managers half way in the effort to tide over.

It was also reported that if the Columbia placed the reduced-salary order into effect it would be very shortly.

KEITH IN GRAND RAPIDS.

A United Booking Office site scout is maneuvering around Grand Rapids in search of an available site for a new Keith theatre.

The U. B. O. office is now supplying one Grand Rapids house with vaudeville, but the limited capacity necessitates the erection of another.

PRINCE PAUL TRYING AGAIN.

Prince Paul de Clairmont, who has been widely acclaimed as the hero of Elinor Glyn's "Three Weeks," is to try to break into vaudeville. This time he has chosen a partner in the person of Mrs. E. B. Alsop, the 21-year-old bride of the aged Pittsburgh millionaire, who is at present seeking to have her marriage annulled.

The team will offer songs and society dances.

CHARACTER STORY ACT.

A new act entitled "Mutterzolz and Son" is in rehearsal, to be ready for a showing in about a week. The act is based on the character stories which have been running in the Hearst Sunday papers for several months, under the same title.

Twelve Acts on Anniversary.

Baltimore, Oct. 14

The Maryland theater celebrated its eleventh anniversary this week, with a twelve-act vaudeville program. It is the first time this city has seen such a lengthy show.

Frohman Visits Palace.

Charles Frohman, who seldom visits any theater, other than his own, watched the Palace, New York, performance Tuesday evening.

Railroad Decision.

New Orleans, Oct. 14.

The Mississippi Railroad Commission has decided that railroads must attach the combination and Pullman cars of theatrical companies to passenger trains exclusively.

The railroad people were cited to appear before the Commission by theatrical interests, with a view to establishing a precedent for the remainder of the country.

Shea's Latest "Sunday."

Commencing last Sunday, Harry Shea commenced booking a vaudeville performance for the one day weekly, into the Majestic, Brooklyn. The house seats about 2,400. It plays the Sabbath show at 10-15-25, Mr. Shea sharing with the house which holds the Stair & Havlin attractions during the week.

SALARY CUTTING TOPIC.

(Continued from page 3.)

their agents, and the spreading opinion that seemed to grow stronger was that if the situation really demanded the cut as a salvation to managers and the great majority were accepting, no good reason could be advanced why the individual should hold out, although another reason that presented itself to the acts was that just at present no better opportunity for work or time was in sight.

Quite a number of acts were claimed to have voluntarily cut. One of these was Fisher and Green, who sent the following wire to their agent:

Milwaukee, Wis., Oct. 14.

Gene Hughes
Palace Theater Building,
New York.

We cut for the English managers, and surely we are under greater obligations to the United. In this case, you didn't even have to consult us. (Signed) Fisher & Green. Fisher and Green had 18 weeks. Immediately upon their cut being reported accepted, they were routed up to Aug. 2, 1915, inclusive of the Orpheum Circuit.

Five hundred big time acts are estimated to have had a salary cut that averaged in money from \$40 to \$50 on each turn, but while this is the average cut it is understood that some of the headline turns were lowered as much as \$500, and one act, Frank Keenan, is said to have voluntarily split his salary in half.

One or two big time managers have stated that they did not intend to profit by the cut in salaries, but would employ the money saved by the reductions on their regular bills to increase the quantity and quality of their vaudeville programs, maintaining the salary limit as formerly and endeavoring in this manner to bring in more gross receipts at the box office.

Chicago, Oct. 14.

A ruling established and to take effect immediately calls for a cut of salary on all acts playing the "Association" and United Booking Offices out of Chicago.

The reason given for this cut is the general state of business throughout the country.

LOEW WON'T CUT

The Marcus Loew Circuit of popular priced vaudeville theatres, extending from the Atlantic to the Pacific, is not going to cut salaries, according to Joseph M. Schenck, general booking manager for the chain.

"Prices for vaudeville acts," said Mr. Schenck this week, "are regulated by the supply and demand. This is the same in vaudeville as elsewhere. When the demand is strong, prices tend upward, and this was the situation at one time. Producers were not encouraged, available material grew scarce and the acts benefited accordingly."

"Conditions have not been over good so far this season for us as well as for others in the show business. With hard times and the weather against theatricals, some vaudeville theatres might close, throwing a supply on the

market. The many acts reaching here from the other side, through the war, have also made a full market to draw from at present, and naturally salaries are inclined to drop under those circumstances.

"But the Loew Circuit does not intend to change any existing contract. We issue a play or pay agreement, with no provisions excepting the usual one of cancellation for the customary reasons. We place the value on an act, which in our opinion, it is worth to us, without regard to what the act may have received elsewhere. Once the act accepts our contract, it is a contract."

"Of course, we try to procure material for our circuit as cheaply as possible. That is the case in nearly all lines. And that salaries of acts have been abnormally increased is not wholly the fault of the acts themselves, which are justified in securing all they can demand, if the managers will pay. I know of several instances when acts on our time, receiving a reasonable salary and perfectly satisfied, have been induced away by extraordinary offers from others. One case rather recent is a single turn, receiving \$60 weekly with us and playing at that figure for a season. The 'single' was taken over by other managers at \$175 and is now receiving \$300, all within a short while."

"It is easier for us to fill bills today than it was a year ago. We have a larger supply to draw from and prices are generally lower for acts."

MEETING OVER 50-50.

(Special Cable to VARIETY.)

London, Oct. 16.

A meeting was held Tuesday at the Variety Artists' Federation offices to take care of the matter of dividing the excess takings of the Syndicate halls. The problem was adjusted and the halls will continue on the Federation's assurance between managers and artists the 50-50 proposition will be observed.

The present arrangement running for 12 weeks expires Nov. 7, and it is rumored the managers will demand an indefinite continuance. The Federation committee is taking the matter under advisement to be ready with a decision when the question comes to an issue.

ARRESTED FOR PIRACY.

Darrell H. Lyall, manager of the Royal Manuscript Co., of this city, was arrested yesterday on a secret Federal indictment charging a violation of the copyright law. He gave bond for \$500 before Judge Hollinder, pleading not guilty of the charge.

Lyall is alleged to have sold a play called "Boss of Z Ranch" to four different people, although it was originally copyrighted by Alexander H. Byers in 1909.

Vaudeville Closes at Lynn.

Lynn, Mass., Oct. 14.

The Lynn theatre gives up at the end of the split week performance tonight. The Trimount Amusement Co. of Boston has found straight vaudeville as unprofitable as burlesque was. The future policy is undecided, but pictures may be installed by resident manager, J. R. Somes.

WITH THE WOMEN

"On Trial," at the Candler, isn't a dressy show, but makes up in interest. Helene Lackaye is a stunning widow. In evening dress Miss Lackaye is worth looking at. Mary Ryan wears a pretty gray cloth dress, made in long straight lines.

Kitty Gordon, at the Palace, has a silver cloak trimmed in white fox. It took away the breaths of the women in the audience. The coat is just below the knee in length, with a deep band of the fur at the bottom. The waist line is brought in tightly with a band of brilliants. Collar and cuffs of fur complete this coat. An evening dress of heavy crystal, the bottom edged in feathers, was beneath the cloak. The head dress was of brilliants, backed up with osprey. During the sketch Miss Gordon wears negligees of every description, lovely chiffon things they are too. The stage is milady's boudoir. A four-poster bed occupies the center of the stage and to the left is another bed much smaller, a couch presumably, is in the four poster style in gold heavily carved. Numerous lamps and other paraphernalia usually found in the bed room of a fastidious woman make up a most beautiful stage setting.

Belle Baker (Palace) is not dressing in her usual good taste. Her figure is too short and plump for the black and white dress worn Monday. And why the pom poms, or the slippers?

Joan Sawyer (Palace) for her first dress had a pretty thing in white brocade over lace petticoats. The skirt has a cape-like drapery lined in black. It improved Miss Sawyer's appearance over last week.

Jesse Lasky's "Society Buds" (Palace) look the part. The dressing shows careful study and no regard for expense. The girls appear first in taffeta capes, made with vests. Under these are double flounced chiffon dresses with taffeta waists. The number was beautifully staged, all the girls wearing purple costumes. In a society novelty number, one of the girls was stunning in a white evening dress, trimmed in crystal. Gladys Clark wore several pretty frocks and one handsome cloak. Lois Josephine was her prettiest in a Dresden silk dress and poke bonnet. Miss Josephine wears two other dancing frocks, both equally pretty and well made.

Dave Marion hasn't gathered, for his show at the Columbia this week, many good looking women. Perhaps the best looking was Agnes Behler. Miss Behler uses an atrocious make up. Too much red and the discarding of blue around the eyes made Miss Behler look as though she had just had a good cry. The feature of her dressing was a pair of pear-shaped diamond earrings. They were wonders. A black velvet dress worn by Miss Behler proved her most becoming one. Not any clothes worn by the other principal woman were especially worthy

of mention. The chorus was well costumed excepting the opening number. An Elk's number with the chorus in purple tights was lovely. The Dixie number was dressed in pink tights and white satin jackets, embroidered in black. An old fashioned ballet dance was such a relief! The girls wore dresses of green, trimmed with pink roses. The finale was stunningly dressed, the girls being clothed in solid silver dresses trimmed in heavy fringe.

Miss Leach, of Howland and Leach, is at Shanley's again. She is wearing this week a pretty dancing frock of white chiffon edged in fur.

"My Lady's Dress" is a series of six sketches not unlike those produced at the Princess. They are full of philosophy and may teach a lesson, but the only interest is the clever acting of Mary Boland and Leon Quartermaine. Miss Boland wears a negligee of mauve pink velvet over petticoats of silver and an evening dress that is a marvel. It is pale blue velvet, trimmed in silver and Russian sable. The mannequins wear gowns that are the last word in fashion. "Psyche" was in silver cloth, beautifully draped. Another called "Danger Ahead" was composed of chiffon and pointed ribbon and very daringly cut.

Old Man's Week at the Colonial Three old men types in the first half of the bill weren't interesting. Only two women during this interval. Isabel Mendosa in a sketch looked the little country miss she represented. Florence Tempest was the other. Miss Tempest appears in a silver cloak edged in sealskin with a toque to match. The dress underneath was yellow satin, having two flounces of lace. The seal toque should be discarded with the cloak, as it is too heavy for the dainty dancing frock. Mrs. Vernon Castle makes but two changes. Her first dress was white satin, very short waisted, having a tiny bolero-like jacket of pink velvet. A tan cap and cape of velvet of the same pink were becoming. A ruffled dress of turquoise blue and white taffeta, a leg-horn hat, was stunning.

Emily Darrell (Colonial) wore a long waisted dress of blue and green which was very pretty and a hoop skirted dress with red velvet basque was equally becoming. The Conway's (Darrell and Conway) purple coat worn with white trousers was stunningly cut. Violet Hope, who dances in "The Edge of the World," is too pretty to dance in the dimness.

Hammerstein's bill this week didn't abound with many women. Two only who showed real clothes. Bonita changes three times. Her first dress was very simple. It was white with a cross sash of pink. A black net and jet wasn't particularly well made but it was becoming. The last was a showy affair of gold lace. Sybil Brennan (Diamond and Brennan) was a

picture in a yellow taffeta made with a shepherdess drapery in green tulle. Helen Hilton in "Any Night" is a good looking brunet who looked well in a dress of black.

At the American Miss Chappelle (Shrode and Chappelle) wears a pretty tailor made suit of white brocade trimmed with ball buttons.

The Phillipe Four dress their act very well. The men wear studio suits of purple. The women are dressed artistically in pink chiffon and lace. Emma Cody (Arthur and Emma Cody) should shorten the first dress and lengthen the second. They were both good looking and worthy of attention. Miss Elliot (Moore and Elliot) has utilized a white embroidered shawl in a quaint manner. The skirt and waist are mostly shawl overdressed with cerise satin.

HELPING THE SOUTH.

The United Booking Offices this week received the following letter:

Richmond, Va., Oct. 9.

United Booking Offices,
Palace, Theatre, New York.

You are probably aware of financial conditions in the south. Cotton growers are unable to move their crops. Will you join with me, and kindly use your influence in an endeavor to help the south by furnishing as far as you can a market for the cotton crop. Both myself and members of my company will wear gowns and suits made of cotton wherever practicable, especially on the stage. What is your answer?

GRAYCE SCOTT,
Colonial Theatre.

BIG ACT TAKEN OUT.

B. A. Rolfe withdrew "The Lonesome Lassies" from the Royal (Bronx) program Tuesday morning, owing to the illness of Leola Sinclair. An understudy in the person of a chorus girl would have been necessary. Mr. Rolfe did not care to chance it, the act being new.

Eddie Darling consented to the withdrawal, giving the turn a later date. He placed Allan Brooks and company in the open position.



HARRY WEBER.

The prominent eastern artist's representative.

NO FOREIGNER ALLOWED.

(Special Cable to VARIETY.)

London, Oct. 16.

The National Orchestral Association Wednesday adopted a resolution refusing to play with any naturalized or unnaturalized German, Austrian or Hungarian. Under the motto "Charity Begins at Home" the same body resolved not to play with any foreign conductor or musician of any nationality or to give musical arrangements to foreigners.

A heated controversy arose over the question of including citizens of the countries allied with England in the present European war, but the measure passed at the finish. The Amalgamated Musicians' Union, with over 27,000 members, an opposition body to the National Association, passed a similar resolution.

NATIONAL PLAYING FEATURES.

The National, Boston, a Keith house seating 3,000 or more, will start playing feature films next Monday. The first feature will be "Ireland a Nation." The Chestnut St. opera house, Philadelphia, will also show the same film starting the same day. Both houses will be supplied with pictures through the U. B. O. Feature Film Department. The National, Boston, has been dark for some time after trying several policies. It is not unlikely that through its large seating capacity Boston will be able to see the biggest feature film in it at an admission scale of 5-10-15.

CIRCUS SEASON OVER.

This month will see the closing of all the big tent shows. The circuses with southern bookings have cancelled, owing to the times.

Ringling Brothers will bring the season to a close Oct. 24 at Cairo, Ill. Hagenback Wallace Oct. 26 at Paducah, Ky., and Barnum and Bailey the same day at Memphis.

WALLACE LEAVES PERU.

Cincinnati, Oct. 14.

Word was received here today from the Hagenbeck-Wallace Circus playing in the South, that it will winter here, leaving Peru, Ind., where it has quartered for 26 years.

The outfit will probably occupy the plant which sheltered the John Robinson shows for many years. Wallace closes in Kentucky Oct. 26.

MIKE DONLIN TO WED.

Asbury Park, Oct. 14.

Invitations have been issued for the marriage of Mike Donlin, pinch-hitter and fielder of the Giants, and Rita Ross, niece of Mr. and Mrs. Charles J. Ross. The wedding will be solemnized in the Church of the Holy Spirit, Asbury Park, next Tuesday at noon.

Donlin's first wife, Mabel Hite, the comedienne, died two years ago.

Kelly Joins "Step" Show.

Harry Kelly has joined Charles B. Dillingham's new revue, "Watch Your Step."

Kelly's former vaudeville partner, Louis Wesley, returns to the agency business.

ARE YOU A WHITE RAT?

The above question is put to all members of the theatrical profession.

If you are not a White Rat, may I ask WHY? Is it because you do not believe in us? If so, are you open to be convinced that you should believe in this Organization? Is it because you do not believe in Organization? If so, can we be given the opportunity to prove to you that Organization is absolutely necessary in our profession? Is it because you are selfish? If so, will you allow me to prove to you that selfishness is a draw-back to the up-lift of humanity? Is it because you have a personal grievance? If so, if we can prove to you that you are uncharitable, will you forget that grievance?

If you do not believe in this Organization, what Organization can you believe in that is for the artist? WHAT BODY HAS DONE FOR YOU WHAT WE HAVE DONE? What body promises you that which we promise? Do we lie when we say that we take care of our needy sick, bury our destitute dead, advance money on equitable contracts and give you legal protection? Have we done this, or do we just promise to do it? Do we lie when we say that we have collected three millions of dollars for the artist in the past five years? Do we lie when we say that we have secured contracts for the artist that can be realized on, if broken?

If you do not believe in Organization, may I ask WHAT CAN BE ACCOMPLISHED IN THIS PROFESSION AS INDIVIDUALS? Why do the biggest financiers organize? Why did the United Booking Offices organize? Why did the Standard Oil Company organize? Why do they all organize? BECAUSE THERE IS STRENGTH IN NUMBERS. Could the democratic or republican party exist without an Organization? Could any party exist without an Organization? Are you different from all human beings? Could we accomplish more for our profession as individuals than we could with an Organization behind us? Does the individual make laws, or is it an organized body that make laws? If you have a grievance, does it make you and will it make you happy to carry that grievance until death calls you? Have you ever wronged anyone? Have you ever made a mistake? Wouldn't you want to be forgiven? If we have made mistakes, cannot we be forgiven?—especially when we have done so much good and as we are doing good at the present and intend to do good work for the profession, are you going to be uncharitable?

Ladies and gentlemen, my advice to you at least is honest. Take it for what you will. I will pass away as others have passed away. I may be forgotten—but my words advising you to cement brotherly love in this Organization, I am sure, will live. If you love one another, the proper spirit will be installed that can lead to nothing but success. How can any good be accomplished if we do not have faith in one another? Without faith, which is synonymous with love, you do not or cannot cling together and how can you expect any real success if you do not work in harmony with one another?

Can one do more good than an organized body that is working for good? If this be true, then why don't you join and interest yourself in this Organization? Look at it in a sensible way and ask yourself if the White Rats can do no good, what Organization can the artist turn to? Why don't you ladies and gentlemen who believe in good, show your interest here? WHY DON'T YOU MAKE UP YOUR MIND THAT THIS ORGANIZATION IS FOR THE ARTIST? Why don't the artist help the Organization, if what I am telling you be true? If you believe we are making mistakes, why don't you be honest, at least with yourself, and take an active interest here—if, for nothing else, only to correct mistakes?

What more can I tell you than our doors and books are open to all members in good standing? It is surely up to every artist, if he finds this Organization honest, to support this Organization. If there is anything wrong here, it is about time for you to take an interest and right that wrong. Surely you can never right any wrong by kicking on the outside when your dues are not paid up.

For the benefit of the boys and girls who cannot get to our meetings, may I suggest that you write a letter to me. Don't imagine you are going to worry me with your trouble. I am here, elected by you to an honorary position, and I appreciate the confidence you have placed in me. Do you think for one minute I want to disappoint you? Ask yourself why should I be working here if I did not see some great good to be done? A letter to me would be given my personal attention. Is it too much trouble to ask you boys on the road to write a letter if you are in doubt as to any wrong-doing in this Organization? Why don't you show the right spirit? STOP IDLE CHATTER AND GET FACTS. Be on the level with me and this Organization and this Organization and myself will be with you.

I say to you boys and girls who join this Organization or intend to join this Organization to get personal protection only, that you are forgetting the most beautiful spirit in the world—CHARITY. It is not a case of what will the Organization do for me personally. The real spirit should be WHAT CAN I DO FOR MY PROFESSION BY JOINING AND TAKING AN ACTIVE INTEREST IN THE WHITE RATS.

This Organization is for the betterment of this profession and all decent members of this profession. Every decent member of this profession should be for this Organization. We lost a great many members in the past, but there is an old saying when a man lends money it is quite general that he not only loses his money but he also loses his so-called friend. We lost a great many so-called White Rats, who have not paid their just debts, to the extent of \$13,000. So-called White Rats, and mind you I don't mean a fellow who has not got a dollar, but I do mean the great majority of those who owe us money and refuse to pay us, owe The Player to this day (which was our theatrical paper), over \$40,000. Have these men been fair? Suppose this Organization owed the players such an amount of money? Facts are facts, ladies and gentlemen. Show us where we

owe the actor money. We are showing you and can prove, where the actor owes this Organization the above amounts. If these so-called, at one time, White Rats, do not want to pay just debts and refuse to be honorable, I personally am glad that we are rid of them and I speak for the Organization also, and you ladies and gentlemen should also be pleased to know that such men and women have left us, because they bit the hand that fed them.

When you hear a kick, why don't you write to me personally and get true facts? I will make an assertion now, THAT THE AVERAGE KICKER OWES THIS ORGANIZATION MONEY. Why don't you be honest with us and investigate? I want to give you facts. Surely you should interest yourself enough to learn the truth. If you want to help your profession, if you want to do something worth while in life, why don't you join with us in a spirit of love? It is true that you may be very successful today, but there are thousands who are not successful. Are you going to forget the less fortunate, and I might say to you that although you are successful today, a few years has brought and will bring many changes and without this Organization you have no salvation in this profession.

Throw aside hatred, selfishness and jealousy and cement love, charity and fidelity. They say the artist will not stick. I believe differently. I say the artist will stick. They are only human. There are good and bad in every walk of life. The bad will never stick, but the good only need to be shown something that is for good. They are sticking now. This Order is improving daily through the work of good fellows believing in it and working for it. If you know nothing of this Order, why not write me and learn something about the work we are doing? If you are members here and cannot attend meetings, why not write me and get some information that is really worth while?

ARE YOU WITH ME FOR ALL THAT IS GOOD?

Sincerely yours,

FRANK FOGARTY,
President.

By Frank Fogarty.

If someone, starting out in life, should come to me and say:

Give me the fruits of all you've learned along life's weary way,

I'd say be honest, square and true, you'll win then, never fear,

And be careful to confirm before believing all you hear.

BAGGAGE TROUBLE.

Members of the White Rats Actors' Union and Associated Actresses of America, who have had trouble with excess baggage through Massachusetts, kindly send in details to the Secretary-Treasurer, 227 West 46th street, New York City.

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.)

CALL WHITE RATS MINSTREL REHEARSALS

Start October 19th

At 11 P.M.

AT THE CLUB HOUSE

Better and Bigger Than Ever

Remember the Last One?

SEND IN YOUR NAME, SINGERS

NEW LIFE MEMBERS.

Al Jolson has taken out life membership in the White Rats, as well as Gerald Griffin, Patsy Doyle, Jack Conway, J. P. Griffith, Geo. E. Delmore, Chas. McPhee, Pat Rooney, Ernest Kluting and Ralph Lohse.

Gladys Arnold has taken out a life membership in the Associated Actresses of America. She is the second woman to take one and pay \$100.

Alice Lloyd was the first paid woman life member in the Associated Actresses of America, the women's branch of the White Rats Actors' Union of America.

MEMBERS AND CANDIDATES.

The following candidates were voted on for the first time at the meeting held Tuesday, Oct. 6: Wm. V. Dunham, Theodore Tenny, Bernhard Lohmuller, Herbert Spencer, Henry P. Dixon, Tom McNaughton, Robert Higgins, Frank DeWitt, Jack Lewis, William Mitchell, Jack Allman, William Moran, Bert Melrose, Francis Lennie, Irwin Dash, J. E. Sullivan, Jos. Schrode, Pat Stromberg, Cecil Emmett, Leon Emmett, Paul Gorden, Arthur Hartley, Louis Foohoff, Jack Barnes, Bobby Mar. Riley Wilson.

The following were duly elected to membership in the White Rats Actors' Union Tuesday, Oct. 6: Arthur J. Finn, Slayman Ali, Roger Gray.

The following members were duly initiated Oct. 6: C. A. Lightner, Geo. L. Rockwell, Al Wood, Harry L. Webb, Maurice Abrahams, Jack Kammerer.

SPECIAL NOTICE.

A meeting of the
**WHITE RATS ACTORS'
UNION**

will be held

Tuesday, October 20th,

in the White Rats Building, 227 West 46th street, New York City, at 11 P. M. sharp.

VARIETY

Published Weekly by
SIME SILVERMAN
Proprietor

Times Square. New York.

CHICAGOMajestic Theater Bldg.
SAN FRANCISCOPantages Theatre Bldg.
LONDON18 Charing Cross Road
PARIS66 bis, Rue St. Didier

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.

SUBSCRIPTION

Annual\$4
Foreign5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXVI. No. 7

Russell Lennon will join the "High Jinks" company next week.

Leonard Giegerich is in charge of the new acts in the M. S. Bentham Agency.

Alexander Fischer, once an agent in New York, is said to be an interpreter for the German army at Liege.

Keith's Union Square front is being rebuilt, business continuing.

Louise Gunning, ill for some time, is out again.

Harry Beckman is the manager of Loew's West End theatre.

James Wingfield, the one night stand agent of Chicago, is visiting in New York.

Ingraham Kyle opened a few days ago in Boyle Woolfolk's "Whose Little Girl Are You?" in the west.

Lee Arthur's new play, "The Morning After," may be a Shubert production after the holidays.

Steiner & Leavitt have secured the Family, Chester, Pa., and will start a pop vaudeville show commencing Monday, playing five acts.

Gus King, of the Transatlantic Sextet, says some one had him erroneously married to Hazel Griffin, of the same act.

John Ostrander, for many years connected with the Madison Square Garden, has been appointed treasurer of the 48th Street theatre.

"The Career" is a new play which George C. Hazelton and Gilbert White have collaborated on for production this season.

Harold McMahon, formerly with the Sothern-Marlowe Company, is now a member of the United Booking Office's force in Boston.

Boyle and Brazil have signed with "The Passing Show of 1914," now in Philadelphia. Jule Delmar secured the berth for the act.

Willie Edelstein, the English agent, arrived in New York Saturday.

Florence Gear has been engaged as prima donna for "A Girl in a Million" at the La Salle, Chicago.

J. J. Murdock returned to New York Monday after a visit west. While away he supervised the opening of the new Keith's, Louisville.

Ed Lang, formerly Pantages' Chicago representative, is now with the United Booking Offices' feature film department, doing road work.

"The Bohemian," the new Jack Lait play which Nat Goodwin has accepted, is to be brought out in a stock performance in Los Angeles this month.

Pierce and Roslyn returned from London last week. They will open at Shea's Toronto next week and then go west to Chicago on the W. V. M. A. time.

The Grand, St. Paul, has been leased by the Friedman Bros. The future policy is to be pictures. The burlesque shows booked for the Grand are now playing the Star.

Uniformed employees of the United Booking Offices and the Palace Theatre Building have been supplied with nickel badges to designate their identity and positions.

Martin Beck took the "20th Century" for Chicago Monday to complete the contract between the Western Vaudeville Managers' Association and the Interstate Circuit.

Moore and Yates did not open at Keith's, Boston, Monday. Miller and Stanley took their place. Wenrich and Connolly failed to play Birmingham this week, owing to illness.

Frank Walsh is seeking his 12-year-old son, Frank, Jr., who left home over a month ago. Mr. Walsh believes the boy tried to reach him in Pittsburgh and became lost. The father may be addressed Hotel Rexford, Boston.

Mabel Merritt (Merritt Sisters) and Charles Edenberg, former sparring partner of Battling Nelson, were married on the stage in Phoenix, Ariz., a short time ago. The couple some years ago were schoolmates in Milwaukee.

"The Orphan's Prayer," with Ilah Morgan featured, is to be given a winter's road route, dates being arranged for southern Iowa and Missouri, to start with. W. N. Morgan, of Gollmar's circus, is the producer.

The first big league ball player to register an intention to enter vaudeville is Phil Chouinard of the Brooklyn Feds who will offer a double song and talk turn with Jack Conway of the same organization. Chouinard was formerly with the Garden City Trio.

Howard Graham, formerly manager of Proctor's, Albany, is now looking after the interests of the Erie, Pa., house in the United Booking Offices.

Arthur L. Ball (Ball and Marshall) is in the St. Paul Hospital, St. Paul, recovering from an operation for appendicitis.

Rose Stahl in "The Perfect Lady" opens in Hartford the latter end of this week, aimed for the Hudson, New York.

It is said in New York that the men interested in the erection of what was to have been the Club theatre in Baltimore are considering a proposition to erect a store house on the site.

The Metropolitan (formerly Beck), Bellingham, Wash., is now under the control of Terry McKean. It has been operated for two years by George J. Mackenzie, the northwestern representative for Klaw & Erlanger.

George L. Moreland, the baseball encyclopedia, after leaving Hammerstein's last Sunday night, fell while getting off a subway train and sustained a fracture of one of his ankles. He will be laid up for at least six weeks.

Hardie Langdon was removed from her apartment in the Hotel Bristol this week to the Polyclinic where it was at first thought she would have to undergo an immediate operation. Her physicians later advised her it would not be essential and as soon as her condition permits she will return to her home in Youngstown for an indefinite rest.

The Lamb's Club has received no information that Lionel Walsh was killed in action. He is the captain of Dragoons in the English army, at the front. Walsh was on this side when the war started. His headquarters were at the Lamb's. One afternoon the Englishman stood idly about for some time. He at last said, "There's no excitement over here. Guess I'll go home and join my regiment." The next morning he sailed.

J. D. Millman (father of Bird Millman) is conducting an automatic cabaret on West 125th street. He has evolved a method of dishing up the old slot machine phonograph game and it looks like a winner. Instead of having a machine for each record, the patron sits down before an arrangement that looks like a telephone switchboard. There is a catalog of records to choose from. On the machine is a dial arrangement the patron manipulates to make the numbers correspond to that of the record and this shows him the number of pennies needed to hear it. His arranging of the numbers flashes to an operator in the basement and the record requested is taken from a cabinet and placed on the machine.

NEW ACTS.

Natalie Alt, who originated the title role of "Adele," is preparing for vaudeville.

Lawrence and Harrington, dramatic playlet, with their old Bowery specialty.

Minnie Palmer has a sketch by Charles Horwitz, called "Breaking In."

Dorothy Brenner, lately with Fred Watson in a two-act, will next appear with Bert Wheeler (formerly Wheeler and Wilson).

Les Diodatti (four women; one man, Paul Durand).

Lucille Berdell, rehearsing new act, "The Girl," with four people.

Billy (Sliding) Watson, the burlesque comedian, has accepted a monolog from Aaron Hoffman which he is rehearsing for vaudeville.

Sloane, Manning Co., in "The Bribe."

Eugenie Blair, in "The Day of Reckoning" (Alf. T. Wilton).

Wm. Keough and Mark Sullivan in "The Midnight Appeal."

Jack Jarrott and Mae Murray, dancing, Palace, Oct. 26.

J. L. Phipps has bought "A Strenuous Daisy" from Arthur R. Hill and will play it on the Pantages time with a new company.

Harrison Brockbank, who played Napoleon in "The Purple Road," has prepared "The Drummer of the 76th" for vaudeville, introducing the character of Napoleon.

Edward Owings Towne has a "No. 2" company playing "Easy Money" in the western vaudeville houses, while George Richards remains on U. B. O. time.

The Three Heddars are playing in their new act "In Snowland."

TOMMY'S TATTLES.

By THOMAS J. GRAY.

Madge Maitland met an Englishman who asked her what she was doing. She replied, "I'm playing the halls." The Englishman said, "Are there halls in this country? Where are they?" "In the Palace Theatre Building" answered Miss Maitland.

It's none of our business, but if the Germans are driven back every time the newspapers say they have been, by this time they should be going through China.

If you're fighting with your sweetheart
If your wife at you is sore,
Of course you all know the answer,
Why, just blame it on the war.

If you lay off a week or two
Dont you start to make a roar,
And dont start to pan your agent;
Why, just blame it on the war.

If your sure-fire stuff is flopping
As it never did before,
Dont say that your spot is awful,
Why, just blame it on the war.

The title of the show called "Kick In" sounds like a vaudeville agent's letter to one of his acts.

The fact that acts are only allowed to take two bows at the Palace theatre is going to save song pluggers a lot of work.

STAGE WOMEN STARS BUSY WITH SEASON'S NEW PLAYS

Ethel Barrymore, Frances Starr, Nazimova, Elsie Ferguson, Marie Tempest, Lydia Lopokova, Mrs. Fiske, Helen Ware, Margaret Illington, Blanche Bates and Rose Stahl in New Shows.

The women stage stars of New York are nearly all fixed for new plays according to the preparations afoot here and on the road. Ethel Barrymore, following a fortnight's rest, will begin rehearsals in "The Shadow," which was to have been presented in Paris by Rejane.

Nazimova is to appear in a new piece, "That Sort." Frances Starr, on tour in "The Secret," is to return to New York in a new piece by Edward Knoblauch.

"Outcasts," opening in Atlantic City Oct. 22, where it will remain three days, has Elsie Ferguson as its star. Hattie Williams (with Richard Carle) is to be seen in a new play by Harry B. Smith and Jerome D. Kern.

Marie Tempest, now touring the road with her English company in repertoire, is reported as a New York possibility later at the Comedy, using one of Sir Henry Arthur Jones' plays entitled "Mary Goes First." Lydia Lopokova is rehearsing under Harrison Grey Fiske's direction in a modern comedy, "The Young Idea." Following her Syracuse opening Miss Lopokova goes into Boston for an indefinite engagement.

Mrs. Minnie Maddern Fiske, now playing the road in "My Lady Martingale," by Frank Slayton and John Luther Long, may reach the Broadway later. Helen Ware is booked into Chicago for an anticipated "run" in a new one, "The Revolt." Margaret Illington has been assigned a new one, "The Betrayal," which is almost sure of a New York showing. Eleanor Gates has turned over a new play to Blanche Bates in which the latter is expected to star following the "Diplomacy" revival at the Empire. Rose Stahl has had "A Perfect Lady" in rehearsal and opens at the Hudson either Oct. 22 or 26.

PAYS UNDER PROTEST.

Shanley's Restaurant at Broadway and 43d street decided this week to pay, under protest, the weekly royalty demanded by the American Society of Authors, Composers and Publishers for the use of instrumental music during the cabaret performance.

The payment under protest was advised by Shanley's counsel, pending the decision of the appeal taken from Judge Lacombe's decision in favor of the John Church Co., a music publishing concern, against the Hotel Vanderbilt (orchestra).

"DOUBLE MYSTERY" DOUBTFUL.

(Special Cable to VARIETY.)

London, Oct. 16.

"The Double Mystery," which opened at the Garrick Wednesday, is another Jekyll-Hyde dual personality. The piece is well played by Arthur Bouchier and Violet Vanbrugh. While

a good melodrama the lack of novelty makes its success doubtful.

ATTACHES RECEIPTS.

Cincinnati, Oct. 16.

The "The Darktown Burlesquers" playing at the Olympic was attached by Deputy City Marshall Blythe on a \$378.50 claim of the Phil Morton Bill Posting Co., against the Progressive Circuit.

Blythe connected with \$131 by representing he was a friend of the ticket seller, who opened the box office door to admit him.

MAY ROBSON RESTING.

"Martha By the Sea" and May Robson returned to New York Sunday, after a brief stay on the road. Miss Robson will remain in New York, pending something definite on bookings.

"TRUTH" TOUR ENDING.

Grace George is to return to the William A. Brady management after Dec. 15, at which time she will close her tour under the management of Winthrop Ames in Clyde Fitch's "Truth."

Mr. Brady has a new play in which he will star Miss George (Mrs. Brady).

RECASTING "LADY LUXURY."

Fred C. Whitney is selecting new principals for "Lady Luxury," at present playing a second week's engagement in Montreal. Next week the company will hit a number of one-nighters coming into New York, after which the present company will be disbanded.

After the new principals have been rehearsed, the show is to open in town at one of the Shubert houses.

"BARBARA WORTH" STAYS OUT.

Harry K. Hamilton signed Tuesday to assume a leading role in the "No. 1" company of A. G. Delamater's "The Winning of Barbara Worth."

The departure of Ilka Marie Diehl from one of the companies resulted in the report the company was closing. Delamater intends to keep all three of his troupes going all season.

WAGENHALS COMING BACK.

Lincoln Wagenhals, who retired from active producing some time ago, is to come back into the field again.

This time Mr. Wagenhals will go it alone. He is at present wading through a number of manuscripts to find a piece for production.

Players Wed.

Cincinnati, Oct. 7.

Michael McGarry of Stockford, England, and Elsie Lindeman of Cincinnati, playing at the Ada Meade theatre, Lexington, Ky., were married last week by Magistrate Parrish.

\$13,000 FOR "HIGH JINKS."

The "High Jinks" show with Stella Mayhew, did \$13,000 gross last week, playing three days in Providence, one day (two performances) at New Bedford and the final two days at Hartford.

The show this week is at the Belasco, Washington.

LONDON REVIVALS.

(Special Cable to VARIETY.)

London, Oct. 16.

"My Lady's Dress" will be withdrawn from the Royalty tomorrow (Saturday) and a revival of "Milestones" open there Monday.

"Miss Hook of Holland" will be revived Oct. 27 at the Prince of Wales with Phyllis Dare and Dan Rolyat.

"Silver King" closes Saturday at the Stand and "Glad Eye" will be revived Oct. 21.

INFANTILE EPIDEMIC.

Brandolph, Vt., Oct. 14.

Infantile paralysis in epidemic form has paralyzed local theatricals.

Traveling combinations for the Brandolph theatre have been cancelled until all danger has passed.

MUSICAL ON S. & H.

The Lew Morton Opera Co. will tour the Stair-Havlin houses in "The Tenderfoot." "The Gingerbread Man" may be placed on the same circuit shortly by Matt Grau, who has the piece.

The May Ward show, formerly on the Progressive Burlesque Wheel, may also go over the S. & H. route.

"The Sub" Opening.

Marie Dressler in her new production, "The Sub," is to open Oct. 24 at Stamford, Conn. Her husband, Jack Dalton, is financing the show, with the Shuberts booking.

"Young Idea" for Boston.

Harrison Gray Fiske's "Young Idea," in which he is starring Lydia Lopokova, is to have its first big town showing at the Hollis Street, Boston, Nov. 2. The company will open in Syracuse Oct. 22.

UNION BREAK IN MONTREAL.

Montreal, Oct. 14.

A break among the theatres here combined against the unions occurred when the Princess (Shuberts) placed a union crew and orchestra in the house Monday, for the production of "Pinafore," that then opened for the week.

The theatres affected by the union's demands and which had withstood them up to Monday were members of the Theatrical Managers' Protective Association. The houses operated by the Canadian Theatres Co. for vaudeville and burlesque still hold out.

The unions demanded a 20 per cent. increase for the stage crews, and \$2 a week for musicians.

Clark Brown, general manager for the Canadian company, says he will stand out alone against the union. He has resigned from the managers' association.

In the Brown house at Ottawa the vaudeville program is being played this week by Elizabeth Otto, who does a "piano-act" and remained over at the request of the management. Five musicians from the states were not allowed to enter here Sunday. They were bound for the Ottawa house. Brown charges the labor people used politics to prevent their entrance. He will likely secure native non-union musical talent for the pit.

At the office of the Shuberts, it was said "Pinafore" would have been obliged to lay off, owing to it being a heavy production, if it had not fulfilled the Montreal engagement.

AUCTIONING THEATRES.

The Columbia Scranton and the Majestic (formerly Luzerne) Wilkes-Barre will be sold at public auction on the premises on Nov. 2. Frank P. Slattery, a Wilkes-Barre, attorney, representing Geo. W. Rife, Chas. Knapp and W. B. Watson, will conduct the sale. Both theatres formerly played burlesque.

DENIES HE'S DEAD.

Langdon McCormick, the inventor, playwright and producer, returned from London this week and absolutely denies the report of his death which was circulated some time ago.

FILMS FILLING IN.

The feature film as a substitute for legitimate attractions is being taken up by the combination house managers up-state according to William A. Sherry, who is canvassing that territory in the interest of the Paramount.

With the supply of travelling road attractions falling down on them, the town managers declare their only salvation is the moving picture "name" drawing card. Mr. Sherry declares he found the stops between New York and Albany a fertile field and booked the first five towns he visited.

Cyril Maude Working.

(Special Cable to VARIETY.)

London, Oct. 16.

Cyril Maude, after a fortnight's illness, resumed his part in "Grumpy" at the New theatre this week.



MLLE. MARCELLE ALBUS
PRIMA DONNA COLORATURA

Now singing concert numbers at the BROADWAY ROSIE GARDENS, New York. Mile. Albus was given laudatory notices by the New York critics upon her debut at the Gardens.

WITH THE PRESS AGENTS

Leo Flynn, on tour with "Kismet," is back on Broadway.

Percy Heath, who was general press representative for Henry W. Savage, and who adapted the book of the latest Savage hit, "Sari," has returned to town and is open.

"Big Jim Garrity," the John Mason melodrama, opens at the New York theatre this Friday, at \$1 top. The house played feature films up to Thursday.

The New York newspapers have interviewed Miss Billie Allen several times this week to learn whether she and John A. Hoagland, noted as an art connoisseur, are engaged without getting a confirmation. She does admit, however, that the wealthy New Yorker gave her a \$6,500 diamond ring and a \$10,000 automobile. Miss Allen left the Jardin de Danse last week.

In his new book, "On Acting," Matthew Arnold declines to mourn over the degeneracy of the modern stage. He goes so far as to say that many of the old-time stock organizations miscast their players, whereas actors and actresses today are selected for their physical and temperamental fitness for roles. "I, for one, do not believe," says the noted essayist, "that the actors of our time are in any way inferior to the actors of the past."

The cast is now complete for "The Marriage of Columbine," at the Punch & Judy theatre, Nov. 10 (not Nov. 9, as announced). It includes Charles Hopkins, Edward Emery, Herbert Yost, Charles Hampden, Mrs. Hopkins, Louise Glosier, Hal Chase, Eleanor Carey, Vera Pole and Linda Bolton.

Rehearsals have begun for "The Young Idea," in which Lydia Lopokova is to make her dramatic debut. The preliminary tour will open Oct. 22 in Syracuse under the management of Harrison Grey Fleke.

Singers' Midgets, 20 Lilliputian actors, with two baby elephants and seven tiny ponies, will appear Nov. 2 at Hammerstein's. The feature is a European importation.

One of the features of the Panama exposition will be a submarine illusion with a 200-foot allegorical front, of stone construction. A fleet of real submarines will carry passengers under an inland sea.

Mr. and Mrs. Rowley Downes, who have been dancing at the Narragansett Casino, appeared at Murray's Wednesday evening. The couple will have charge of the after-theatre entertainment there for the rest of the season.

"Life," Thompson Buchanan's melodrama, which opens at the Manhattan Monday night, has more scenes and more speaking parts than "The Whip." Moving pictures will be used to explain portions of the action and will be shown to bridge dark changes.

The new bill which comes tonight (Saturday) to the Princess includes new players and these playlets. "The Cat and the Cherub" (14 people), the largest cast ever used in the baseball writers' series, "The Goal," Stanley Houghton's "Phipps," "The Forest of Happy Dreams" and "Little Face."

The Boston Press Club is beginning to prove an important factor in the lives of theatrical folk who go there. Monday night the club had a "Scoop Night" in honor of the 200 baseball writers there for the series, and with ex-Mayor Fitzgerald presiding, assisted by Lee Harrison of the "Perlmutter" show, the assemblage looked live. The entertainment program ran from real grand opera to a snappy boxing bout.

Julia Arthur will reconsider her retirement from the stage to the extent of two performances, one in Boston and one in New York, the profits of which are to be devoted to the relief of actors' families in Europe. William Faversham is seeking the co-operation of other stars for the benefit.

Jake Wells this week sent letters to a number of managers with southern connections asking their co-operation in the movement to have actresses and actors wear as much cotton clothing as possible in an effort to help dispose of the 1914 crop of the staple. The newspapers in the towns where Wells is represented have exploited the campaign liberally.

Elsie Ferguson is promised in a new play, "Outcasts," by Hubert Henry Davies. Charles Cherry is in the cast.

"Kick In" has been postponed from Thursday night last to next Monday night at the Longacre.

"The Lilac Domino" opens Oct. 28 at the 44th Street. The Andreas Dippel piece is in rehearsal under Sidney Ellison at the Metropolitan opera house.

PRESS OPINIONS.

Pygmalion.
The play itself is as simply entertaining a piece as the author has ever deigned to write.—Times.

"Pygmalion" will not offend here but will amuse.—Herald.

My Lady's Dress.
Future audiences at the Playhouse will be as large and as well pleased as that of the premiere.—Herald.

It is an absorbingly interesting play, which holds the interest unrelentingly through its variety and the constant change of background and character.—Sun.

Evidence.
The comedy is rich in a humor that is all the fresher for not being at all of the theatre, and the defects are really engulfed in the sentiment which fills the play to the brim.—Times.

Dancing Around.
The spirited and agreeable music is sure to prove the chief attraction of "Dancing Around."—Times.

It's almighty good fun, and the list of fun makers is legion, but leading them all is Mr. Al Jolson, the irrepressible comedian, who was welcomed uproariously after a long absence from New York. He surprised his admirers by leaving off his blackface makeup in one scene.—Herald.

ENGAGEMENTS.

Ellen Erroll for May Buckley stock, Cleveland.

Eleanor Painter, prima donna, "The Lilac Domino."

Madame Joanne Marbourg, contralto, "The Lilac Domino."

Edna Oliver in South with "Stop Thief."

Bella Cairns in stock at Poli, New Haven, Conn.

Mrs. James S. Barrett, lead in "Saint and Sinner," in vaudeville.

DIPPEL AT CENTURY FEB. 1.

The date on which Andreas Dippel is to take possession of the Century with his opera comique company is Feb. 1. On that date the impresario will move the organization which is to be housed temporarily in the 44th Street theatre while presenting "The Lilac Domino."

Herr Dippel has arranged with Max Kabinoff for Pavlowa and her ballet as an entre acte feature of the policy he means to inaugurate at the Century.

DIDN'T OPPOSE CHINAMAN.

Los Angeles, Oct. 14.

Mrs. Katherine Clemmons Gould, wife of Howard Gould, denied she opposed the marriage of her sister, Ella May Clemmons to Wong Sun Yue, a Chinese merchant of Los Angeles. Mrs. Gould is suing a local showman for libel in connection with her sister's marriage.

"My sister and I are on the best of terms," said Mrs. Gould, "and will continue to be."

"EXPERIENCE" PATCHING UP.

"Experience," the new William Elliott production, isn't coming into New York as expected. Seven changes have been made in the company, the most important the acquisition last week of Charles Stevenson.

The show will patch up its ragged edges in a month or so on the road.

With "Consequences" and "Evidence" now playing New York it is up to "Experience" to come in and confuse the theatregoers on the title.

AUTHORS CONTRIBUTING.

Charles Klein and Margaret Mayo were the first two contributors to the William Faversham Fund to relieve needy actors who are at present in the war zone. Each of the two writers send the star a check for \$100.

Sarah Edwards has been engaged to sing contralto roles in the musical stock company at the Park, St. Louis.

SAVAGE RETRENCHING.

Henry W. Savage has decided upon retrenchment as far as his theatrical organizations are concerned. All of the expensive executive heads, with the exception of Madison Corey, who have been attached to the New York office will take to the road shortly and replace men who have been traveling with the companies. One of the two "Sari" companies is to be closed within the next fortnight and a number of the principals of the company (which is the No. 2 show) will be retained to replace higher priced artists who are with the original organization. Fred Meek and Percy Heath, with the original "Sari," are back on Broadway.

It is well known Mr. Savage is one of the shrewdest judges of conditions in theatricals. He is a great student of crops and manufacturing conditions.

Arthur S. Phinney and John Pratt will go on the road to replace Messrs. Meek and Heath. With them will also go the necessary instructions for the reorganization of the big "Sari" company. Just which roles are to be refilled is not known as yet, but it is the intention of the management to reduce expenses in every way possible without detracting from the quality of the general ensemble of the company.

Mr. Corey will be the only executive head that will be retained in New York. The general office help will remain to maintain the running of the system which has been in vogue in the Savage office for years.

N. Y. THEATRE, INDEF.

The engagement of "Big Jim Garrity" with John Mason that opens at the New York theatre this Friday night, is indefinite. The attraction is expected to be found in the one dollar admission scale. The A. H. Woods play goes in the house as a traveling show, the William Morris force managing the theatre.

Notwithstanding the length of the "Garrity" run, it is said the New York will continue playing attractions, several offers having already been made to the Morris people to place new productions in the New York.

BARRYMORE PLAY POSTPONED.

Charles B. Dillingham has decided not to present Jack Barrymore in Edward C. Sheldon's "A Lonely Heart" for the present.

MISHLER'S IS UNIONIZED.

Altoona, Pa., Oct. 14.

After waging war against the union for nearly two years, the stage hands and J. C. Mishler have reached an agreement over the Mishler Theatre. It is now a union house and on satisfactory terms to him, says the manager.

SHUBERTS TAKE "DAISY."

"Miss Daisy" has been taken over by the Shuberts, who believe the show can go into Chicago with a new cast and make money. "Miss Daisy" may also be renamed for the Windy City invasion.

It was stated this week that when the revised edition of "Miss Daisy" was sent on tour Carter De Haven and Flora Parker would be among the principals.

MASON WINS FROHMAN SUIT.

John Mason, through his attorneys, House, Grossman & Vorhaus, obtained a judgment against Charles Frohman for \$1,400 in Part II of the City Court Tuesday. The suit arose through a contract Mr. Mason had with the Frohman management which called for the services of the star for 12-13 and 13-14.

John Mason appeared under the Frohman management last year in a play entitled "Indian Summer."

The contract called for 30 weeks each for two seasons. Mr. Mason was to receive \$700 weekly and 7 per cent. of the gross over \$7,000 weekly. He played the full 30 weeks the first season but last season he obtained only six weeks under the direction of Frohman, "Indian Summer" being closed at the Criterion after a short run. Mr. Mason was then without employment until Mr. Frohman loaned him to A. H. Woods for "The Yellow Ticket."

When the season ended May 30, Mason had worked only 28 weeks. "The Yellow Ticket" ran longer with Mr. Mason in the cast, but the attorneys contended the Frohman season ended Decoration Day. Mr. Frohman sued Mason for \$700 he had advanced, to which the actor replied with a counter claim for two weeks' salary.

NEW ONE FOR WARFIELD.

David Belasco has selected a new play for David Warfield, but will not divulge the title.

The piece will undergo the usual Belasco reading tests before passing to the production stage.

ACTORS' BOOKING AGENCY.

Arrangements are under way for the Actors' Equity Association to establish a booking agency.

The Actors' Society maintained a dramatic agency but did not charge its members commission. Only the non-members were charged.

FARCE FOR D'ORSAY.

Before New Year's Lawrence D'Orsay will be seen in New York in a new farcical play, entitled "The Rented Earl," written by Salisbury Field, who wrote "Twin Beds."

"GRASS WIDOW" DEFERRED.

"The Grass Widow," a musical piece, with book by Rennold Wolf and Channing Pollock, has been deferred in production by A. H. Woods, who accepted the script.

"Susi" at Casino Nov. 2.

The Lew Fields production of "Susi," opening in Providence, Oct. 22, will probably remain out of town until Nov. 2, when it is due at the Casino, New York, succeeding "Pretty Mrs. Smith," which has had its Casino engagement extended three weeks.

Chorus Girl Despondent.

Pittsburgh, Oct. 14.

Aida Sturn, 22 years old, a chorus girl of Job, W. Va., is in a serious condition in the Mercy Hospital. Unable to find work she took bichloride following a quarrel with her only friend in the city.

NOTED STARS IN NEW PLAYS MEET FAVOR AT PREMIERES

Mrs. Fiske Shows "Lady Betty Martingale" (Described As a "Lively Hussy"). Otis Skinner's Splendid Art Triumphs in "The Silent Voice." "Diplomacy," Tri-Star Revival Opens.

Philadelphia, Oct. 14.

"Lady Betty Martingale," with the sub-title, "The Adventures of a Lively Hussy," a comedy in three acts and five scenes, was shown for the first time at the Broad Monday night with Mrs. Fiske in the lead. The authors are John Luther Long and Frank Stayton, who have gone back to the middle of the 18th Century for plot and style.

Lady Betty is the spendthrift daughter of an impecunious scholar. To cancel her debts and save herself from prison she does what many other women in similar circumstances are said to have done in that period. She takes advantage of the law which makes the husband assume his wife's debts and married a prisoner condemned to death. The prisoner is pardoned, he lives to love her and they are again married, each thinking some one else was concerned in the prison marriage.

The story is slowly unraveled in the last act. In the cast are Sidney Herbert, Marie Chambers, Arthur Elliott, Eric Blind, Thomas Loudon, Percy D. Standing, Alice Belmore, Henry Warwick and Alfred Hemming.

Atlantic City, Oct. 10.

Charles Frohman produced "The Silent Voice" at the Nixon Saturday night with Otis Skinner in the principal role of a stage version of Gouverneur Morris's story, recently published in a magazine. The dramatization is by Jules Eckert Goodman and is in four acts.

The masterly playing of Mr. Skinner gives it value it would not have in less expert hands.

The story has to do with the spiritual struggles of Montgomery Starr, a great musician gone deaf. Embittered by his misfortune, he becomes a misanthrope and becomes estranged from his young wife. On the verge of suicide, he finds solace in helping others until he wins back the love of his wife.

So subtle a theme calls upon Mr. Skinner for the exercise of his finest artistry and he responds splendidly.

Providence, Oct. 14.

Some of this town's original first-nighters returned in the spirit last night to see, with a whole houseful of their descendants, the re-staging of the first play ever put on in Providence. This was "The Provok'd Husband" and the records have it that David Douglas and his company of players from Virginia gave it here Aug. 25, 1762.

The performance caused a riot among two factions of the townspeople, and out of the incidents connected with the riot, A. E. Thomas, author of "The Rainbow," and Henry A. Baker of this

city, wove a play in which they put the old play under the general title of "In Colony Times."

The performance was in connection with the 150th anniversary celebration of Brown University and it was well received.

Some of the old jokes sounded so new that they might do on Broadway.

Northampton, Mass., Oct. 14.

The Northampton Players, occupying this town's municipal theatre, opened their third season Monday evening in Mrs. Spencer Trask's peace play, "In the Vanguard."

Smith College sent a delegation and peace advocates from many points were present. The play has interesting spectacular features and peace advocates hope to have it acted throughout the country.

The city of Northampton owns the theatre and the organization is backed by public spirited citizens.

There is little of the pure dramatic to the play, but withal it makes a strong and timely plea for the brotherhood of man, placing the individual soldier and the army as a whole in the light of murderers, and as such not heroes, but sinners for their country.

The theatre had its opening under brilliant auspices, the mayor introducing the players and urging support, while at the close President Burton of Smith College held forth on the evils of war. The audience was composed of about 98 per cent. women, which is the usual proportion there. The company is under the direction of Bertram Harrison and Jessie Bonstelle, while James Rennie and Julia Taylor are the leads. The staging is unusual for stock.

Atlantic City, Oct. 14.

"Up Against It," the new farce by William Eville, was given its premier performance at the Nixon here last night, disclosing an amusing story. It has the foundation of a real play. A little tinkering should turn it into a Broadway winner.

That indispensable attribute of a laughing entertainment, speed, is there; its situations are ingeniously contrived and the story interesting. There are times when the action overtaxes credulity and verges on burlesque, but much is forgiven when obvious methods are rewarded with laughs.

"Up Against It" is the product of the Sexto Corporation.

Syracuse, Oct. 14.

With William Gillette, Blanche Bates and Marie Doro in the cast the Charles Frohman revival of Victorien Sardou's "Diplomacy" was produced at the Empire Friday night. This was Mr. Gillette's first appearance on the stage since his retirement four years ago.

Other members of the cast were Bertha Joyce, Jefferys Lewis, Malise Sheridan, Gustave von Seyffertitz, Leslie Faber, Norman Tharp, A. E. Greenaway, Leslie Palmer, Henry Dornton and Charles Francis.

SHOWS IN 'FRISCO.

San Francisco, Oct. 14.

The Gaiety was dark Monday night, the opening of "The Rollicking Girl" by the Kolb and Dill company being deferred until last night.

Poor business continues at the Columbia where "Milestones" is in its second week.

"Kitty MacKay" opened light at the Cort.

SHOWS IN BOSTON.

Boston, Oct. 14.

Boston business is slightly below this time last year and next week brings Frances Starr in "The Secret" as the only opening after this gala week now ending which had only "Today" as an opening.

The World's Series brought a great crowd of spenders Monday and Tuesday.

"The Follies" at the Colonial and "The Whirl of the World" at the Shubert are still bucking each other. At the Series games where 35,000 were seated, the "Follies" advertising was done by kites and the "Whirl" advertising by means of 50,000 cards showered upon the heads of the spectators inviting them to come and "get acquainted with the girls on the runway."

"The Road to Happiness" at the Wilbur and "Peg" at the Cort are quietly opposing each other in that both are on their sixth week and it is a question which holds out the longer. Hodge has a very small house to fill which will prolong his engagement and on the other hand the "Peg" show is far better known here.

SHOWS IN ST. LOUIS.

St. Louis, Oct. 14.

When Sam Bernard and Mollie King opened at the Shubert Sunday night in "The Belle of Bond Street" they had slightly more than half a house and yet it was unquestionably the largest first night attendance since the opening of this season. The theatrical business here, with the exception of the popular priced vaudeville houses, the Grand and Hippodrome, is in a very bad shape as to attendance and the advent of Raymond Hitchcock in "The Beauty Shop" is anxiously awaited as a criterion of what the remainder of the winter is to be.

The Park theatre companies headed by Mabel Wilber, Marion Ruckert and Mitchell Harris are doing a nice business with royalty pieces at popular prices. These theatres lie in the suburban district.

"Madam President" with Fanny Ward, "The Queen of the Movies" and Fiske O'Hara did nothing at the Olympic, "The Elopers," Margaret Illington and "Help Wanted" did not do much more at the Shubert.

Still automobiles in large numbers crowd the streets in the vicinity of the outside picture houses and the popular priced vaudeville houses are turning them away at each performance.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 14.

"Oh, Oh, Delphine!" is doing business at the Tilane although the company is not especially good.

The Emma Bunting company at the Crescent is playing to capacity matinees with profitable evening attendance.

The Lyric, Lafayette and Greenwall are dark this week.

"LADY EILEEN" FLIVS.

"Lady Eileen," a comedy drama by Geraldine Bonner and Hutcheson Boyd, which was awarded the prize in a play contest conducted by Oliver Morosco, is not coming to Broadway as fondly anticipated by Morosco. The Morosco press bureau had announced that Morosco was producing it here about Oct. 15 or later.

The new play was given a trial performance at the Burbank, Los Angeles, where it proved a flivver.

MAX DILL INJURED.

San Francisco, Oct. 14.

Max Dill, while disappearing through a trap door in the stage at the Gaiety last night, during the first act of "The Rollicking Girl," fractured his ankle. He was removed to a hospital and replaced in the cast by Bob Vernon, who went through the piece with script in hand.

The accident occurred at the opening performance, which was played to capacity business.

"ADELE" STILL OUT.

"Adele" has not closed. Peggy Wood is playing the stellar role.

The New Era Producing Co. (Jos. P. Bickerton, Jr., general manager) denies it has gone out of show business.

ENGAGED FOR "STEP."

W. C. Fields, the comedy juggler, has been engaged for the "Watch Your Step" show Charles B. Dillingham is preparing. He starts rehearsals next Monday.

T. Roy Barnes, reported as leaving with the "Passing Show of 1914," remains under his Dillingham contract and also enters the "Step" production. Mr. Barnes recently commenced to wear a mustache. It may be permanent, if he's allowed to live through the experience.

Halligan and Sykes have also been engaged for the production.

\$2 DEMANDED.

Elmira, Oct. 14.

"The Quaker Girl" refused to play for less than \$2 at the Lyceum this week, despite the efforts of Manager Norton for a \$1.50 scale. Business was good.

Norworth's "Susie" Song.

The full title of "The 'Susie' Song" as it is known in England, that Jack Norworth first made popular at the Hippodrome, London, is "Sister Susie Sewing Soft Short Shirts for Soldiers."

Mr. Norworth made an "audience number" of it, obtaining comedy through having the house try to sing with him the words of the chorus, some of which are "The soldiers say they'd rather lay on thistles than wear the short shirts sister Susie sews."

CABARETS

Bonnie Glass and Lewis Sloden are dancing professionally upon the New York Roof. Al Davis, Miss Glass' usual dancing partner, does not care to appear professionally in New York city, it is said, although he has danced with Miss Glass in Chicago. Billie Allen remains on the New York professional bill.

Maurice and Florence Walton will be in charge of the "Venetian Room" in the Winter Garden building, according to report. This room is situated immediately below the "Persian Room," on the top floor, where Joan Sawyer presides in season. The Maurice arrangement to take over the lower floor is said to be on the same terms as Miss Sawyer's, a percentage of the gross receipts. The "Venetian Room" in the past was a restaurant, with dance floor, under separate management, although the Shuberts really operate everything in the Winter Garden edifice.

Hugh Thompson and Gladys Von Fossen are engaged to dance at the New York Roof opening about October 19.

The Claridge Hotel, New York, has changed hands. The loss of patronage, occasioned by a remark of its former proprietor about the Hebrews, may have been the direct reason for the sale by John Hill to Merry & Boomer, who also have the McAlpin Hotel. Mr. Hill injudiciously said one evening he would like to see all the Jews in his place leave it. Mr. Hill got his wish, and along with the Hebrews went many Gentile sympathizers. It is said that at one time toward the finish of Mr. Hill's occupancy of the Claridge, but four rooms were taken on the Broadway side of the 12-story hotel building.

A pair of prominent ballroom dancers will shortly separate, it is reported. The woman dancer of the duo, it is said, will wed a Fifth Avenue man. The couple have become quite famous in their line, and earned a vast amount of money. Another reason for the separation besides the incompatibility of temper or temperament is that the man, who handled the funds, invested with such a marked degree of non-success that the two people are actually "broke" at present. The man is said to have purchased small equities in heavily encumbered property, gaining great wealth for himself—on paper—later to find himself bereft of his fortune through foreclosure of mortgages.

The Cabaret dancers have become showmen and showwomen. One dancer, often billed in Broadway houses, is said to have used the scheme of "phoning to the theatre." The phone thing is an old boy among the regular players, but the dancer is reputed to have improved upon it. When engaging for the stage performances, the theatre's phone would ring. "Is Miss Blank playing in your theatre?" "Are you

certain it is the same Miss Blank at Blank's?" "Really! Will you reserve two boxes tonight for Mrs. Ogden Mills" (or any other name well known in society). "Yes, two boxes, Mrs. Mills will have a party," and so on ad infinitum, the person phoning usually giving the impression over the wire he or she has been interrupted, when the order for two boxes is reduced to one, and the reservation made for a night or so afterward instead of "tonight." But to make good, the dancer on that evening had a couple of friends call for two tickets in "Mrs. Mills' party" and pay for them. The investment was small, but the dancer quickly got the name of "drawing society."

Mae Murray and Jack Jarott have paired and are rehearsing dances. They may first try it on a vaudeville audience.

Nora White, in charge of the tea dances at Brawner's Atop of the Strand, retired from the position as hostess Sunday.

George White has charge of the dance floor in Rector's.

The Art Room at the Beaux Arts opened last Thursday. Tea dances began yesterday afternoon under the direction of Lewis Sloden and Ida Adams. The former has been dancing with Bonnie Glass at the New York Roof. Clifton Webb, also in the Winter Garden show, replaced him.



STOCK

LEADING WOMAN CHANGED.

Newark, Oct. 14.
Florence Gear is leaving the Orpheum stock. Her successor as leading woman will be Frances Neilsen.

STOCK OPENINGS.

Spokane, Oct. 14.
It is announced stock will be installed at the Auditorium beginning Nov. 9, under the management of George Baker of Portland, Ore. The Cort shows, now playing at the Auditorium, will probably be shifted to the American or new Spokane.

Dan L. Weaver will be house manager and Charles Yark, now manager, will be shifted to the management of the house of the footlights.

New Orleans, Oct. 14.

The Peruchi-Gypzene Stock opening at the Lyric Sunday contains Robert A. Mansfield, Owen Call, Edward D'Oize, Stewart Wilson, Don Peruchi, George Rareshide, Edward Clar, Everett Wagner, C. D. Peruchi, Mabel Gypzene, Katherine Shepard, Grace Linden, Sophie Cassimus and Hazel Baker. "Arizona" is the opening bill.

Pittsburgh, Oct. 14.

The Schenley started stock Monday with a company headed by Nance O'Neil and George Allison. Others include Arthur Hickman, Jessie Muller, W. E. Morse, Ernest Cossart, Lewis Kimball, William E. Prayer. Three matinees weekly will be given by Manager Harry Davis.

KEITH'S BRONX STOCK.

J. J. Maloney decreed Monday that the Bronx, now playing feature pictures, should assume a stock policy Oct. 26. Pauline Boyle, who recruits the Keith stocks, is lining up the new company at the Paul Scott office. This is the first time that this house has offered stock.

LOCAL CHANGES.

Richmond, Oct. 14.
Arthur Berthelet has jumped from the Lucille La Verne stock at the Empire here to the Grayce Scott company at the Colonial as stage director. De Witt Newing, now managing the Scott Players, has also strengthened his company by engaging Berthelet's wife, Leona Ball, to play ingenue roles. They open in "The Warrens of Virginia."

Jack White, stage director of the Scott company, has returned to New York.

THREE BENEFITS.

Spokane, Oct. 14.
Three benefit performances for the American Red Cross are to be given next month at the Auditorium. The women promoting them are Sarah Truax and Jane Tyrell.

Permission will be asked of Margaret Anglin to use an act from "Lady Windemere's Fan."

OBITUARY.

Three Deaths in the ranks of the New York Theatrical Protective Union No. 1 during September. E. J. Whalen, aged 29, unmarried, stage hand, died Sept. 20, suddenly of pneumonia. Whalen was formerly president Local No. 2. Charles Godson, about 50, stage hand, died in Roosevelt Hospital, Sept. 29, from injuries received by being struck by an auto at Broadway and 49th street. A widow survives. Thomas Tully, aged 45, master mechanic, formerly employed at the 116th Street theatre, died of tuberculosis Sept. 3. A widow and family survive.

Frederick J. Liodle, 55 years old, composer of comic songs and operas, died in Pittsfield, Mass., Oct. 2.

Frank Murray, at one time manager for Lillian Russell, Jefferson De Angells and Della Fox, died last week at his home in New York, aged 55 years.

Arthur C. Weld, for many years musical director of the Casino orchestra, New York, was killed in an automobile accident Sunday. Weld wrote the music for "Don Caesar's Return" and was musical director of "The Student King" for Henry W. Savage.

Elizabeth, N. J., Oct. 14.

James A. Montgomery, of this city, died at the St. Elizabeth Hospital Oct. 12. Mr. Montgomery retired from the theatrical profession four years ago. He was a member of the original Bostonians and the father of James Montgomery, author of "Ready Money."

Aida Overton Walker, easily the foremost Afro-American woman stage artist, widow of George Walker of the formerly famous team of Williams and Walker, died Sunday night at her home, 107 West 132d street, New York. Mrs. Walker had been confined to her bed for about two weeks with an attack of kidney trouble. Her last appearance was at Hammerstein's in modern society dances Aug. 3.

IN MEMORIAM
In sad and loving memory of
HARRY W. KRATON
Who departed life Oct. 28, 1912, in
Bournemouth, England
John and Ethelyn Kraton

J. Herbert Frank, of the Vitaphone photoplayers, is mourning the loss of his father who died last week.

Charles Sabine (Sabine and Vera), the dancer, died last Sunday at his home, 103 Stockton street, Brooklyn, after a long illness resulting from an operation. He is survived by the widow, his mother and a brother, George Sabine.

Mrs. Bertha Bernard, late of the Sisters Bernard, died of Bright's disease at her late residence, 911 Spruce street, Camden, N. J., late last week.

BURLESQUE

BY FREDERICK M. McCLOY

The collapse of the Progressive Circuit will have at least one important salutary effect upon the American stage. More than any other circumstance, it will fortify the Columbia Amusement Company in its efforts for clean burlesque. And the thorough accomplishment of this means the removal of the one blot that for years has stood out like a sore thumb in the theatricals in this country. You cannot get away from the fact that theatres, no matter to what form of amusement they may be devoted, and the entertainments that are presented in them, constitute a part of the concrete "show business," and this term includes in its meaning all forms of public entertainment. Wherefore, whatever tends to overcome an objectionable element in the whole theatrical body must be regarded as beneficial to the entire institution.

In every profession other than the stage there are peremptory expedients for the ostracism of undesirable members. Offending lawyers may be disbarred and physicians that transgress the proprieties of their profession may be summarily deprived of the right to practice. Civic authority only may interpose to prevent an improper stage exhibition, and every one knows how very seldom such interposition has been applied and the reasons why it has not.

To bring burlesque, as it has been known in this country, under a stringent corrective influence it was necessary to confine its presentation to one base of operation. While competition existed, the one factor could make its appeal for patronage through such salacious indulgences as unfortunately attracts multitudes of people, while the other factor operating under the burlesque designation was obliged to submit to the generally accepted meaning of burlesque, thus unjustly and unavoidably sharing the degradation as well as sustaining loss of patronage. But, against these distressing odds, the Columbia Amusement Company has fought its opponents to a standstill, with the welcome and felicitous result that when patrons of burlesque want to indulge in this form of amusement they must accept the kind furnished by this praiseworthy organization of operators.

Henceforth there will not be two kinds of burlesque. The Columbia type is all that remains, and this means that the American stage is rid of the nauseous thing that for years has been regarded with contempt by the press, the public and by the people engaged in other divisions of theatricals.

And right here I want to say that having proved the sincerity of their purpose to place burlesque in the list of worthy entertainment, it is no longer necessary for the directors of the Columbia Amusement Company to observe a greater degree of scruple in the formation of their shows than is maintained in other divisions of stage entertainments. For example, the Oriental

dancer has always been barred by the inviolable edict of the Columbia Amusement Company. In former times this particular dance, or rather, the way it was performed, was a feature of obvious intent in most burlesque shows. It was one of the things that brought odium upon burlesque and for this reason it had to go the way of all the other objectionable elements, so far as Columbia Circuit shows were concerned.

Observance of this dictum has been so far-reaching that really classical dancing, such as it witnessed and approved by the better element of theatre-goers that constitute the patrons of the finest vaudeville theatres all over the country, are excluded from Columbia burlesque. If Gertrude Hoffmann, Ruth St. Denis, Isadora Duncan or any of the other exponents of this specialty were suggested as an attraction for a Columbia Circuit show, the offer would be peremptorily declined. And yet there is no more reason why this specialty should not be presented upon the stage of a burlesque theatre than that it should be barred from the great vaudeville theatres.

The exclusion of the odious effeminate male character, or "fairy," as it is called in the vernacular, is infinitely more desirable than the elimination of dancers of the type referred to. The sponsors of burlesque may now justifiably adopt all of the precedents established in the presentation of vaudeville, musical comedy and the various revues that are now so much in vogue. There no longer exists any reason why a performance, or any part of it, is proper at the Winter Garden and the Palace Theatre, and improper at the Columbia. The dividing line between burlesque and any other form of accepted entertainment has been removed. The Columbia Amusement Company may be relied upon to conform the character of its shows to the shows that receive the approval of the recognized better element of theatre-goers, as indicated in their patronage of the Winter Garden and the Palace in New York, and of the theatres in every city in the country where precisely the same shows are presented every season.

The day is past when burlesque may be condemned just because it is burlesque and when producers of this style of entertainment must exclude anything that is accepted in other theatres. This must not be construed as an argument in favor of indecency. It is simply taking the wholly tenable position that what is right in one theatre cannot be wrong in another.

The Columbia Amusement Company has been over-zealous. Justifiably so, very likely, in the circumstances. But, having established the worthiness of burlesque, it can afford to release some of the barriers that were obligatory just because they were dealing in burlesque. This may be paradoxical, but it is the exact situation nevertheless.

DAVE MARION SHOW.

When, four years ago Dave Marion produced the same show he is this week presenting to crowded houses at the Columbia, he was just four years ahead of the times in burlesque.

The show in its entirety differed so greatly from anything that had been seen upon the stage of a burlesque theatre that regular patrons gasped their astonishment at the innovations. But they patronized it just the same and to the extent that Marion was generally regarded as having finished first on the wheel for that season.

Notwithstanding this extraordinary success, Mr. Marion, in keeping with his customary penchant for doing unusual things, shelved the show and replaced it for the following season with an entirely new production. Great advancement has been made in the character and quality of burlesque productions since Mr. Marion first appeared at the Columbia with his present show. But it must be said that the vast improvements have only served to emphasize the greatness of Mr. Marion's achievement at a time when most producers were just beginning to fix their fences for the approaching changes in the character of this form of amusement.

As it stands today, the Marion show is a visible interpretation of all that is meant by advanced burlesque. There is a book that scintillates with brilliant wit and smart epigram while it never gets away from the true idea of burlesque. It tells a connected story that is interesting throughout and it reveals character drawing that is impressive because it is true to life in every individual instance.

Of course Mr. Marion's "Snuffy" and "Jim, the Hick" stand out conspicuously among the others, but this is due as much to Mr. Marion's striking individuality and to the commanding force of his acting as to the unique and appealing characters he presents.

Mr. Marion comes pretty near reaching the limit of versatility in this performance. Besides displaying acting abilities of a high order, he easily passes from a powerfully enunciated dramatic situation to the dainty expression of light comedy and again to an effective interpretation of a low comedy character. Besides, Mr. Marion puts over a song and dances with the best of them.

From the hair-lip Snuffy, which is all true comedy, Mr. Marion makes a quick shift to a venerable heart-broken Irishman, when he recites with fine dramatic effect his powerfully written verses called "The Top o' the Morning, Ireland." And before the listeners have overcome the thrill that follows this declamation, Mr. Marion is back upon the stage in the totally different make-up and manner of the typical dock-rat, "Jim, the Hick." It is all very impressive and from first to last it stamps Mr. Marion as an actor of unusual natural abilities and carefully studied accomplishments.

Mr. Marion has surrounded himself with a generally capable company.

William Mossey gives a rattling good performance of an Italian character part in the first act, and of a hobo in the last, and Max Gordon makes a hit as the straight and sings a number of songs admirably.

One of the bright spots in the performance is the singing specialty that is done near the opening by Tom Odell and Anna Armstrong. Besides this, these excellent performers do splendid work all through the show. Miss Armstrong makes a stunning appearance in male attire, and she leads several numbers with telling effect.

Agnes Behler is conspicuous, not only for the skill displayed in the performance of the part assigned her, but for the charm of her personality, and the many minor parts are sufficiently well presented to give desirable balance to the whole performance.

The musical numbers are excellently done and beautifully costumed. There are several effective scenes, among them a steamship wharf which is used for the opening, and a storm effect showing the departure of an ocean liner for the finish of the first part. A big cycrama effect is disclosed in the second act. This is one of the most pretentious scenes that has ever been shown on the stage of the Columbia.

CAMPBELL & DREW'S EMPIRE.

Cleveland, Oct. 14.

The Progressive Wheel has lost the Empire. The Grand, playing the Extended shows of Columbia burlesque, is closed this week. It will open soon with dramatic stock.

The Extended Columbia shows go over to the Empire, which has been secured by Drew & Campbell. The firm is in a deal for the Avenue, Detroit, to be a Columbia house.

Bert McPahil will continue as manager of the Empire, opening Monday.

"GAY WIDOWS" STICK.

Louis Oberworth's "Gay Widows" has not been dropped from the Extended Circuit as reported last week. It was "The Yankee Doodle Girls" that was withdrawn.

MOVES OVER.

Sam Micals, who started the season as leading comedian with "The Transatlantics," has been transferred to "The Bowerys."

COLUMBIA'S FILL-INS.

The Columbia shows on the Extension circuit will play South Bethlehem, Pa., Monday; Easton, Tuesday; lay off Wednesday, and fill in the remainder of the week at the Grand, Trenton, N. J.

On One-Nighters.

The Joe Woods "Maid of the Orient," formerly on the Progressive Wheel, has taken to the one-nighters, with a route laid out through New York state for the next month or so.

FEATURE FILM REVIEWS

WHERE THE TRAIL DIVIDES.

"How" Lander.....Robert Edeson
Colonel Lander.....Theodore Edeson
Clayton Craik.....J. W. Johnston
Hess Lander.....Winifred Kingston
Sam Rowland.....James Neill
Mrs. Rowland.....Constance Adams
Rev. John Eaton.....Fred Montague
Little "How".....Antrim Short
Little Hess.....Mary Jane Higbee

Aside from the commercial value of its advertising and billing possibilities and the individual work of its featured principal in one or two scenes, this multiple reel Paramount release from the plant of Lasky, averages with some of the preceding efforts from the same institution. Inferior direction, or possibly in this instance, inexperienced directing has unfortunately gummed up whatever artistic features the scenario carried. The customary and essential explanatory sub-titles or captions are conspicuous through their absence, giving a distorted appearance to the story that makes it doubly difficult to follow. This fault, combined with the general theme in its screen portrayal comb the possibilities of the reel down to a minimum. The story is of the west and opens with a tribe of Indians on the war-path. They attack and carry off the husband and wife, overlooking their daughter, who has been hidden in a well. An Indian boy enters the story here and with the arrival of the rescuing party, both children are taken away to the home of the Rowlands and reared to maturity. Although the final situation provides a big and colorful turguesque battle, none appeared, nor was the fate of the captives explained. They jumped plumb out of the negative with their capture. To be brief, the children eventually marry, much against the will of Clayton Craik. A short period of happiness is interrupted with Craik's entrance, and the wife and husband mutually agree to separate, she going east with Craik. Then follows a picture of their domestic relations. He soon tires of his prize and she returns to her Indian husband, the period between being well jammed with complications that are of course adjusted with the finale. Mr. Edeson looked more like a negro than an Indian, which created considerable comment among those who arrived late. His makeup was decidedly black, an unnatural color for the character and a fault which robbed the reel of the Edeson personality, an asset in itself. Whatever sympathy the average auditor holds for the Indian was lost through this. It fairly chilled the idea of intermingling the white and red in the marriage sacrament. Frequently the story became complicated to an extent where a sub-title was an absolute necessity, but this feature of the manufacturing process was sadly neglected. At one time a letter from the wife to the Indian was the nucleus of the ensuing situation, which, after the latter properly and liberally photographed, its contents were left to the imagination of the audience. Since it would have revealed the wife's feeling and inner-self and done much to clear up that section of the story, a "cut-in" would have been appropriate. A hand-to-hand fight between both men in semi-darkness and the stockade view at the opening helped things along, but the general direction was so noticeably weak, the possibilities contained in these and numerous other scenes were but partly developed and the entire release suffers thereby. The title and cast should draw, but as a Lasky output, even that concern's most enthusiastic supporter and well wisher must concede it to be a weakling. Wynn.

"THREE WEEKS."

PROLOGUE.

Alexis, King of Vesperia.....H. J. Smith
Paul, infant Crown Prince.....Paby McGrath
Nicholas, the Usurper.....R. J. Barrett
Nicholas, Son of Nicholas.....Joseph Moore
General Savoff.....T. Curran
Anna, the Nurse.....Pauline Seymour

THE DRAMA.

Sonia, Queen of Vesperia.....Madeline Traverser
Stefan, King of Vesperia.....George Pierce
Gen. Pavlovitch, King's Boon Companion.....John Webb Dillon
Mohatch, Minister of State.....Joseph C. Fay
Dimitri, Queen's Bodyguard.....Arthur Donaldson
Anna, Queen's Companion.....Pauline Seymour
Major Vasillef, Spy.....Claude Cooper
Paul Verdayne.....Mahon Hamilton
At a special performance given in the Eltholt last Thursday evening B. S. Moss presented the five-reel feature, "Three Weeks" (Rollable Feature Film Corporation) adapted from the much discussed novel by Elinor Glyn. The performance was as much a production as the film itself and there was a Helasceque touch in the endeavor to create atmosphere before the showing of the film. The stage was decorated with huge palms on the left, screening an orchestra of ten pieces. There were two immense tiger skins draped before the screen and two Oriental urns containing burning incense decorated the sides of the proscenium arch. Preceding the picture the orchestra played several selections. The house was filled with members of the picture trade, including producers, manufacturers, exhibitors, actors and directors. At the conclusion of the view those present accorded the film their unstinted expression of approval. In adapting "Three Weeks" for the screen the scenario writer has eliminated all of the objectionable fea-

tures of the story that caused so much discussion, but nevertheless has held sufficient of the original theme to make the film play an interesting dramatic incident. There is no doubt there is a box-office drawing power in the title "Three Weeks," and there is sufficient dramatic action and story in the film to satisfy an audience after they have been drawn in. The adapter has taken the liberty of prefacing the original story with a prolog which shows the events at the Court of Vesperia 22 years prior to the opening of Miss Glyn's tale. There is also an epilog tacked on to the end of the story which has been gleaned from either "High Noon" or "One Day," both of which are sequels to the original. Of "Three Weeks" itself the most interesting scenes, those that took place in Lucerne and Venice, are faithfully shown. The meeting with Paul as told in the book opens the real action of the features. This is followed by the balcony scenes and lastly the meeting in the boudoir of the Queen at the hotel in the Alps. Her Majesty is seated on the famed tiger skin before an open fire place in this scene when Paul arrives and the scene closes as the two unfold each other in a long embrace. The final parting is also shown, as is also the heir to the throne of Vesperia, born after the Queen returns to her native land. The tragedy which closed the story is one of the big scenes. There is a fight which will win the admiration of any audience. The cast was entirely adequate, with the possible exception of Paul (Mahon Hamilton) who essayed the role of the young Emperor. In this role all that could be desired as far as the physical was concerned, but in histrionic ability there was something lacking. A peculiar walk which he is possessed of is a misfortune as it detracts from his characterization of the role. Madeline Traverser as the Queen was delightful, and the performance of Arthur Donaldson as Dimitri will go down into film annals as remarkable. The photography throughout is excellent.

THE LOCKED DOOR.

One of the two features of the Vitagraph theatre bill, a three-part drama having to do with fire prevention in New York factory buildings, and depending for its force entirely upon the public interest just now at its height in that subject. Fire Commissioner Robert A. Johnson of New York and various of his aides appear for an instant in the action and the department has placed fire engines and crews at the film concern's disposal. The story is rather drab and sordid, the cloak and suit business making rather a dingy background for the trivial romance that holds the tale together. Its main interest is in its exposure of the public question of fire protection in factories, subject which it is fair to assume, would interest an insurance agent more than the Broadway amusement seeking crowd. There was a thrill in the finale, where a sweatshop owner fires the factory building to revenge himself on a business rival and causes a fatal panic among his own girl workers and the daughter of the rival sweatshop owners work out the little romance to a satisfactory denouement. The acting of Edward Elkas as the incendiary factory owner was an excellent bit of pantomime and the scenes involving the panic of half a hundred girls behind the locked doors of the sweatshop, their rescue by means of ladders by firemen and all the fire scenes were well done.

LENA RIVERS.

Helena Nichols.....Beulah Poynter
Lena Rivers.....Beulah Poynter
Grenny Rivers.....Lizelle Conway
Harry Graham.....Robt. Tabor
Joel Scovendyke.....Charlie DeForest
Dunwood Belmont.....Charles Hutchinson
Nancy Scovendyke.....Caroline Rankin
John Nichols.....Walter Armin
Lucy Belmont.....Marion Mason
Caroline.....Winifred Burke

The Cosmo Feature Film Corp. showed on Monday its new five-part comedy-drama, "Lena Rivers." Beulah Poynter in her own play, said the title sheet. The feature disclosed an interesting story with a rural flavor, recalling in style the super-sentimental novels in vogue twenty years ago. There is plentiful action and some dramatic intensity in the final reel, but those which go before are of interest principally because of their character relations and a certain fidelity to real life. A goodly allotment of time is devoted to the comedy scenes involving Charlie DeForest as a silly country boy, Lena, the orphan child, is a sobby young person until, after manifold tribulations and persecutions, she wins the rich hero. Reels one and two are devoted to Lena's birth and the death of her mother after her father has faded from the sight of man, unjustly accused of a crime. From this on the plot becomes extremely complex (although the thread of narrative is never lost), until Lena's love affairs bring her under the unjust suspicion of being the faithless lover of her own father. In the clearing up of this situation, there is a cantal bit of fast action. There are dull scenes in the film, but the swift progress to the final climax compensates and the story leaves a good impression. Miss Poynter plays the role of Lena with authority, getting her effects by means of sharply defined character bits and illuminating pantomime. (Continued on Page 24.)

NEW BUILDINGS.

A. H. Woods gave a hint a few days ago he will carry out his enterprise of giving \$1 productions, about to be inaugurated with John Mason at the New York by building a new theater of 4,000 capacity. The location is not indicated except as "between 47th and 51st streets." The orchestra floor is to hold 2,000 and a like number will be provided for in the single balcony.

Isaac A. Hopper, Inc., has received the contract for alterations on the theatre at 2633 Broadway.

Plans have been filed for a \$15,000 picture house at 13th avenue and 76th street, Brooklyn.

Plans have been completed for a two-story brick picture house by Cohen & Felson at the northwest corner of 115th street and Eighth avenue; owners, Sonn Bros. Estimated cost, about \$35,000.

Shampan & Shampan, architects, are drawing plans and specifications for a picture house seating 600, and a roof garden accommodating 600 more, for a Mr. Eisler, site at 886-890 DeKalb avenue, Brooklyn.

Rebuilding of the Pantages theatre, to the extent of \$80,000, has been authorized by the officers of the circuit and work is to begin shortly.

Charles E. Sleight, 136 Washington street, Paterson, is drawing plans for a new picture theatre in Pompton Lakes, N. J. Lubin & Wolf, 334 East 50th street, New York, are lessees of a projected picture theatre in Fifth avenue near the boardwalk, Rockaway Park, L. I.

Watertown, N. Y., Oct. 14.
Work has been started on picture theatre in Franklin street. The new building will be called the "Majestic," seat 1,000, and cost about \$7,000.

Baltimore, Oct. 14.
An unusual architectural and building problem has been solved in the erection of the New Garden theatre at Clay street and Park avenue. Another building has been enclosed between the walls of the theatre. It is 16 by 20 feet and three stories high and is completely walled in by the playhouse on three sides. When the site for the playhouse was being acquired by agents of the Garden Theatre Co., the owner of the small building is said to have asked \$50,000 for the lot. The price was refused and Architect Thomas W. Lamb was told to go ahead on the plans to build without the building, which the owner had thought essential. It is understood that offered to sell for \$15,000 when he learned that the theatre was going up anyway. The cost of altering the plans at that time would be probably about \$20,000 and the additional space would have given room for comparatively few seats. Pop vaudeville and pictures will be given in the new playhouse.

Seneca Falls, N. Y., Oct. 14.
Work has started on the new opera house here. The site was donated to Fred C. Fisher by the people of Seneca Falls on condition that he build a theatre.

Watertown, Oct. 14.
Plans have been drawn for a new moving picture theatre on Franklin street, near the public square, to seat 1,000. Policy not announced.



MARION DYER.

It isn't the quality of the attractions offered the Hinterland, but the inability of the small town populace to appreciate worthy entertainment that is causing poor business on the road, according to Marion Dyer. Miss Dyer has just finished an engagement with the New England "Potash & Perlmutter" Co. She got back to New York a few days ago. Listen: "There can be no doubt about the merit of the play," she said, "but it couldn't draw a profit. Oh, those towns! One hotel clerk, with an appetite for wooden toothpicks, wanted to know if the P. & P. firm gave a fashion display. Another native manager billed us as a vaudeville show featuring a team of Hebrew comedians."

ANDY LEWIS' SHOW CLOSES.

Milwaukee, Oct. 14.

Fifteen girls of the chorus of the "International Girls" company, the Andy Lewis Progressive organization that played the Club last week, are high and dry in Milwaukee following the ending of the show Saturday. Several secured almost immediate employment in cabarets.

Salaries, they assert, are in arrears. Board bills averaging \$10 per week were paid up to Saturday night, and on Monday the young women, scattered among four hotels, were living through kind-heartedness of the hostesses.

Last week the costumes were seized in an attachment suit brought by Bloodgood of New York for \$566. The wardrobe was released under bond for the remainder of the engagement only, and the civil court action continued ten days. Lewis was made defendant in this procedure, but Sam Hyman, his manager, is said to own the garments.

The company was to have played Toledo this week. The fact that "Hello Paris" was booked here this week, but shifted to Toledo indicates that Lewis' finish was anticipated, "The Dainty Maids" being sent here instead.

Larry Boire, advance agent of the Andy Lewis show, arrived in New York Monday morning, having received a telegram from Mr. Lewis while billing Toledo stating that the show would close Saturday night in Milwaukee and instructing Mr. Boire to return to New York.

The last of the girls got out of town Wednesday, aided by subscription, to which city officials and newspapermen contributed.

"The Winners," which has been playing the Progressive Circuit, headed by Snitz Moore and George Scanlon, closed in Buffalo Saturday.

Moore and Scanlon came to New York Wednesday to arrange for the return of the company from Buffalo.

"MERRY MAIDENS" STRAND.

Coatesville, Pa., Oct. 14.

Six of the girls of the erstwhile "Merry Maidens" burlesque company, forced to disband here, found employment with the Gordon Players, a permanent musical stock playing Wilmington, N. J.

It is the burlesque company Dave Leavitt had out for five weeks.

STORE HOUSE INSTEAD.

Baltimore, Oct. 14.

Work on the new Club theatre, which was to be erected for the Progressive Circuit, has been suspended for a few months. The work was stopped when the foundation was about to be started.

The suspension, it is said, was caused by the financial crisis. A meeting of those interested in the erection of the playhouse will be held within a few days to consider plans of resuming the original outlines.

HOUSES CHANGE CIRCUITS.

The Columbia Circuit has moved from the Main to the Extended chain, the Orpheum, Paterson, N. J., and Corinthian, Rochester, N. Y.

NEW ACTS NEXT WEEK

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

Rose Dolly and Martin Brown, Palace.
Tom Lewis and Co., Palace.
Fridkowski Troupe, Palace.
Johnson and Deen, Hammerstein's.
Arthur Barrat and Co., Hammerstein's.
Kolb and Holland, Hammerstein's.
Eveleen Dunmore, Colonial.
Walton and Brandt, Royal.
Arthur Prince, Orpheum.
Six Navigators, Prospect, Brooklyn.
Newhouse, Snyder Co., Prospect,
Brooklyn.

"Night and Day," Union Hill, N. J.
Sorettia and Antoinette, Union Hill,
N. J.

Willard.

The Man Who Grows.

12 Mins.; One.

Hammerstein's.

Willard, the man who grows at will, has one of the most distinct and unique vaudeville novelties extant, combining an interesting study in human physiology with a semi-comic monolog that never touches the monotonous point of a lecture, and behind both a personality and delivery entirely unexpected in a turn of this nature. In evening dress, with a colored attendant in livery, Willard explains a few facts of current and past interest, giving a line on his birth, habits, etc., the spiel being well blended with comedy. Willard, who is six feet tall normally, then exhibits his growing abilities, after assembling a committee on the stage. The elongation is visible and mystifying, more so when Willard disproves the suspicion of a dislocation by freely exercising the joint muscles of knee, neck and waist while at an extreme height. Resting on one foot he elongates the other, and vice versa, following this with a display of arm growth, extending either arm a distance of about fifteen inches beyond normal length. Realizing this to be the only act of its kind in existence, a complete review is difficult, for Willard is one of that strange species of novelty that one must see to appreciate. At Hammerstein's on a topheavy hill he was one of the evening's hits and without doubt is a valuable card, for Willard will create comment, and with the advertising possibilities contained in his exhibition, should break into the record division if properly handled. *Wynn.*

Mary Hight.

Raconteuse.

10 Mins.; One.

Majestic, Chicago.

Chicago, Oct. 14.

Stories in dialect, told with considerable unction, Miss Hight is a local product, lacking vaudeville experience. She has a fund of pretty fair stories, beginning with Irish tales and then German, also darky folk stories. Her voice lacks carrying power, and she needs stage training. Monday afternoon the house was pretty well filled with friends. As a lyceum attraction she would do much better.

Gladys Clark, Henry Bergman and Co. (11).

"The Society Buds" (Musical Comedy).
44 Mins.; Full Stage (Special Set).
Palace.

Forty-four minutes is too long for a big time vaudeville musical comedy sketch, even though a Jesse Lasky production with the popular Clark and Bergman starred. That is the only trouble just now with the act. If reduced to a reasonable time limit, this Lasky number should rank with his "Trained Nurses" which did so well for a couple of seasons, with the same couple leading. William Le Baron wrote the book and lyrics, with music by Robert Hood Bowers. Frank Smithson staged the piece. Two songs are interpolated by the principals, written by Irving Berlin. Eight chorus girls and a musical director are there. A logical story is carried to the finale. Henry Bergman as a chauffeur in love and Miss Clark as a maid in the same family, impersonate their employers (who are professional dancers) to entertain a party of society buds that evening, teaching them to dance and receiving \$5,000 for it. The attempts of two butlers (Clifford Robertson and Vincent Erne) to steal the money furnish the grounds for the comedy and the repeated entrances and exits of the pair. One number, "Society Buds' Day," led by Miss Clark, is made into an extensive affair, a sort of illustrated picture series for the choristers who have an opportunity in it. This is very well put on. "My Idea of Paradise" (Berlin) is a pretty song. The other Berlin number was "I Love to Quarrel with You" (used Tuesday night in place of the programmed "Furnishing Up a Home for Two"). "The Chained Ankel Glide" (Bowers) afforded a chance for a neat little bit of business and satire on the prevailing short skirt. It was done by Mr. Bergman and the girls. Messrs. Robertson and Erne, tall and short respectively, had "It's Really Too Absurd!" for a duet number, with a dance, and from this point onward the two dancing comedians commenced to stand out. In fact the dancing, as the act is at present routinized, is the biggest factor in it, including the dances by Miss Clark and Mr. Bergman, collectively and individually. The two comedians brought several laughs, and the two principals did the same, securing most of the latter with repartee, using some sure-fires such as "the first national bank." Miss Clark looked daintily pretty and her personality left an impression. Mr. Bergman handled himself and his material as usual, excellently. The act is costumed in the Lasky prodigal manner. Until properly condensed no one concerned in the turn will know just where they are at, excepting that there is enough "meat" to it, and four Class A principals. Jane Quirk conducted the orchestra. *Slime.*

Kitty Gordon and Co. (3).

"Alma's Return" (Comedy Drama).
25 Mins.; Full Stage (Parlor—Special
Set) and One (Special Curtain).
Palace.

One could almost wish that Kitty Gordon were more of an actress or a singer and less of a dresser. "Clothes" are the worst part of the comedy dramatic playlet Jack Lait has given Miss Gordon, to hold her at last in vaudeville with something worth while. After the sketch concluded in about 18 minutes Tuesday night, Miss Gordon sang "Carolina" in "one," with Helen Goff helping her along from an upper stage box. It necessitated a wait for Miss Gordon to change gowns, and while it was the song that made her sojourn in "one" possible, it was the dress that brought her there. Not alone the dress, but a cloak, trimmed with white fur so deeply all over that it looked more like a white poodle that had been clipped than anything else. But the women gasped over it, and Miss Gordon must have been satisfied to know that the large portion of the act's investment her wardrobe represented had completed its full duty. This "one" section of the new Kitty Gordon act appears to have been designed for an anti-climax, that was programed, but did not show. It wasn't necessary, and the reappearance of Miss Gordon was overloading the program. In the opening Miss Goff, as Mrs. Sutcliffe (Miss Gordon) maid, had "shown up" Kitty's voice through singing immediately after her. It happened in a boudoir, with a Colonist-posted bed. It's a handsome set. Mrs. Sutcliffe is about to retire. She is an actress. A reporter forces his way into the room. He has a story. There is an impending scandal in the Sutcliffe family. Mr. Sutcliffe is not at home. No, he is seldom at home. The reporter informs the wife that earlier in the evening he had been arrested for speeding, accompanied by a beautiful redhead. The reporter has her picture, and takes one of the wife from a dressing stand. Will he give the photos up and suppress the story, for \$2,000, his salary for a year on the Eagle. Not for any amount, nor for a string of pearls worth \$10,000. Either return the pictures or die, says Kitty, picking up a revolver. Old stuff, remarks the reporter, when the wife threatens to kill herself, if he leaves with them. He does leave, but returns just in time to prevent her committing suicide. She faints. He departs. The maid phones for the doctor, the wife stops her, takes the receiver, calls the club, tells her manager the scheme worked, and to say to her husband everything is all right now, he can come home, she having "planted" the story for the front page in the morning. Mr. Hunter played the reporter and probably, according to Mr. Lait's stage direction. The dialog is made a bit slangy by him, and the author has taken a long chance with one line, but it got away over before the Palace crowd. The sketch is a good one, the "surprise finish" easily holding it up, and Miss Gordon can safely go over the circuit with this playlet, but she must find a better excuse than she now has for the encore in "one." *Slime.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"Life," Manhattan (Oct. 19).

"A Pair of Silk Stockings," Little
(Oct. 20).

"Chin Chin" (Montgomery and Stone),
Globe (Oct. 20).

"Kick In," Longacre (Oct. 20).

"Diplomacy" (Revival), Empire (Oct.
20).

"A Perfect Lady" (Rose Stahl), Hud-
son (Oct. 22).

"The Salamander," Harris (Oct. 23).

"The Edge of the World."

Scenic.

10 Mins.; Full Stage.

Colonial.

E. Rousby in his production, "The Edge of the World," gives a convincing demonstration of the evolution of light and color projection. In place of the stereotyped stationary views accompanied by a study in near-nude femininity, Rousby offers a combination of moving colors before which a gyrating danseuse cavorts in spring-like garments, her cavorting running a lengthy second to the scenic portion of the piece. The opening shows what is supposed to be the edge of the world where the passion of color lies exhausted after the day's labor (from the program argument). Soon the ocean, or what looks very much like it, floats into view with a rhythmic movement to be later replaced by the action of the many colors, blending together into a picturesque scenic effect. Meanwhile the danseuse (Violet Hope) keeps busy, skipping here and there to the soft strains of a specially composed orchestration. The turn comprises novelty in every sense of the word, the color scheme being especially well worked out. It's a big improvement over the former brand of scenic art and since it held a capacity audience to the finish in closing spot at the Colonial, it looks like a promising possibility. *Wynn.*

Carroll and Hickey.

Singing and Talking.

15 Mins.; One.

Great Northern, Chicago.

Chicago, Oct. 14.

Joe Carroll saunters upon stage and quarrels with the orchestra that goes on strike. He suggests he could sing any old song if he had a piano player. Hazel Hickey, dressed as a maid, in rear of theatre, says she can play, and is invited to the stage where she is hired. She plays a good ragtime number, and also for Carroll's songs. Each one makes a change in costume. They close with "Poor Pauline" in which considerable action is injected, although not enough of the right sort. Carroll has a good stage presence and puts his stuff over in a bluff sort of way. Miss Hickey's chief assets are a wealth of red hair and a talent for the piano. The act went fairly well at the first show Monday night. Miss Hickey was apparently nervous. After the act has been worked into some semblance of smoothness it will be all right for the middle-weight time.

"Any Night."

Dramatic Comedy.

37 Mins.; One, Three and Full Stage.
Hammerstein's.

With three special scenes and a cast of nine characters, one or two of which are unimportant though necessary (and probably filled by supers), "Any Night," one of the series of sensational short sketches shown at the Princess Theatre, is at Hammerstein's. It's a tale of the underworld, in this instance a possibility well knitted together into a rather improbable chain, but nevertheless a possibility, and because of this, the more interesting. The cast embraces among its more important types a street walker, openly and rather baldly referred to as a "hustler," a policeman of the brand that flourished before the Whitman regime, a "respectable souse" and a pair of sinning youngsters. A hotel clerk, porter and a pedestrian and fireman also assisted, the two latter undoubtedly doubling, although evidencing some activity behind the scenes. The opening shows a street before a drop depicting a Raines Law hotel. The policeman and "hustler" discuss conditions, the former showing an unusual interest in the latter's welfare. The conversation disclosed the fact that tuberculosis has been added to the girl's lot. A comedy vein runs through her light reference to the inevitable end. The young man follows on, luring Miss Innocence to her first misstep. Then comes the "hustler's" first "client," the souse. The quartet enter the hotel, the interior of which comes in the second scene. The process of registering brings more comedy to the surface. The third and final scene is the bedroom occupied by the souse and his "wife," the finale coming with a fire which threatens the building, the firemen's arrival and their accompanying clatter and noise. The elderly souse and Miss Innocence come face to face in the excitement, and being father and child, both realizing their sin, etc., remain to perish in the flames. The "raw" situation occurs with the opening and its ensuing dialog, in which the social problem is openly discussed and pictured, possibly a bit strong, although the producers evidently infer that the moral lesson contained in the theme proper atones for whatever violation of decency takes place during the action of the piece. Helen Hilton as the street walker was quite good. James Edwards as the policeman was a bit too refined in action and speech for a copper with the experience his arm stripes designated. Lorin J. Howard as the drunk was acceptable in that section of his duty, though overdoing, but his dramatic period was lost through inferior handling. Howard handled a climax much as he would a comedy point, and because of this the finale suffered and was only lifted through the timely arrival of the scenic illusion at the end showing the fire. And in this blaze there was considerably more smoke than fire. But regardless of the existing minor faults, "Any Night" is a good feature for Hammerstein's, where plays of this calibre can hold up. As a standard vaudeville attraction, it's impossible. It closed the Hammerstein's program. *Wynn.*

Harry Beresford and Co. (3).

"Twenty Odd Years" (Comedy).

17 Mins.; Full Stage (Special Set).
Colonial.

Taking an every-day incident for the basis of his text, Tom Barry tacked the title of "Twenty Odd Years" on this little comedy playlet, contributed a classily little routine of conversation and situations and handed it to Harry Beresford who provided a capable cast, a splendid background and the combined result is one of the prettiest little plays in present-day vaudeville. The theme is of two old men who quarreled twenty years ago. One is rich, the other comfortably fixed but not overburdened with worldly goods. The latter's niece loves the other's son. The scene is the home of the girl, an exterior with a set cottage in the background, provided with practical fixtures, doors, shutters, windows, etc. The story revolves around the courtship with the points built on a light comedy structure, the finale bringing an adjustment. It might be well to have the two elders meet in view of the audience, since it would but require a change for the gardener (Vincent Seaville) and would not necessitate any surplus dialog. Beresford plays "Nunky," the girl's uncle. His portrayal of the moody, but lovable old gentleman was decidedly artistic, many of the laughs arising from his impromptu actions and peculiar delivery. Frederick Howard is a likeable juvenile, carefully instructed in this instance and passable in all departments. Isabell Mendosa is of that rare type of dramatic ingenue with a clear enunciation, yet girlish appearance, and fits her portion like a glove. Opposite Howard she scored an individual hit and did wonders in the uplift. The production and general equipment is also worthy of individual comment and comes close to a class of its own, considering the size and nature of the vehicle. "Twenty Odd Years" should go on for a long time. *Wynn.*

Hazel Cox.

Songs.

17 Mins.; One (Special Curtain).

Prospect, Brooklyn.

Assisted by a pianist Miss Cox is offering three song studies that remind one very much of the English artiste, Wish Wynne, who favored us with her presence several years ago. Miss Cox is of statuesque proportions and makes a stunning appearance. She has a most likeable personality and a delightful voice. The latter she uses to distinct advantage in the three numbers. All of her material has been especially written by her sister, Ray. Her opening is entitled "Mother's Old Gown" and expresses a pretty bit of sentiment. It is costume. Her second is a recitative song, "The Tug-boat and the Yacht," which she places over in a pretty fashion. The closing song is called "Day Dreams of a School Girl." The idea is a novelty and the best of the three. Miss Cox dresses the last character very girlishly in a pink costume that is exceedingly pretty, and the manner in which she renders agreeably the little waltz strain and the few bars of "Butterfly" that have been woven into the music of the offering and shows that she has a voice that will carry her far.

"Behind the Grand Stand."

Mind-Reading.

One.

Palace.

The Sharrocks are mind-readers, mental telegraphists or any term that may be preferred to describe people who can apparently read each other's minds. Not since the days of The Zancigs have a mind-reading couple played New York who could eclipse the Zancigs memory until the Sharrocks showed at the Palace this week. The Zancigs were remarkable, for their rapidity and correctness—the Sharrocks are wonderful in the same ways. The Sharrocks had to overcome the handicap of the "No. 2" position on a long bill that called for the removal of the Weekly Review to the closing position. They did it. Owing to the composition of the program, The Sharrocks were unavoidably placed there, but closing the first half is their spot on any bill, if not placed in the second half. The turn has a sketch opening in "one," a faking gypsy fortune telling tent, with the man the spieler and the woman the worker. The turn contains comedy throughout, with a solid laughing finish. Following some talk at the opening, Mr. Sharrock goes into the audience, Mrs. Sharrock remaining blindfolded upon the stage. Sharrock moves quickly up and down the aisles. Mrs. Sharrock calling out a mass of articles he touches or looks at. This has not been uncommon among mind-readers, but it's the way this couple work. Even the wise ones are more mystified than any others ever caused them to be. Tuesday night in the extreme rear orchestra seat a spectacled auditor handed Mr. Sharrock something. Even the operator had to ask what it was. Mrs. Sharrock, 100 feet or more away, on the stage, could not possibly have heard the remark, but almost before the man could answer, Mrs. Sharrock had called out "a clinical thermometer." The suggestion of a plant for this is very remote. Hardly anyone seated could see it, excepting a few standing near, and at the time Sharrock was on the rush to the left-hand orchestra aisle, from the center one he had just finished. If in concentration or anything they have evolved in system or otherwise, to cue or tell, either one of them ever thought of a clinical thermometer, they must be marvels of record ingenuity. Returning to the stage, Mr. Sharrock drops down his gypsy tent, and they prepare to depart. Mrs. Sharrock berates him for going through a crowd like that and coming back empty handed. He replies, as they exit, that he went through right, showing eight or ten gold watches on chains as his booty. The Sharrocks make an excellent vaudeville number that can't possibly fail. *Slime.*

Frostic, Norback and Evans.

Songs.

15 Mins.; One.

Jefferson.

This trio look as if they were from some quartet. They have the sameness characteristic of all male acts. Two of the boys sing straight, with the little fat chap doing a Scotch number that is a trifle long, but otherwise all right. A good singing aggregation of popular songs for the small time.

Mme. Yorska and Co. (4).

"Days of War" (Dramatic).

22 Mins.; Full Stage.

Majestic, Chicago.

Chicago, Oct. 14.

Mme. Yorska, protegee of Bernhardt, made her first appearance in English in "Days of War" (by Maurice Joy) assisted by Jose Ruben. The scene of the little play is laid in a fashionable hotel in a European seaside resort. The story concerns a spy and how he is caught by a chorus girl from the Casino, a local playhouse. Mme. Yorska is seen as Laura, the Casino girl, who has been courted by Count Dalgo (Jose Ruben). There is a waiter (Theodore Doucet) who is in reality a secret service man on the trail of Count Dalgo, the spy. A maid (Eleanor Grayce) is also more or less concerned. It appears that Laura, who is under an assumed name, had known Count Dalgo in other days under his real name, and at that time had fallen in love with him. She is set to catch him by the secret service man. While waiting to give the signal which will send him to death, she discovers he is her former ideal, and this forms the crux of the playlet. In this big scene Mme. Yorska is given opportunity for some strong emotional acting. The act is talky and discursive and the plot is not always clearly defined. As a picture of what happens in war times, it is fairly effective. Mme. Yorska's series of plays at the Fine Arts theatre was abandoned because of war conditions.

Marion Murray and Co. (4).

"A Modern Prima Donna."

20 Mins.; Full (Special).

Prospect, Brooklyn.

In this sketch Edgar Allan Woolf attempts to satirize the private life of an operatic prima donna. Who his model was matters not. The story that the author has woven regarding the domestic difficulties of the prima donna, her hubby and her teacher-impresario are interesting and extremely laughable, but the cast at present needs two changes, one mighty important. The story tells of an operatic star who has just wed a young millionaire. She is making his life miserable because of the daily routine that she must follow to keep her voice. There is the throat lozenge, the raw egg and the throat spray, and also the teacher-manager. This is enough to drive any young bridegroom to distraction. But the manager conceives a press agent plant which gives hubby a chance to beat up the manager and shows the wife that a career in the home is more important than one before the footlights and all ends happily. The producer must be taken to the task for his stage reporter. Never before has there been such a journalist in history. W. Mason who plays the role of the young husband fails at all time to be convincing. Miss Murray very cleverly characterizes the role of the prima donna and W. Richard as the teacher-manager is all that could be desired. The act needs to be whipped into shape and then will do nicely. At the Prospect Tuesday night it passed with three curtains at the close.

HAMMERSTEIN'S.

Novelty predominates at Hammerstein's this week and with a fairly good program of vaudeville selections, the composite result is highly satisfactory. "Any Night" (New Acts) closed the bill, showing the second section with Deiro and Diamond and Brennan.

The opening fell to Louis Leo, who works atop a ladder, gathering the usual response the position is productive of. Leo's orchestration might be toned down some to advantage. One railbird noting the indifference of the audience during Leo's activity suggested that since the opening spot at Hammerstein's is sure death, it might be good policy to eliminate the position entirely.

"Smiling" Bunny Gray—the adjective in this instance being a misnomer—came next with a cheerful routine and a melancholy delivery. Just wherein the girl's claim on big time vaudeville is contained remained an unsolved mystery after Monday night's performance.

Capt. Sorcho and his deep sea production, an educational novelty that promises eventually to replace the stereotyped tank act that is gradually out-vaudevilling its usefulness, was a conservative hit in fourth spot.

The Ray Dooley Trio, next, seemed a bit out of place for some unaccountable reason. The finish pulled them over, but the early section dropped perceptibly. Just why Miss Dooley insists on exhibiting her bare underpinnings is problematical, since it neither helps the turn proper nor improves the appearance. The comic scored individually, but the turn needs revising with the complete elimination of the full stage portion, to bring it up to expectations and within the confines of the principals' abilities.

Ed Vinton and "Buster" found things to their liking and chalked up their usual mark, the dog's antics combined with Vinton's conversational routine bringing the turn completely beyond the classification of an animal specialty. For an act of its kind it seems to fall into a hitherto unexplored groove of its own.

Bonita fell afoul of the inevitable fate the "single" woman is bound to inherit at Hammerstein's. Working "straight," with no pretense at light comedy, her repertoire naturally suffered. A comedy lyric rendered near the finale carried an extremely suggestive theme and should be confined to burlesque or stag audiences. Bonita was hardly given a fair trial at the "corner," consequently this review should be construed as neutral.

Fields and Lewis were a laugh throughout, once they arrived at the cabby routine, the first part going a bit slow for natural reasons. Diamond and Brennan, who held a difficult spot, following Deiro and coming just before the "Any Night" production, also made good with comparatively little effort, although their encore number should be replaced with something more modern.

Wynn.

COLONIAL.

The modern style of ball-room dancing, in so far as its relation to vaudeville is concerned, was handed a very visible jolt Tuesday night at the Colonial with the mild reception tendered the Castles, headlining there. A capacity house, undoubtedly pulled by the feature attraction, was on hand, but the appreciation was of the silent brand and lacked all sign of outward enthusiasm, the net result of the repertoire being one earned bow and a very quiet exit. The Castles exhibited four steps, each preceded by an explanation, opening with the Fox Trot, with the Lame Duck, Argentine Tango and One-Step following in order named. The latter with its accompanying fast tempo encouraged some applause during its action, but the others failed dismally. The present vaudeville engagement of the Castles proves conclusively the advantages of printer's ink when coupled with originality. They draw, but after looking over the multitude of similar turns, one just naturally must concede their press agent to be in his own class.

A noticeable character confliction through the presence of three elderly types in as many acts failed to help the general running although the individual marks were not affected to any degree. The clash came through the characters of Foster Ball, Manion and Harris and Harry Beresford. Manion and Harris held second position with a singing specialty, one of the duo impersonating a frisky old gent in evening clothes. The talk is passable, but the immediate elimination of the opening song would help things along. They breezed through nicely.

Maxine Bros. and Bobby opened with their acrobatic specialty in which the dog does much to bring the hit home. It's a safe opener for any bill. "The Edge of the World" (New Acts) closed and Harry Beresford (New Acts) had a spot well down in the layout.

Ball and West were probably the biggest hit of the evening, Ball's characterization of the veteran offering a character study that runs close to the best in vaudeville. West makes a capital feeder, a task that carries little appreciation in this style of act, yet is highly essential and calls for perfection in delivery, that West has in abundance.

Darrell and Conway, following Beresford, gave the audience an opportunity to glimpse at the secrets of the stage crew, a treat which seemed to interest them to the general detriment of the couple's opening. The talk met with some response. Conway's vocal efforts should be confined to talk, his singing measuring about the same speed as Mike Donlin's dancing.

Florence Tempest with her artistic little routine of songs and dance scored nicely with Lyons and Yosco in their familiar character bit, won out.

Wynn.

BROADWAY.

The second week of 50-cent vaudeville at the Broadway theatre started off Monday (holiday) matinee with a very big house, considerably larger than in the evening. The Broadway is drawing heavily from transients. Its location (Broadway near 41st street corner) is most favorable for this. A sidewalk ticket office booth helps along.

Monday night the orchestra at 50 was about half filled. The balcony at 25 was capacity, and the gallery at 15 quite good for a young vaudeville theatre. That the crowd was a strange one was indicated by the reception of the turns. Ten acts comprised the bill, with a Pathe Weekly (somewhat old), instead of an intermission.

The show was short on comedy and long on music. It also held several acts playing under assumed names, for no special reason as far as could be learned. The Broadway isn't billing its program, other than outside the theatre. The house plays three performances daily, giving a "supper show" that is lightly attended, but may develop at this particular stand.

Two distinct hits appeared during the evening. The Connolly Sisters made the most decided score. It is a singing two-act, of the former larger Connolly Sisters turn. The two girls now in it sing rags, with one doing comedy somewhat repressed. They danced, the comedienne doing an eccentric, which Cavanagh and McBride, following in "The Honey Girls" (billed as "The Beauty Party") did similarly. The Connollys also wore a set of dresses, almost duplicated by the women in "The Honey Girls." This turn should have closed the show. It was followed by Walters and Johnson, programmed Moss and Frye, really, a colored turn, which was succeeded by Mr. and Mrs. Clivette, closing the performance.

The other hit was the International Sextet (Pieria Sextet), with string music. The Sextet has no novelty other than its string, but strikes a popular melody now and then, and this helps the turn along. There is no noticeable improvement in the turn since first showing some months ago, and since that time vaudeville has grown ever so much more rapidly. But it will be liked by music lovers.

Neither has "The Honey Girls" been changed. One little chicken of a chorus girl when the turn was new is still there, rounded into a plump mature looking young woman. The telephone operator still tears the air with her speaking voice and is indistinct. The turn has a number that was sung notwithstanding a three-act had used it previously. The three-act was O'Brien, Dennett and Goslar, billed as Stewart, Walker and Steele.

A sketch, "Straight," played by Arthur Sullivan and Co., also did nicely, though on too early. It is a "crook" story with a surprise comedy finish.

Hunter and Davenport opened, the man securing some laughs with remarks, a little crude at times. "No. 2" held Wright and Clayton, an ordinary dancing turn, doing the society and hard shoe stuff.

Dorothy Wall and James Abbott, perhaps a new combination, did more

music in an early position, tried for Italian comedy and closed as a contender for the small time.

The Broadway is said to have held capacity last Sunday night, its first Sunday under the new policy. That is doing very well, and the theatre appears to have an excellent chance, but could stand more booming. The advertising for the opening was light. It has been sparse since. The investment warranted more. This week's bill is costing the Broadway around \$1,700, figuring pop prices paid.

Sime.

PALACE.

A big unwieldy bill at the Palace this week, that makes the show run late, but it is a good performance, and it played to full capacity Tuesday night. The feature Kitty Gordon (New Acts) in a sketch that held her up in an important position made the circle complete.

The running order program was changed after the first performance. The rearrangement kept Belle Baker in the same position, but the shift made Miss Baker the closing turn, before the Weekly Review, usually opening the Palace show. It was as hard a spot for Miss Baker, following this big show, as a single act ever undertook to carry, and that she did so well in the position will probably officially stamp her as an extraordinarily valuable turn. Miss Baker used the same songs as when recently at Hammerstein's, excepting the addition of Berlin's war number.

Another turn well liked was Wellington Cross and Lois Josephine, opening after intermission, before a plush curtain and with a concert grand on the stage, Hector McCarthy playing it. Mr. Cross and Miss Josephine have a real turn in its present shape. The travestied finish is no longer there. They are singing and dancing, with one dangerous experiment in the dance portion, Miss Josephine taking a run and long jump into Mr. Cross' arms. Among the songs is "Schneider's Grocery Store." As sung by Mr. Cross it is a big comedy number, and the publisher would profit by telling other singers of it to catch Mr. Cross' manner of handling the song; that depends upon its lyric.

Joan Sawyer in her familiar and the familiar dances closed the first part. She danced with Nigel Barrie. Just before came Bickel and Watson, the comedy hit of the evening. Bickel and Watson don't do much as far as material is concerned, but they get laughs innumerable. While they have been doing it for a long time, it was new and funny to the Palace crowd, and it is funny, because regular performers know how to put it over. Talk about your "million dollars' worth of material!" Two people like Bickel and Watson with nothing, can do more.

A big production in the early part of the program, that had been shifted out of the closing position after the Monday matinee, was "The Society Buds" (New Acts). Rayno's Bull Terriers opened the bill. The Sharrocks, from the west, who were forced into the "No. 2" spot by circumstances (and entitled to a much better position) also under New Acts.

Sime.

23D STREET.

The bill at the 23d Street the first half would please any small time audience and even pass with some of the big timers. Monday night the house was crowded by a holiday audience and the show ran like wildfire from a few minutes after 8 until almost 11 o'clock.

Opening the show, Harry Leander with his comedy cycling turn started nicely. He was followed by Marie Donoghue, who presented a pleasing little single that will fit nicely on small time. "The Million Dollar Bride," a Komic film, split the show here and got a number of laughs. Pesci and Terni and Joe Raymond (New Acts) followed in order, with a Pathe Weekly between.

From 9 o'clock to 10:30 six acts followed one another without picture interruption. They were Clara Williams and company (New Acts), Hayes and Wynn (New Acts), and then W. S. Harvey and company. The heavyweight juggler is presenting the same act that he has been doing for years and is cleaning up with the small time audiences. The comedy bits are as effective as ever and the real heavyweight stuff gets over well with the small time audiences. The act had to come back for an encore and at the finish there were several curtains.

Tommy Van and the Ward Girls down next to closing spot had the audience right from the opening. The turn has been speeded up considerably and is working very smoothly. The laughs came fast from the start and at the finish the act went over strongly. Mr. Van has cut the credit line that is due to Ralph Herz for the devil recitation from "The Soul Kiss."

A big act, "The Haberdashery" (New Acts), was the closing feature. It is a big flash turn for a small time bill and filled the spot most capably. "The Eugenic Girl" (Selig) and "The Mystery of the Glass Tubes" (Edison) were the two pictures that finished off the program.

AMERICAN ROOF.

Crowd only fair for a holiday night. The show released no floodgates of laughter nor tears. The show for some reason ran along provokingly slow and it was after 11 o'clock when the last act finished.

In the nine acts there was little that was new. The turn of Walter James proved the best liked. James is now doing a "tramp," and while some of his gags had a new ring, the act is fashioned too closely to that of Nat Wills. James was next to closing and had little trouble in holding up his end.

A little farcical offering by Moore and Elliott went very well. It is the same sketch Mr. and Mrs. Gene Hughes used for a long time. The comedy hinges upon a young woman mistaking a baby grand piano for her future husband. Moore and Elliott play it well for the pop folks.

Acrobatics closed the show, the Pichianni Troupe being handicapped by the small stage. This outfit wore a conglomeration of suits and most of the men appeared to be working in their street clothes. A more uniform style would help.

Arthur and Emma Cody (New Acts) opened quietly. The Shrodes and Chapelle turn pleased. The woman is strictly dramatic in her work, but that

style appears to be relished in the pop houses. The man has an inclination to mush his words and some of the essential comedy points were lost as a result.

The Phillippi Quartet (New Acts) was followed by Barney Gilmore. It's the same old Barney, but he goes through his little speech mechanically. Barney had to laugh when the curtain puller yanked up his sheet just at the moment he was going to tug at the heartstrings with his sentimental reference to the lakes of Killarney. Perhaps they were helping Barney speed his act up a bit. Gilmore goes through the "recitation" about the bravery of D'Arcy, the actor, at the fire, as though he had done a bit of thespian work in his time.

Willard and Bond had tough going, but finally rounded up some big laughs. The old afterpiece style of skit is well handled by the men and there's an amusing comedy finish. After intermission Golet, Storts and La Fayette opened up like a minstrel trio and then dipped into the piano cabaret stuff. The act was riding quietly when the boys pulled a baseball number with reference to individual Braves, and that ripped the audience wide open. In succession came Moore and Elliott, Walter James and the Pichianni.

PROSPECT, BROOKLYN.

Give 'em a lot of comedy and give it to 'em cheap and they will fall. That seems to be the "dope" of the management at the Prospect and judging from results in the way of audiences, it seems to be the right idea. Tuesday night at eight o'clock there was a line in front of the window of the box office where the 15-25-35 cent seats are sold that reached far up into 9th street, while on the other side of the lobby at the window where the 50-75 centers were on sale, there was a dearth of prospective patrons.

When time to ring up the lower floor was well filled in the rear, but there was a noticeable gap between the sections where the 50 and 35 cent seats are located. The front rows at 75 cents got a fair play, but the big balcony was jammed.

The show was a good one and got away to a good start with Gobert Belling as the opening act. The first part of his turn gets over effectively but the bull-fight finish is a little lacking and could be strengthened. However he had the audience laughing.

The "No. 2" spot was held down by Frank Whitman, no relation to the District Attorney, but a clever performer with the violin. He is billed as "The Dancing Violinist" and more than makes good as such. His finish, playing while executing a Russian dance was sure-fire with the Brooklynites.

Marion Murray and Co. in "A Modern Prima Donna" (New Acts) by Edgar Allan Woolf followed and did nicely. Hazel Cox (New Acts) had the next spot and likewise fared nicely at the hands of the audience. Closing the first part was the William A. Brady's vaudeville presentation of the beauty parlor act from "The Lady from Oklahoma" under the title of "Beauty Is Only Skin Deep." The skit brought screams of laughter from the audience, especially from the women.

The first applause hit came along with the opening of the second half of the show with Ryan and Tierney. The boys got away with more than a dozen bows and were forced to do two encore numbers.

Following the two-act Chip and Marble had a rather hard fight to get to the audience, but when they eventually did there was nothing to it. The act, entitled "The Land of Dykes," acquires the greater part of the comedy from modern slang expressions.

Down next to closing were Dooley and Sales and Robbie Gordone held the audience in nicely closing.

ACADEMY OF MUSIC.

William Fox's Academy of Music on 14th street has at last seemed to have found a policy that is going to be a money-maker. The three-ring vaudeville stock and picture show drew a good-sized audience Tuesday night and the people seemed to enjoy the performance throughout. The trouble with the present idea is that it may draw from Fox's City, directly across the street. Tuesday night at eight o'clock the Academy held almost twice as many as the other house.

The show consisted of six acts, well selected and made a fast running bill that was well liked. The Moffett and Clare Trio opened with dancing. The underdressing of the girl when she whirls around is not especially attractive and should be improved upon. The fast dance at the finish is the best, the costuming being rather loud in coloring but good for the number. One boy did some good soft-shoe stepping. The spot was rather against these three for any big returns.

Winifred and Martin were "No. 2," waking the audience up. Following the colored comedians the stock part of the program came along as a dramatic sketch entitled "The Shoplifter," with six people. It has some effective points but several of the lines, especially by the detective, sounded amateurish. The cast did well enough. The sketch would need some changing before venturing into vaudeville.

William O'Clare and his Dublin Daisies were fourth following a weekly that had some good war maneuver pictures. The O'Clare act is a little different from the usual Irish singing turn and the girls know how to grace the stage without getting in the way. The act did very well in this house.

Brierre and King put over the biggest hit of the show. The couple showed Fourteenth streeters something different in the way of a mixed double, and left when the people were wishing for more.

The show closed with Orville Stamm (New Acts).

The Academy has done away with the Strand effect in showing its pictures and the orchestra is now in the pit. Formerly with the musicians on the stage a small platform was placed in the rear and on this the acts had to work. The present scheme is much the best, as the audience is enabled to see the faces of the artists.

JEFFERSON.

The show at the Jefferson the first half was a good all around small time entertainment. It started with the Marvellous Richard, who follows the general strong man routine of lifting iron balls and other heavy articles. The opening was well liked by the audience.

The show had three singing mixed doubles. The first was Leonard & Willard in the second spot. They did well enough for the position. The second was Kenny and Walsh, with as nice a routine as can be found on the small time. The two should do more dancing. Wilson and Le Nore (New Acts) was the other two-act.

Captain George Auger and company, headline, did what was expected in putting over a nice hit. The big man works hard and gets some genuine comedy from his throwing of the little fellow around. The children in the house roared at this fairy tale sketch and many of the grownups still unable to talk the English tongue were greatly pleased.

The Lelliott Brothers were No. 3 and put over a good hit with their musical work. There is enough comedy to make the turn enjoyable. The violin work by the straight man shows up well. A good act for the house. Frostic, Norbach and Evans (New Acts).

The show closed with the Three Zechs, who did their familiar work on the rings and trapeze.

FLATBUSH.

The Flatbush, Brooklyn, has George McDermitt as manager. This is important, for the theater booked by the Loew office, got over from the start. Six acts play twice daily. The evening performance starts at 8:30, with an hour of pictures preceding. The bill the latter part of last week was international. Six different countries were represented. Bunth and Rudd, burlesque English magicians, opened. They have a good idea of burlesque magic and put over a surprising hit for such an early spot. David Kaliko, the Hawaiian musician, was next and played on his guitar, which the audience enjoyed.

The Lester Trio put over one of the distinct hits of the bill with their comedy sketch. James Callahan and Bernard Daly scored handsomely with their Irish wit and songs.

Viola Du Val went from opera to ragtime and the people took more kindly to the latter. Too much talk about how she is trying to please does not help any.

Grace Emmett and Co. followed the intermission and put over one of the laughing hits. The sketch had the audience in hysterics most of the time.

Sandy Shaw, billed as "Harry Lauder's Only Rival," was given the headline spot. Shaw's work, although much on the imitator's style, was well liked by those not familiar with the Scotch comedian.

Mme. Cecile, Eldred and Carr closed with an act consisting of several lines. The dancing at times is all right and the comedian gets laughs. A single reel closed.

The dressing of the usherettes in Quaker girl attire at the Flatbush is very attractive. Mr. McDermitt has put over a number of wise stunts. The business Friday night was great, boxes and orchestra filled to capacity, with only a few vacant seats in the rear of the balcony. The house is having light matinees with the exception of Saturday and Sunday, when business picks up, but night business continuously prosperous. It's the only two-day theater on the Loew circuit, and for a "neighborhood" house McDermitt appears to have the right idea.

81ST STREET.

Business almost capacity last Friday night. Show of small time calibre. Pictures ordinary. One film stood out, a comedy.

The house placed much dependence upon its war picture, but not equal to the emergency. The film appeared to be the worse for wear.

Johnnie Stanley and Edna Lawrence were programmed. They didn't appear. In their stead an "Extra" card was shown and a "bench act" appeared. Stanley and Lawrence worked one show at the 81st and withdrew. The "Extra" proved to be Williams and Wells, very much "benchy," having two benches. The act with its patter and songs pleased.

Jeanette Mozart and her Merry Maids (New Acts) found favor. After Stone and Hughes (New Acts), Sam Ash, billed as a monologist, appeared in a routine of songs. Ash goes through his songs mechanically, but sings well.

After the Farjeons (New Acts) had finished their weak act the Six Musical Gormans made the rafters shake with brass music.

FILM AGENTS RECRUITING AMONG PARK BENCH HOBOS

Bryant Square Derelicts Hired at Small Pay to Pose As Extras and Sometimes As Principals. Directors Said to "Hold Out" Part of Their Pay As Private "Graft."

A picture agent within the Times square region, is reported as making frequent recruiting visits to Bryant Park where he engages many derelicts sitting on the benches for picture jobbing work in mob scenes. These men the agent pays from 50 cents to \$1 a day with a 10-cent lunch allowance.

Recently he took twenty men to Yonkers, kept them there from 11 until 5 o'clock and failed to pay when the picture was called off. One good looking bench warmer is said to have filled in as the leading man on one occasion.

It is also related that the directors engaging these park actors charge the "office" up with \$2 to \$5 a day and pocket the difference.

BINNS WANTS \$50,000.

John R. (Wireless Jack) Binns has retained R. H. Hansl to bring suit against the Greater New York Film Rental Exchange and the People's Film Exchange, asking damages to the extent of \$25,000 from each corporation. The Greater N. Y. concern is a William Fox corporation, while the Peoples' company is controlled by Marcus Loew.

Binns claims that each of the firms named showed, rented and sold a picture entitled "Saved by Wireless," which showed the wreck of the Republic, also the subsequent rescue of her passengers by the Florida and that they both used his name in advertising the pictures without permission from him.

BARRED FILM SHOWN.

A war reel, which was barred in all New York and Brooklyn Photoplay houses, has been shown out of town, the returns in some instances establishing house records.

It's entitled "Called to the Front," or "Europe at War," a four-reeler feature handled by the Apex.

Figman a Film Producer.

Los Angeles, Cal., Oct. 14.

Max Figman is organizing a company, to be headed by himself, for the production of motion picture films. He promises to announce the details within a week or so. Local capital is said to be financing the actor's plans.

DOUBLES FILM SERVICE.

An enterprising picture house manager in Brooklyn this week doubled up on the film "Cabiria," by running it simultaneously in his two theatres. The houses are the Panorama and the Nostrand, on Nostrand avenue, in the Bedford section.

The picture is started off in one house, then rushed, reel by reel, to the other by a messenger boy. The houses have small capacity. Neither alone could afford the \$125 a day the feature costs, but in combination audiences can

make it at an increased admission of 15 cents afternoons and 25 cents at night.

The Classic, a 600 capacity house on Washington Heights, New York, opened its fall season a week ago with the picture. The Classic and the Empress, a block away (both new 600 seat houses), are in keen competition for the neighborhood patronage. The Empress used "Neptune's Daughter" against "Cabiria."

With either house closed, the other would be a substantial winner, but neither can show a profit against the neighbor's competition when both are using ordinary service.

COLONIAL ELECTION.

The Colonial M. P. Corporation this week sent out this list of directors elected to serve for the ensuing year, with the note that their selection amounted to a vote sustaining the present management of the concern:

Prof. Arthur Beatty, Madison, Wis.; James J. Booth, Pittsburgh, vice-president of the Oakland Savings & Trust Co. and officer in other banking concerns; F. C. Brooksbank, Riverton, N. J.; Frederick S. Dudley, New York; J. Watson Hayden, Troy; Robert T. Herrcke, La Salle, Ill.; James D. Law, Wissahickon, Pa.; Irwin H. Meyer, Evansville, Ind.; Max R. Taylor, Port Chester, N. Y.; Herbert W. Taylor, C. W. Tennent, Amston, Conn.; Jesse Watson, New York lawyer, and Richard Wightman, New York.

Life Co. Buys High Grade.

The Life Photo Film Corp. has purchased the properties of the High Grade Feature Film Co., together with leases held by the latter concern.

CAMPAIGN PICTURES.

A candidate for Supreme Court Justice has hit upon a novel plan of publicity in connection with his campaign. Using large automobile vans with picture machines and screen apparatus, he gives a free moving picture show with speakers between each reel.

SERIALS OVERDONE.

Many exhibitors are complaining serials are being overdone. These serials, which take a place on the program instead of other films regularly released, shorten the selection and variety of subject and are the bone of contention in almost every exchange.

NEW BUSINESS.

Many Greater New York exhibitors who have been desirous of taking advantage of the new \$2 per reel feature service as recently started by the General Film Co., have been informed that those prices were only for G. F. customers, with the result that the G. F. Co. has gathered a few new accounts.

\$2,500 ASSAULT VERDICT.

A sequel to the General Film-Kinetograph feud was a decision in the Supreme Court last Thursday awarding a \$2,500 verdict to Herman Smidt.

Smidt, formerly an employee of the Kinetograph, lost his position at the time this concern was bought by the General Film Co. Immediately in conjunction with M. Weiss he opened offices at 219 Sixth avenue and established a branch of the Mutual Film Corporation.

The General Film Co., the former tenant of this office, claimed a prior lease on the premises and in attempting to dispossess Smidt and his associates the alleged assault was committed. Smidt was in the hospital for several months suffering from concussions of the head, a broken wrist and several other injuries, and upon being discharged, brought suit for \$10,000 damages.

Al Harstin and Joe Unger, who claimed to have been assaulted at the same time by employees of the G. F. Co., and who also started suit, dropped their cases upon being re-employed by the G. F.

M. P. EXHIBS. ELECT.

At a meeting held by the Motion Picture Exhibitors' Association of New York, the following officers were elected for the ensuing year: Wm. H. Landau, president; I. Needles, vice-president for Manhattan; M. Hollander, vice-president for Brooklyn; A. Coleman, vice-president for Bronx; Bob Whitten, vice-president for Queens; Adolph Weiss, secretary; William Brandt, financial secretary; Grant W. Anson, treasurer; G. Stockheimer, sergeant-at-arms.

Sam Trigger, who had been president for over three years, declined to serve again.

ARRESTED FOR SMOKING.

So many arrests have been made by the Fire Department in the Exchange Bldg. on 45th street for smoking that a uniformed man is stationed in the hallway cautioning all those who enter against this violation.



WILLIAM H. CRANE.

William H. Crane who is to become a picture star. Crane has been engaged for the screen portrayal of his old role of the horse trader in "David Harum" by the Famous Players.

COAST PICTURE NEWS.

By GUY PRIOR.

Major McGuire, one of the oldest picture actors in the business, has resigned from the Vitagraph.

Lillian Gates is now starring with the Majestic.

The Crown City Film Co. has moved into its new quarters in Pasadena, Cal.

The Jesse L. Lasky Company has contracted for 400 acres at the mouth of Wilson's Canyon, four miles from San Fernando, Cal., and will establish the largest motion picture studio in the world. Also they have secured the right to use 1,000 additional acres if needed for their film plays.

Ruth Hartman is playing leads with the Norbig company in the west. She recently arrived from New York.

Frank Hopkins, a star cowboy, from Wyoming, has joined the Lasky ranks.

Harry Edwards is now directing with the K. L. O.

Sydney Ayres, one of the best-known film players in the west, has quit the screen. He will devote his attention to other fields of endeavor in future.

Billy Garwood of the American has switched to Tom Ricketts' company, Ricketts directing and Garwood playing leads.

Theodore Neuman, manager for W. C. Clune, the Coast picture magazine has disappeared. He left suddenly and quietly several days ago and has not been seen nor heard from since. His home is in Los Angeles.

Arthur Mackley, universally known as "the sheriff," says his face has appeared in a total of 1,600,000 pictures. Some face.

Herschel Mayall is now playing leads with the Broncho (N. Y. Motion Picture Co.).

R. H. Peele is promoting a picture directory on the Coast.

Irene Hunt has fully recovered from her injury received in a picture fall and is back with D. W. Griffith.

TO ORIENT TO POSE.

Announcement was made Wednesday the Lasky company will send a company of 11 principals half round the world to pose before the camera in Japan. This project is undertaken in order that the screen version of "The Darling of the Gods" may be played out in the native surroundings of the story and secure appropriate atmosphere. The Lasky Co., Wednesday, signed contracts with House Peters, to enact the part of the sheriff in "The Girl of the Golden West," a part created by Frank Keenan.

CURTAIN AND UNION.

Syracuse, Oct. 14.

Whether a picture theatre having a curtain is compelled to hire a stage hand is a question that has arisen, owing to the refusal of the owners of the new Regent to comply with union demands.

The curtain is raised and lowered twice daily and the manager refuses to pay a man union scale for a week for this work. The case has been referred to a special committee by the trades' assembly.

Court's Opinion Doesn't Matter.

Syracuse, Oct. 14.

Despite the decision of Justice McCann that pictures on Sunday are legal, Canastota will have none of them. Herman Rakeoff, of the Sherwood theatre there, announced Saturday afternoon that the place would be open Sunday. Saturday night a delegation consisting of the chief of police, the fire commissioner and several village trustees visited him and under threats of trouble Rakeoff kept the house closed.

MOVING PICTURES

FEATURE FILM FLASHES

The Famous Players' press department comes forward this week with the statement, somewhat tartly expressed, that it has "David Harum," with W. H. Crane, already in course of preparation, and takes a wallop at the rival feature film concern which announced Crane and "David" as among its own future releases.

Sir James M. Barrie last week visited the Famous Players' studios, seeing films in the making for the first time. Adolph Zukor escorted the Scotch novelist through the plant and introduced Mary Pickford to him. The Famous Players have several Barrie works scheduled for presentation on the screen.

Mary Pickford's next appearance on the screen will be as the little actress in "Behind the Scenes," by Margaret Mayo, to be released Oct. 26. The feature is in five parts.

Edwin August has written several new scenarios which are to be produced by the Eaco company.

David Santerelli, former camera man with Pathe Freres, is now acting in the same capacity for the Eaco films.

An East Side (New York) moving picture theatre which draws a clientele of mixed nationalities boosts neutrality by displaying President Wilson's neutrality proclamation. At the 81st Street a suggestion is flashed on the screen that if members of the audience must talk war they discuss the subject with someone who will agree with them.

The next Liebler-Lasky production in the Paramount program will be "Merely Mary Ann," with Marguerite Clark featured. Theodore Roberts and J. W. Johnston will be in the cast.

The Kinetophone Co.'s Coney Island studios are busy with "The Span of Life," featuring Lionel Barrymore.

The Kinema Exhibitor's Club of the Bronx will hold its annual entertainment and ball at Hunt's point Palace, 164th street and Southern Boulevard, Oct. 31 (Halloween). Tom Moore and Mary Fuller will lead the grand march.

Harry Weiss, Chicago manager for the World Film Corp. has inaugurated a day and night service in his establishment. The branch is open for business every one of the 24 hours, with two shifts of workers for day and night business.

Clara Kimball Young's next appearance on the World Film Corporation program will be in "The Butterfly," based on Henry Kitchell Webster's serial published in the Saturday Evening Post. The star is just finishing work in "Lola," her first effort with the World Corp.

The Motion Picture Exhibitors' Association of New York will hold its fifth annual reception and ball at the Grand Central Palace Dec. 15.

The moving pictures of the late Pope Plus X, taken last winter under the direction of James Slevin, who is a commander of the Order of St. Gregory, were exhibited for the first time at the New York Hippodrome Sunday evening. The pictures will be shown later at a Broadway theatre.

The New York Motion Picture Corporation press matter tells of an unintentional thriller caught by the camera man when W. S. Hart and his horse rolled down a steep hillside during the taking of the seven-part drama, "The Two-Gun Man."

William H. Tooker will play the lead in the screen adaptation of Booth Tarkington's "Springtime," in preparation by the Life Photo Film Corporation.

Arrangements have been made for the exhibition in New York of the film, "The Deal," the war picture which is said to have stirred up the protests of Germans. Negotiations are in progress for the sale of the rights for England and France. It is a Life Photo Corp. production.

The Life Photo Film Corporation announced this week it had concluded negotiations for the production of "The Passing of the Third Floor Back," with Forbes-Robertson in his famous role. Contracts will be signed upon the English actor's arrival in New York.

"Young Lord Stranleigh," the short story series by Robert Barr, are to be filmed by the Edison Co., first release Nov. 2.

Walter E. Perkins will appear in another Du Souchet comedy, "Who Goes There?"

Charley White, who recently won a battle over Stanley Yaskum at Kenosha, Wis., has had films made of his work in training whi-

son will be exhibited. The pictures were taken in Denver, and show the young fighter in all his training activities, including boxing three rounds.

A special showing was given at the Auditorium, Chicago, last week of the new surfrage melodrama, "Your Girl and Mine," Olive Wyndham, Sydney Booth and Kathryn Kaelred are featured. The film is to be used to aid the National American Woman's Suffrage Association.

The next release of the Jesse L. Lasky Feature Play Company will be the postponed production of "What's His Name?", in which Max Yligman is playing the principal role, supported by Lolita Robertson and the Lasky players. "What's His Name?" is to be released Oct. 22. It will be followed by Edward Abeles in "Ready Money" Nov. 5.

Edward Gerber has bought out his partner, Leo Scott, in the Elk theatre, at Corning, N. Y. The house has changed hands several times since opening two years ago. Policy remains the same.

By an inadvertence "The Man from Home" and several others were described last week as a Liebler-Vitaphone product. The makers are the Lasky-Liebler forces.

The Union Associated Press, a news association in Ann street, New York, is sending out a column of moving picture news in "plate" form.

The picture machine booth, taken from the Poli theatre in Springfield, Mass., destroyed by fire recently, showed that the steel and asbestos walls had resisted the flames successfully. The machine inside went through the fire uninjured, although the booth was in the heart of the fire. It was the product of the H. W. Johns-Manville Co.

ADMISSION PRICES UP.

The Herald Square (Loew) and Savoy (Rosenberg) theatres last week raised admission. Both are near the Broadway and 34th street corner. The scale is now 15 cents in the evening, with 10-15 at matinees.

Each theatre uses a different service. The Herald Square shows the six daily first runs of the General Film Co. service. The Savoy takes eight reels daily, all first runs, from the independent concerns, Mutual and Universal, each supplying four.

BURTON HOLMES' BIG PLANS.

Chicago, Oct. 14. With four motion picture-lecture acts already working under the title of "Travelettes," each with a specially selected talker to represent him, Burton Holmes says he will have fifteen or twenty acts of a like character going before the first of the year.

His "War-Time Europe" in two companies has already played more than twenty weeks W. V. M. A. and Orpheum time.

WAR FILM BAN LIFTED.

Spokane, Oct. 14. The Mayor has lifted the ban on pictures of the war. Reason for change of front not known.

EXCHANGE MEN COMBINE.

Indianapolis, Oct. 14.

A meeting here of representative picture exchange men from all parts of the United States and Canada, resulted in the launching of a strong combination of independents who will issue a new service. It is to be known as the Standard Program.

The forming of a million dollar corporation under the laws of the state of New York was decided upon and the general offices of the new corporation are to be located in New York.

Eighteen cities were represented at the meeting. They were New York, Philadelphia, Atlanta, Pittsburgh, Cleveland, Detroit, Cincinnati, Indianapolis, Chicago, Milwaukee, Minneapolis, Buffalo, St. Louis, New Orleans, Dallas, Portland, San Francisco, and Los Angeles. Joseph Hopp, of Chicago, presided as chairman of the meeting, while E. T. Peters, of Dallas, acted as secretary.

E. T. Peters, Sam Werner of St. Louis, and Mr. Markowitch of California were the committee that drafted the agreement of consolidation, signed by each of the exchange men present.

Rumors of a consolidation of exchange men has long been in the wind, but this is the first that has come to an actual consummation. It is the purpose to band 25 exchange men. Each member has to agree to buy 21 films weekly and to pay for them in the proportion to the quality of the individual production. The directorate board of the new corporation will be composed entirely of exchange men. E. T. Peters, President of the Texas Film Corporation, will, in all likelihood, have charge of the headquarters of the company in New York.

GRIFFITH DENIES.

Los Angeles, Oct. 14.

D. W. Griffith denies he will resign from the Mutual Film Co., adding that he is thoroughly satisfied with his present berth and has no intention of heading his own company.

HELD AS "SLAVER."

Milwaukee, Oct. 14.

Whitfield McGrath, a moving picture man, was held here today to answer to the Grand Jury on a charge of being a "white slaver" under the Mann act. Bail was fixed at \$3,000. The woman in the case is Dorothy Libau, married, from Milwaukee.

It is charged McGrath brought her from Milwaukee to Chicago. The woman is held as a material witness under \$1,000 bail.

Babies As Drawing Card.

A clever bit of advertising for the Crescent theater, Brooklyn, is the circular announcing the showing of the Barrymore feature, "The Nightingale," at the house.

The throwaway announces that Ethel Barrymore and her babies in a special photo-story by Augustus Thomas.

RELEASED NEXT WEEK (Oct. 19 to Nov. 2, 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 | Solar Sol | Crystal C | Keystone Key |
| Lubin L | Electric Ecl | Chrysalis Ch | Reliance Rel |
| Pathe Pthe | F. R. A. F | Powers P | Majestic Maj |
| Selig S | Lewis Pennants L P | Eclair Ecl | 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 Me | G. N. X. C. G N X C | Gold Seal G S | Mutual M |
| Ambrosio Amb | Blanche Features Bl | Joker J | Princess Pr |
| Columbus Col | Luna La | Universal like U | Komic K |
| | | Sterling Ster | Beauty Be |
| | | | Apollo Apo |
| | | | Royal R |
| | | | Lion La |
| | | | Hepworth H |

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

OCTOBER 19—MONDAY.

MUTUAL—Daylight, 2-reel dr. A; Dash, Love and Splendour, split-reel com, and Santa Carallina Islands (scenic), Key; Our Mutual Girl, No. 40, Rel.

GENERAL F.—A Soldier Boy, dr. B; The Adventure of the Smuggled Diamonds (Tenth of the Octavius, Amateur Detective) series) dr. E; She Landed a Big One, com, S-A; The Mad Mountaineer, 2-reel dr, and Heaunt Buys an Auto, com, K; The Beloved Adventurer, Series No. 6 (The Golden Hope) dr. L; Pathe's Daily News, No. 69 Pthe; The Blue Flame, 2-reel dr, and Hearst-Selig News Pictorial, His Wedded Wife, dr. V.

UNIVERSAL—Country Innocence, 2-reel dr. I; Carmen's Wash Day, juv-com, Ster; Rice Industry in U. S. educ, Vic.

OCTOBER 20—TUESDAY.

MUTUAL—Old Jackson's Girl, 2-reel dr. T; Environment, dr. M; Dad and the Girls, com, Be.

GENERAL F.—Martin Chuzzlewit, 2-reel dr. B; Cines title not announced; Love Charm, com, Col; The Man in the Dark, dr. E; Mother of Dreams, dr. S-A; A Wise Rube, com, K; Such a Mess and Only Skin Deep, split-reel com, L; Jimmy Hayes and Muriel, dr. S; Anne of the Mines, 2-reel dr. V.

UNIVERSAL—Vivian's Transformation, com, C; The Trey of Hearts, Series No. 12 (The Mirage), 2-reel dr, G S; The Nihilists, dr. N.

OCTOBER 21—WEDNESDAY.

MUTUAL—Shorty and Sherlock Holmes, 2-reel com, dr. Br; In the Open, dr. A; Out of the Deputy's Hands, dr, Rel.

GENERAL F.—Two's Company, com, E; The Tale of the Long Range Lover and the Gallopooze, com, S-A; The False Arabian, 2-reel dr, K; The Hopeless Game, 2-reel dr, L; Pathe's Daily News, No. 70, Pthe; The Rajah's Vacation, com, S; Under the Colors, com, V.

UNIVERSAL—The Violinist, 2-reel dr, Ecl; The Countess Count, com, J; Universal's Animated Weekly, U.

OCTOBER 22—THURSDAY.

MUTUAL—The Power of the Angelus, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 95, M.

GENERAL F.—They Called It "Baby" and His Loving Spouse, split-reel com, B; Slippery Slim, the Mortgage and Sophie, com, S-A; Her Mother Was a Lady, 2-reel dr, L; Hearst-Selig News Pictorial, No. 68, S; The Mill of Life, dr. V.

UNIVERSAL—Universal Boy in "The Gates of Liberty," dr. I; "Olaf Erickson-Boss," 2-reel dr, Rx; Secret Service Snitz, com, Ster.

OCTOBER 23—FRIDAY.

MUTUAL—The Spark Eternal, 2-reel dr, K B; The Face at the Window, dr, P; The Final Impulse, dr, A.

GENERAL F.—A Woman's Folly, dr. B; Bootles' Baby, 2-reel dr, E; The Private Officer, 2-reel dr, S-A; Mickey Flynn's Escapade, com, K; The Girl in the Tenement, dr, L; Tonsorial Leopard Tamer, com, S; A Costume Piece, com, V.

UNIVERSAL—Cupid Pulls a Tooth, com, N; Suspended Sentence, com-dr, P; The Bride of Marble Head, 2-reel dr, Vic.

OCTOBER 24—SATURDAY.

MUTUAL—The Blotted Page, 2-reel dr, Rel; Keystone title not announced; Harold's Toupee, com, R.

GENERAL F.—The Broken Rose, dr. B; Buster Brown's Uncle, and a Question of Clothier, split-reel com, E; Broncho Billy, dr. S-A; The Demon of the Rails, dr. K; The Crooks, com, L; The Tragedy That Lived, dr. S; Godby Summer, 2-reel dr, V.

UNIVERSAL—The Secretor's Secret, dr, Frnt; M. Lady Raffles in "The Mysterious Hand," 3-reel dr, 101 B.

LA MILO Advances on New York

Reams of Proclamations in the Shape of Press Notices

LA MILO

The name that set Great Britain ablaze—The Face that launched a thousand Pens—The Figure that inspired a hundred poems—The Beautiful Realization of the Ideal—The Woman who conquered prejudice and vanished Prudery in England—The cause of a debate in the British House of Commons—15,000,000 people have witnessed her performance—8,000 Columns have been written about her in England, Scotland and Wales—Who played 380 consecutive nights at a leading West End Hall—Figured as Lady Godiva in the La Milo Pageant (Coventry 1907), 600,000 spectators—Witnessed by the Royal Family of England—Eulogized by W. T. Stead, Henry Labouchere and Horatio Bottomley, and approved by the Music Hall Committee of the London County Council and 80 Civic Bodies and Magistrates.

The long threatened invasion of our peaceful POSEUSE, having during her eight years' camp portance to a state of peaceful submission, is si our doomed territory. She has arrived on a swi conveying care of General Manager Cruickshank.

LA MILO

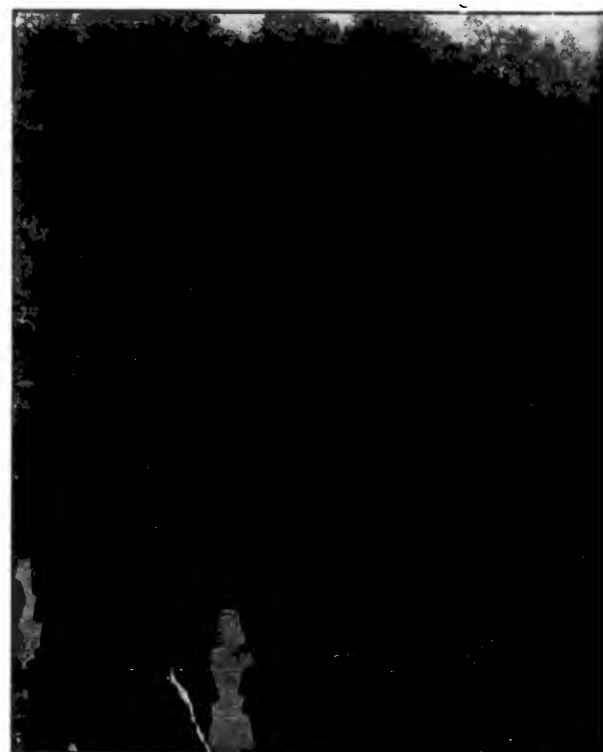
The Inimitable Break of Classical Studies w

6000th Performance. W

The Sculptured Masterpieces of Antiquity, as portrayed by La Milo, constitute the etherealized representation of the Human Form divine, depicted according to the standard and canons of the inspired creators of such ideals from the earliest ages, and approved and applauded by the finest arbiters of Taste throughout the civilized world.

THE
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Resplendent in her successes, fresh from a Continuity of Trium excels and leads, she inimitably presents the grandeur and ma strong approval of the elite of art, and the commendable appr



The Art represented by La Milo as the art of Sculpture is the one most distinguished by simplicity. Unlike Painting, it deals with form alone. Unlike Music, it is perceived all at once. There stands the statue, as may be seen in the poses that have made La Milo famous; a simple human figure, seemingly carved from the cold, lustrous marble, with nothing but its colorless self to tell its story and move the soul of the beholder with the emotion of the beautiful.

All Properties, Scenery, and Effects employed in the La Milo Productions are originated, modelled, painted, and devised by La Milo and Cruickshank.
WORKS and STUDIOS: The Ark, Chester St., Liverpool, England.

Expected Capitulation of the City

Tons of Ammunition in the Shape of Stage Props

to take place at last. La Milo, the all-conquering great Britain reduced London and every town of im-new worlds to conquer, and has set her magic eye on art, supported by a small army of adherents under the

MILO

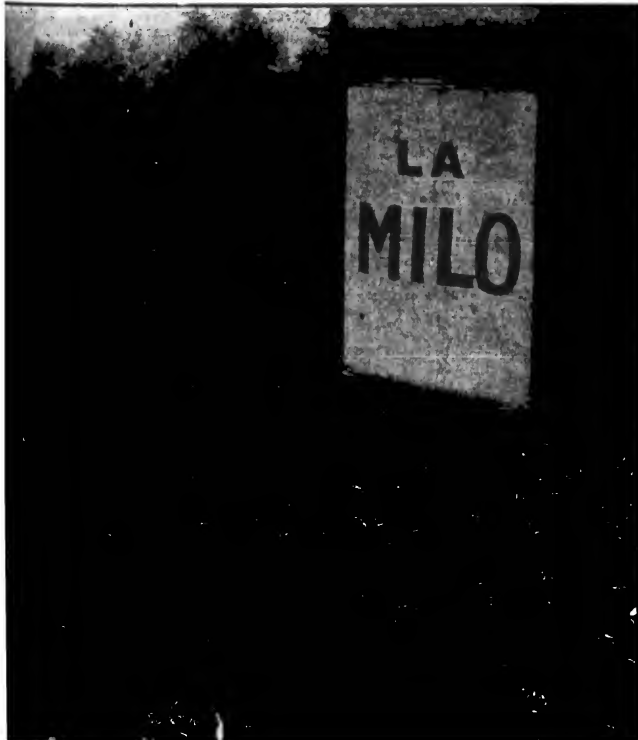
ble, with a Repertoire Electrified the World.

sed by 15,000,000 People.

**MARK
EMENT
LIGENCE**

The Artiste whose every pose bears the Hall-mark of Public approval and whose reputation is as solid as the Marble she depicts. The corner-stone of Classical conformation. The Vanquisher of Prejudice and Prudery and the Exponent of triumphant Truth.

cause of the art she loves, and in whose representation she decidedly rk of the world's greatest masters of sculptured art, and with the leading Moral Reformers of the day.



As an authority on Vaudeville possibilities, you will have heard of this great Artiste and her Magnetic Exhibition of Classical Art, which has kept Great Britain spellbound for many years.

Offering, as this Act does, illimitable scope for up-to-date Press Boom, it has kept the leading Scientists, Antiquarians, Artists and the Civic Authorities in England in a continuous whirl of controversy.

Its very billing matter spells Controversy and Success, the Act itself being a sledge-hammer of Conviction. Unique, daring, yet clothed with an intellectual purpose, it is the hub of Managerial Competition, proving in every case its premier position as a Sure Box Office Success, a much desired Money Spinner, and the greatest Record Holder of the present day. There is no other Act in the world possessing the same drawing power, nor the same solid inducements for Managerial Consideration.

Socially and Morally the Act is accepted as a desirable exposition against prudery and cant, and as possessing a repertoire of convincing arguments against the wiles of the Ultra-Puritan, to whom every pose is an incisive reply.

Unlike many artistes who claim premier rank in the Amusement world, La Milo has proved her claim, which has been endorsed by every Manager concerned, as the Top Liner with the Top Box Office Results—the most effective attraction ever known in Great Britain, resulting in a continuity of financial triumphs which have never been eclipsed.

As a social necessity it is accepted, as a consistent money-maker it is proved, and as an Act possessing all the strongest elements of certain Success it is acknowledged.

With these points before you, you will not fail to see the rich inducements this Act possesses.

This exhibit is not to be confounded with the Pseudo Art Shows with their more subtle suggestion than Artistic Attractiveness.

In Conjunction with the above is CRUICKSHANK'S PICTORIAL LIBELS.



La Milo's representations of Ancient and Modern Statuary are very different from attempts made by other Poseuses, owing to the Professional Science brought to bear. They contain the synthesis of the attitudes and expressions which can be presented by the human form. They constitute a feature which the true Art Loving Public can always consult with pleasure and profit.

**A. D. CRUICKSHANK
HOTEL CLARIDGE, BROADWAY AND 44TH ST., N. Y.**

When the Ham Turned.
Comedy. Fair laugh getter. Principals need more coaching in comedy work.

Fragment of Ash.
Drama. Good picture. Well chosen cast.

His Mother's Home.
Drama. Not interesting and picture "cheap."

Pet of the Petticoats.
Louis Simon in comedy modeled after "The New Coachman." Anything for a laugh, including china smashing.

The Tardy Cannonball.
Dramatic. Cowboy pursues partner who stole his wife. Suspense sustained by ingenious device with surprise finish.

These Love Pangs.
Comedy. Coarser than usual.

Cruel, Cruel World.
Whooping travesty on old-style melodrama. Plenty of laughs.

Dolly's Deliverance.
Western drama. Consistent with thriller when hero and "greaser" battle in bottom of abandoned well.

The Tattered Duke.
Good Western comedy. Much hokum. Got laughs.

Her Victory Eternal.
Grossedrama. Unnatural mother love. Rather too strong for ordinary audience. Principals good, especially mother role.

Bronco Billy and the Greaser.
Usual Bronco Billy story, with cowboy ride to rescue. Nothing unusual in picture.

The Girl at the Lock.
Two reels. Interesting drama. Exceedingly well produced. Louise Huff, principal.

Sands of Fate.
Two reels. Desert drama. Badly produced, with principals miscast, and opportunities lost.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

His Father's Son.
Two reels. Western drama. Good story, with Wall Street on the side. J. Warren Kerrigan as young prospector puts film over. Exteriors good with fair studio sets.

Maroon, the Foster Mother.
Drama, of the waterfront. Cast, headed by Anne Schaeffer, handle parts very well. Mob scenes well directed. Good all around two reeler.

When Slippery Slim Met the Champion.
Comedy. Slapstick prize fight. Principals good. Brought screams.

Girl Who Won.
(2 reels) Splendid comedy plot for single reel, somewhat injured by being spread too thin over two. Story of man highbrow who seeks to make his marriage platonic, and a dear of a bride who won't have it so. Delighted the women with its daring in spicy scene.

The Phantom Light.
(2 reels) Indian legend. Well done in all particulars. Thrilling Indian battles and hair-raising horseback riding. Delightful idyll with poetic flavor.

The Rose and the Thorn.
(2 reels) Mythical drama. Good interiors. Well directed and good cast. One of the best of the new two reels.

The Bond of Womanhood.
Two reels. Dramatic. Showing family troubles of rich and poor. Well directed. Some scenes greatly exaggerated, but picture generally good.

A Close Call.
Juvenile comedy. Has a thrill and is laughable.

Cupid Victor.
Comedy-drama. Ordinary. Main idea lacks sufficient strength. Cast good, but photography off in spots.

Virtue Its Own Reward.
Two reels. Drama. Self sacrifice, theme. Interesting and well told. Pauline Bush, principal.

Beast at Bay.
Two reels. A Mary Pickford reprint with an automobile-locomotive chase.

The Real Agatha.
Two reels. Comedy drama. Heiress poses as secretary to discourage fortune hunters. Hero falls in love with her. Light entertainment.

Green Eyed Monster.
Dramatic. Loose story. Crude melodrama. Sailor loves lighthouse keeper's daughter. Rich lover. Rivals fight. Only virtue pretty marine scenery.

Jimmie the Porter.
Lover disguises as negro Pullman porter to be near rich girl sweetheart. Prevents other man's proposal. Strained comedy.

Josie's Fortune.
Josie Sadler in amusing comedy. Summer boys desert girls at hotel to court housemaid heiress. "Fortune" turns out myth.

The One Who Cared.
Rural drama. Leads to excellent climax then kills interest by absurd finish. Good idea gone wrong altogether.

The Mayor's Manicure.
Comedy. Girl reporter gets interview with mayor by posing as manicure. Exposes plot and wins his love. Average.

DAILY RELEASE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

Sheriff of Muscatine.
Two reels. Cowboy drama. Plenty of action with a surprise in unexpected developments. Strikingly good scenic features.

He Never Said a Word.
Comedy. Young man and girl meet in deaf and dumb asylum. Courting in sign language then each finds other is only visitor. Good obvious comedy.

Conductor 784.
Trivial semi-dramatic. Philanthropic street car conductor gets money to send invalid widow and her three children to the mountains. No story, no love interest, no action.

The Whiskey Runners.
Two reels. Western drama. Exteriors throughout. Plenty of riding and shooting. Picture cheap and below par.

Hypnotic Power.
Comedy. Usual type. Rough house stuff good for laughs. Sterling at his best; others will do.

Animated Weekly.
Review. Good assortment war scenes but some look fake. Baseball players and cartoons good.

Hello Mabel.
Comedy. Very poor. Few Laughs.

A Law Unto Herself.
Two reels. Mixed affair between supposedly French people. Leading woman over acts. Medium picture with poor start.

Hearst-Selig.
Review. War scenes and police exhibitions. Good reel.

The Guiding Fate.
Rural drama. Nearly all exteriors. Cheap for a release from this manufacturer.

Through Eyes of Love.
Fair society drama. Male and female leads well handled.

The Letter That Never Came Out.
Poor political drama with Sally Crute in leading role. Picture uninteresting.

Swami Sam.
Comedy. Police force and blackface comedian for laughs. Fair comedy.

Neighboring Neighbors.
Comedy. Rural piece bringing in number of families. Not many laughs.

The Diamond of Disaster.
Two-reel East India picture made in this country. Good explosion scene. Characters fit, but scenic effects do not harmonize with title.

Oh Again, Oh Again Finigan.
Comedy. Trick photography and funny police force. Gets over easily.

The Warning.
Drama. Directed by Donald Crisp with Dorothy Gish leading. Unexpected finish. A different picture.

Winsome Winnie.
Comedy. Good company. Many laughs, without slapstick.

Very Much Alive.
Comedy. Police force and slapstick. Company not very capable. Medium.

Andy and the Redskins.
Good comedy with juvenile principals.

The Mysterious Beauty.
Comedy. Tooth pulling and race between two machines and trolley. Fair comedy.

Lena and the Geese.
Old Biograph Pickford reprint. Fair picture.

The Peacemaker.
Ordinary single reel comedy with Van Dyke Brook and Norma Talmadge. Not up to the V's standard.

The Squatter.
Three reels. Western drama. Scenes and photography good. Principals capable. Good picture.

The End of the Galaxy.
Two reels. Western drama. Fairly well worked out plot. Fair picture.

Heinie's Outing.
Slapstick comedy. Few laughs.

Down by the Sea.
Drama. Good love story. Players do well. Good inexpensive picture.

Bad Man Mason.
Drama. Western settings. Fair acting and fair picture.

MYSTERY OF THE POISON POOL

Cameron, an adventurer in Africa; Dorothy, a missionary, and Walton, a trooper of the British mounted police, are the principal characters in "The Mystery of the Poison Pool," a five-part dramatic just released by the Picture Playhouse Film Co. Its highest power thrill is unskillfully placed in the first reel. Nearer the end it would have been an immense asset, at the beginning it set a pace the rest of the tale could not follow, and cumulative interest was unbalanced. Cameron is captured by cannibals and rescued by Walton, who holds him over a tall cliff out of reach. It is here, at the outset, that the thriller comes. As Cameron mounts hand over hand up the face of the cliff, an enormous python uncoils its length just over his head and threatens him. Walton saves the climber with a timely pistol shot. It's a real live 30-foot snake and the very daddy of the breed. Its very appearance gliding through the rocks brings a shudder, and when it reaches for its victim suspended in midair the spectator of the film gets a real jolt. The story lapses for a year and Cameron is disclosed as a rough character prospecting for diamonds in the same country. He meets Dorothy and his love for her works his reformation. But Walton, who does not recognize him and whom he does not recognize, appears as his rival. A visitor to the village is murdered and suspicion falls upon Cameron. He flees and Walton goes in pursuit. The trooper is overpowered by the adventurer, but his life is spared when Cameron, by means of a locket, discovers his rescuer of a year before, and he carries the trooper back to the village. While the trooper lies unconscious Cameron is condemned to death, but Dorothy discovers the real murderer, and after a wild ride brings back the order of reprieve in time. There is action a plenty, but for sensationalism that snake episode overshadows all other details, and the great length of the recital at times wears. Acting and scenic qualities are excellent.

FEATURE FILM REVIEWS

THE TANGLE.

A four-part military drama by the Broadway Star Feature Co., which figures in the new Vitaphone bill. The feature is notable among other things for the same portrayal of its leading role by Darwin Karr, who is here disclosed as head and shoulders over the average leading man of screen dramatics. As the young lieutenant, Jack Bradley of the 18th U. S. Cavalry, he achieves a really balanced, human portrayal. He has not a single strut nor a single grimace in the whole four acts, but creates a forceful character by the simplest of methods and without the common artifices of the familiar "movie hero." This emphasis on a single part is not undue. Every silent player should be sent to study Karr's handling of this role. It is really a forced-did exposition of what can be done in forceful but unaffected pantomime playing. The story is one of those absurd affairs based on a lovers' misunderstanding, a misunderstanding brought about with obvious labor on the part of the scenario writer and one that in ordinary human conduct would have been cleared up by a word. Jack's sweetheart finds a letter in his pocket. In pique she goes off and marries Col. Everett, and never learns until a year after that the picture was that of Jack's sister. Not very ingenious, is it? When she does learn the truth, of course, she is another's, but she will go on dragging Jack to dim corners of the conservatory and making love to the embarrassed soldier, until the Colonel learns of the affair and Jack's position is most unhappy. However, the Colonel comes to know the real situation and when he is killed in battle (the regiment goes to the Spanish war), he forgives Jack and sends him home to marry the woman. Here the scenario writer apparently dimly understood that he had permitted the wife to conduct herself in a pretty generally unlovely way and balked at the happy reconciliation with the noble Jack. So he put Jack on board a steamer bound for home and the suffering widow and let it go home at that. If the story is crude, it is acted with consummate ability and the staging of the battle scenes is perhaps the best thing of the sort that has been done yet. Capt. Harry Lambert is named as the producer. Presumably he is an army man. He would do himself a service by organizing a class for film directors for instruction in military procedure. Every move on the part of his actors has the stamp of authority. The film directors who send their soldier heroes to the ballroom in fatigue uniform and wearing side arms and spurs, might also accompany the leading men in their visit to the Vitaphone. The visit would pay them.

SPIRIT OF THE POPPY.

"The Spirit of the Poppy," described as "a psychological study of the drug habit," is a six-part feature shown at private exhibition this week by the Kinetophone. For purpose of this record, the question whether there should be a field for so intimate treatment of a disagreeable subject on the screen may be disregarded. It is enough to say that the arguments may be advanced for and against the exhibition as applied to Charles Warner's stage production of "Drink." The screen treatment of the drug habit is quite as powerfully done, as was the Warner play's preaching against drunkenness. The story violates no rule of so-called literary ethics, for, while virtue does not triumph (because there is no virtue involved), the evildoers come to final punishment. Therein the promoters of the feature stand on firm ground in advancing the subject as a moral lesson. The story recites the fall from high estate of Stephen Ford, a brilliant artist; his wife, Ethel, and a host of minor persons through addiction to cocaine and opium, the latter through the wife of a woman model, and the wife through a doctor who feeds her morphine in treatment of trifling nervous troubles. Their course is traced along the fearful descent to the slums, with a vividness and realism that deliver a terrific effect. As they pass from one stage of degradation to another, other innocent victims are drawn into the net and the drug-curse spreads in ever widening circles, until the authorities close in on the traffickers in the drugs and death is meted to the drug slaves and their master dealers, one after another with an impartial hand. The story is remarkably well put together and the interest sustained without lapse to the end. The acting, aside from trifling details, is extremely good and some of the incidents for raw power of conception and delivery are almost worthy of Zola himself. Dramatist, director, players and camera man have done their work well, but—Merciful Scenario!—watching it is gloomy work for an Indian summer afternoon.

THE GIRL AT THE LOCK.

"The Girl at the Lock" is a Lubin two-reeler that ranks with the best of the half-hour films. The picture is well directed and has a cast to handle the parts well. The camera work has all been done outdoors, amid natural scenery well selected. The film is a love story with enough tangles to make it interesting. A simple girl of the lock country is in love with a man of her own class, when an artist appears. He wins the girl's heart after painting her picture. The painter is engaged to be married to a wealthy girl, and forced to, when he finds himself without money. The country girl goes to the city to see her picture. The man she thought loved her informs her of his engagement. She rushes from the house and meets her country lover. They make a happy pair. A picture well worth seeing.

BILLS NEXT WEEK (October 19)

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 "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)
"Any Night"
Willard
Sam & Kitty Morton
Four Bards
Dunn & Bunte
May & Tally
Johnson & Leon
Stapp Goodrich & K
Arthur Barrat Co
Kolb & Holland
Herakind
(Others to fill)
PALACE (orph)
Houdini
Dolly & Brown
Tom Lewis Co
Fannie Brice
French & Elia
Willis Holt Wakefield
Foster Ball Co
Hawthorne & Anglis
Fridgikow Troupe
ALHAMBRA (ubo)
Brice & King
Nat Willie
Creasy & Dayne
Lyons & Yocco
"Edge of World"
The Langdons
Cooper & Smith
Vandenberg & Louie
(Others to fill)
COLONIAL (ubo)
Blanche Ring Co
Leonard & Russell
Vinton & Buster
Emmett DeVoy Co
Mr. Hyman
Brooks & Bowen
Collins & Hart
Evelyn Dunmore
Webster & Capitola
ROYAL (ubo)
Julie Baker
Dooley & Sales
Harry Berensford Co
Joe Jackson
Weston & Leon
Gilding O'Mearas
Robert Bell
Walton & Brandt
AMERICAN (loew)
Chas Ledegar
Medlin Clark & T
Kelo & Leighton
Edith Clifford
Fetis Bros
Grevelay Drayton
Marshall P Wilder
3 Jewetta
(One to fill)
2d half
Marcou
"Squaring Accounts"
Belle Santoro
Ellis-Nowlan Tr
Thornton & Corlew
Marshall P Wilder
Mysterious Russell
Aerial La Vails
(One to fill)
BOULEVARD (loew)
Edith Raymond Co
Von Hampton & J
Merlin
"Night in Park"
Goelette Stork & L
(One to fill)
2d half
3 Keltos
Edith Foyer
Gracie Emmett Co
Elsie White
Panton's Athletes
(One to fill)
ORPHEUM (loew)
Gypsy Countess
"Squaring Accounts"
Bert Melrose
Morris & Allen
Dupont & Hasbrook
(Two to fill)
2d half
Arthur & Emma Cody
Kelo & Leighton
Manhattan Troupe
Bessie LeCount
Vaude in Monkeyland
Clarence Wilbur
Frey Twins & Frey
GREENEY (loew)
Elsie White
Vaude in Monkeyland
Morris Golden
"Me & Dave"
Barnes & Robinson
Bean & Hamilton
(Two to fill)
Tom Dalton
3 Bennett Sisters
Nible & Riley
Sam Mann's Players
Edith Clifford
Reddington & Grant
(Two to fill)
DELANEY (loew)
A. Carleton
Lulu's Animals
Thornton & Corlew
"When Women Rule"
Tabor & Green

Frey Twins & Frey
(Two to fill)
2d half
Bean & Hamilton
Prince Karmi
Harry Temple
Howard & Fields Mins
Usher Trio
Goelette Stork & L
Frevoli
(One to fill)
NATIONAL (loew)
Browning & Dean
Moore & Elliott
Elsie Gilbert & Girls
Sandy Shaw
John Throupe
(Two to fill)
2d half
Greenley & Drayton
Chas Deland Co
Morris Golden
Frank Stafford Co
Nowlin & St. Claire
3 Jewetta
(One to fill)
LINCOLN (loew)
Frevoli
Faye & Minn
Ex Mayor Lew Shank
Chas Deland Co
Marie Russell
The Hassmans
2d half
Conrad & Mareena
Sabry D'Orell
Brown Harris & B
"When Women Rule"
Lurkin's Animals
(One to fill)
7TH AVE (loew)
Arthur & Emma Cody
Mysterious Mr. Russell
Klass & Bernie
Joe Welch
Von Cello
(Two to fill)
Holmes & Holliston
Zelaya
Browning & Deane
Potts Bros Co
Robert Bell
John Throupe
(One to fill)
Brooklyn
ORPHEUM (ubo)
Arthur Prince
"Society Buds"
Adele Kitchie
Farber Girls
Gallagher & Carlin
Dorrell & Conway
Correll & Gillette
Sutton McIntyre & S
Skaters Bljove
PROSPECT (ubo)
Joe & Ben Thornton
Willard Simms Co
Allan Brooks Co
Jasper
Mullen & Coogan
3 Keatons
Sue Smith
Newhouse Snyder Co
8 Navigators
BUSHWICK (ubo)
Adelaide & Hughes
"Bride Shop"
Marshall Montgomery
Maxine Bobby
Marie Fitzgibbon
Milton Pollock Co
Frank Whitman
The Lelands
SHUBERT (loew)
Usher Trio
Rena Santos
Geo B Reno Co
Nowlin & St. Claire
3 Keltos
(One to fill)
2d half
Elsie Gilbert & Girls
"Me & Dave"
Sandy Shaw
The Hassmans
(Three to fill)
WARWICK (loew)
Gracey
Hartley & Pecan
Jim Rosen Co
Bessie LeCount
Volgas & Girls
2d half
Fountain & Fletcher
Tabor & Green
Gypsy Countess
"Between 8 & 9"
Rockwell & Wood
Chas Ledegar
FLATBUSH (loew)
A. Bender
Nestor & Delberg
Phillipi 4
"When We Grow Up"
3 Bennett Sisters
(Three to fill)
2d half
Stewart & Dakin
Al Cepheane Tangle"
Von Hampton & J
"Stick Up Man"
(Others to fill)

BIJOU (loew)
"Spider & Fly"
Clarence Wilbur
Frank Stafford Co
Manhattan Trio
Reddington & Grant
(Two to fill)
2d half
Edith Raymond Co
Faye & Minn
"The Eloquence"
Klass & Bernie
Geo B Reno Co
DuPont & Hasbrook
(One to fill)
WILTON (loew)
Holmes & Holliston
Japanese Prince
Billis-Nowlan Tr
(Three to fill)
2d half
Briere & King
Lester Trio
Bert Melrose
Morris & Allen
"Night in Park"
(One to fill)
COLUMBIA (loew)
Reefe & Murray
Springer & Church
Tom Dalton
(Two to fill)
2d half
Blanche Sloan
(Four to fill)
LIBERTY (loew)
Grumley & Glass
Blanche Sloan
(Two to fill)
2d half
Leone Dixon
Sharf & Ramsden
Billy Barlow
Hemmer & Pritchard
(One to fill)
Ann Arber, Mich.
BIJOU (ubo)
Kolett
Clare & Marion
"Enchanted Forest"
Ray & Edwards
Flying Duvals
2d half
Murphy & Klein
Ed Gray
Mullaly Pringree Co
Holden & Heron
6 Abdallahs

Atlanta
FORSYTH (ubo)
Connolly & Wenrich
"Lawn Party"
3 Kuma
Norcross & Holdsworth
Lalton & Dupree
Lawrence & Edwards
Diamond & Virginia
(Others to fill)
Baltimore
MARYLAND (ubo)
Valerie Bergers Co
Crouch & Welch
Alf Hoyt
Newhouse Snyder Co
Bond & Cassen
Regina & Lee
Cantina Cornelli Co
(One to fill)
Battle Creek, Mich.
BIJOU (ubo)
Madame Marion
Joe Daniels
"Kid Kabaret"
(One to fill)
2d half
Les Cougets
Billy & Edith Adams
J C Nugent Co
Capitol City 4
Morris Bros
(One to fill)
Bay City, Mich.
BIJOU (ubo)
Westworth Vesta & T
Kammerer & Howland
Lella Davis Co
Lew Wells
(One to fill)
2d half
Carlton & Clifford
Weiser & Releaser
"I Died"
3 Majestics
Zeno Jordan & Z
Billings, Mont.
BABCOCK (loew)
(13-14)
Golden & West
Sallie Stembler Co
Holmes & Riley
Cameron Devitt Co
Wilson Bros
Slayman Al Arabs
Birmingham, Ala.
ORPHEUM (ubo)
Willie Bros
Great Howard
Irene & Bob Smith
Gould & Ashlyn
At Cepheane Tangle"
Raymonde
Neher & Kappel
(Others to fill)

Boston
KEITH'S (ubo)
Mabelle & Ballet
Edward Farrell Co
Shannon & Annie
Ryan & Tierney
Kingston & Ebner
Lipsky's Dogs
Jack Ganser Co
Anella Bingham
ORPHEUM (loew)
Bunth & Rudd
Gladys Vance
10 Dark Knights
Ines McCauley Co
Criterion 3
Arthur & Grace Terry
(Two to fill)
2d half
Mario & Trevette
Cecil Eldred & Carr
"Honey Girls"
(Five to fill)
ST JAMES (loew)
Florence
Schrodes & Chappelle
Mario & Trevette
Gracie Emmett Co
Ward & Gray
Cecil Eldred & Carr
2d half
Tom Linton & Girls
Oscar Lorraine
Ines McCauley Co
Criterion Trio
Arthur & Grace Terry
(One to fill)
GLOBE (loew)
Cook & Rothert
Cook & Stevens
Eddie Foyer
Sazona
(Four to fill)
2d half
Florence
Schrodes & Chappelle
Casson Rivoli
Klein Bros
Revel & Deery
(Three to fill)
Buffalo
SHRIMPS (ubo)
Bogansky Troupe
Cowboy Minstrels
Max & Mabel Ford
Tracey Stone & S
Claude & Fanny Usher
(Others to fill)
Butte
EMPRESS (loew)
Davis & Matthews
Hort & Wardell
McIntosh & Maida
Bryant & Harrington
Fred Hillebrand
Nichols Nelson Tr
Calgary
ORPHEUM
2d half
(Same bill as at Regina, this issue)
PANTAGES (m)
Oxford 3
Rae Samuels Co
Nadall Kane
Agnes Von Bracht
Dunlay & Merrill
Reed's Dogs
Charleston, S. C.
VICTORIA (ubo)
1st half
Bertisch
Raymond & Bain
Marie King Scott
D'Estelle Sisters
Mack & Sangster
2d half
Creighton Sisters
Stewart & Donahue
J C Lewis Jr Co
Fern Bieglow & M
(One to fill)
Chicago
PALACE (ubo)
Clifton Crawford
"Woman Proposes"
Spinette Quintet
Nine White Hussars
Mr & Mrs J Barry
John & Mae Burke
Lew Hawkins
Le Grohs
MAJESTIC (ubo)
Robert Edeson Co
Harry Cooper
Christienne & Louise
Mr & Mrs D Crane
McConnell & Simpson
Althoff Sisters
Smith Cook & Bran
Ray Conlin
Mosher Hayes & M
ACADEMY (wva)
Burns & Engel
Howard Sisters
Harry Ellsworth Co
Louis Grant
Archle & Dolly Onri
2d half
Unada & Irving
Dixon & Hansen
The Longworths
Sharp & Wilkes
Herbert's Dogs

McWICKER'S (loew)
El Clio
Joyce & West
"When It Strikes H"
Melnotte Twins
6 Olivers
Bush & Shapiro
2d half
Carmen's Minstrels
Todd-Nards
"Between Trains"
Walter Brower
McDermott & Wallace
Dunvett Troupe
WILSON AVE (wva)
Gertrude Barnes
Detective Keon"
6 Russian Dancers
Dow & Dow
Herbert's Dogs
2d half
Gertrude Barnes
"All for a Kiss"
James Leonard Co
Scibbi & Gwinlin
Jennings & Gorman
COLONIAL (loew)
Gene Green
Geo Randall Co
Tom Waters
Minetti & Sidello
Dale Miller
La Drone Skating 3
Paul Stephens
Bob Ferns
2d half
Gene Green
Ford's Review
Roubie Sims
Novelty Barretts
Tom Waters
Bert Davis
WILLARD (loew)
Kalaui Hawaii
Novelty Barretts
Rose Fenton Play
Geo Yeoman
Franklin & Green
Bellicaire Bros
(One to fill)
MILES (loew)
3 Donalds
Clare & Rose
Valentine Vox
J K Emmett Co
Orden Quartet
Roy & Arthur
ORPHEUM (m)
9 Stage Struck Kids
5 "Concor Sisters"
Alpha Troupe
Mullumby & Musette
Zampa & Zampa
Quinn Bros & Drake
Dunlap & Viridin
Duluth
ORPHEUM
(Open Sun Mat)
Imhoff Conn & Cor
Barry & Ward
Pierre Pelletier Co
Alfred Bergen
Vilinsky
Woodman & Livingston
El Rey Sisters
E'comont, Can.
PANTAGES (m)
Dancing "Mermaids"
"Stronous Daisy"
Laurie Oray
Davis & Walker
DeWitt Young & Sis
Brie, Pa.
COLONIAL (ubo)
Behan & Hart
Hirschel Hendler
Ward Bros
(Others to fill)
Full River, Mass.
ACADEMY (loew)
Klein Bros
Tom Linton & Girls
Oscar Lorraine
Revel & Deery
(One to fill)
2d half
Sazona
10 Dark Knights
Viola Duval
(Two to fill)
Flint, Mich.
BIJOU (ubo)
"Dream Girl"
2d half
The Millards
Brice & Morgan
Charles Wayne Co
Grace Cameron
Harvey 3
Ft. Wayne
TEMPLE (ubo)
Onre
Moore Brownie & Co
Musical Gerald
Baby Helen
Martini & Maximilian
2d half
Mardo & Hunter
Marshall & Comby
McCormick & Wallace
Robert Hall
Davis & Romanelli
EMPRESS (loew)
Arno & Stuckey
Las Canados
Ward Sisters
James Grady Co
Sampson & Douglas
Russell's Minstrels
Grand Rapids, Mich
COLUMBIA (ubo)
Knapp & Cornelia
Porter & White Co
Claude Tracey
2d half
Claggett & Frear
Carl McCullough
Weston Co

EMPRESS (loew)
Lee Canados
Ward Sisters
Arno & Stuckey
James Grady Co
Sampson & Douglas
Russell's Minstrels
Hamlet, Ont.
TEMPLE (ubo)
Redford Winchester
Burke & McDonald
Adler & Arline
Monty & Dot
Julia Gonsales
Lambert & Ball
(Others to fill)
Hartshurg, Pa.
ORPHEUM (ubo)
Hope Vernon
Dooley & Rugel
Lucy Gillette
(Others to fill)
Hartford, Conn.
Trile Frigiana
Harry Lewis 5
Lal Mon Kim
Minnie Kaufman
Duffy & Lorens
(Others to fill)
Detroit
FAMILY (ubo)
George Richard Co
Adelaine Denette 3
Martin & Troise
Baby Zella
Tannean & Claxton
2d half
Bon Warren
TEMPLE (ubo)
Ellis & Ellis
Jane Connolly Co
Lee & Cranston
Doe O'Neil
Werner Amoros Tr
Comfort & King
Franklin & Green
Bellicaire Bros
(One to fill)
MILES (loew)
3 Donalds
Clare & Rose
Valentine Vox
J K Emmett Co
Orden Quartet
Roy & Arthur
ORPHEUM (m)
9 Stage Struck Kids
5 "Concor Sisters"
Alpha Troupe
Mullumby & Musette
Zampa & Zampa
Quinn Bros & Drake
Dunlap & Viridin
Duluth
ORPHEUM
(Open Sun Mat)
Imhoff Conn & Cor
Barry & Ward
Pierre Pelletier Co
Alfred Bergen
Vilinsky
Woodman & Livingston
El Rey Sisters
E'comont, Can.
PANTAGES (m)
Dancing "Mermaids"
"Stronous Daisy"
Laurie Oray
Davis & Walker
DeWitt Young & Sis
Brie, Pa.
COLONIAL (ubo)
Behan & Hart
Hirschel Hendler
Ward Bros
(Others to fill)
Full River, Mass.
ACADEMY (loew)
Klein Bros
Tom Linton & Girls
Oscar Lorraine
Revel & Deery
(One to fill)
2d half
Sazona
10 Dark Knights
Viola Duval
(Two to fill)
Flint, Mich.
BIJOU (ubo)
"Dream Girl"
2d half
The Millards
Brice & Morgan
Charles Wayne Co
Grace Cameron
Harvey 3
Ft. Wayne
TEMPLE (ubo)
Onre
Moore Brownie & Co
Musical Gerald
Baby Helen
Martini & Maximilian
2d half
Mardo & Hunter
Marshall & Comby
McCormick & Wallace
Robert Hall
Davis & Romanelli
EMPRESS (loew)
Arno & Stuckey
Las Canados
Ward Sisters
James Grady Co
Sampson & Douglas
Russell's Minstrels
Grand Rapids, Mich
COLUMBIA (ubo)
Knapp & Cornelia
Porter & White Co
Claude Tracey
2d half
Claggett & Frear
Carl McCullough
Weston Co

Miller & Lyles
John Higgins
(Others to fill)
Longmont, Ind.
COLONIAL (ubo)
The Engfords
Creighton Bros
Mardo & Hunter
2d half
Gruber & Kery
Chas & Annie Glocker
(One to fill)
Los Angeles
ORPHEUM
Hans Kronold
Hermine Shosa Co
6 Merica Dancers
Alexander & Scott
Aot Beautiful
Harry Teuda
"The Beauties"
Ismed
EMPRESS (loew)
Laypo & Benjamin
Eva Pratt
Mr & Mrs D Elwyn
Irwin & Herzog
Senator P Murphy
Deane Pantomos
PANTAGES (m)
Pony Moore Co
Winosh & Poore
Coogan & Cox
Gilbert Girard
Love & Wilbur
Louisville
KEITH'S (ubo)
Julia Gonsales Co
Chas Thompson
Jas Cullen
Wallenstein & Freedy
"Song Revue"
The Volunteers
(Others to fill)
Memphis
ORPHEUM
Dunbar's Dancers
Bell Family
Anna Chandler
Chas Yale Co
LaFrance & Bruce
Cameroon Sisters
Merle's Cocks
(Others to fill)
Milwaukee
MAJESTIC (orph)
Grace La Rue
"Green Beetle"
Homer Lind Co
Marion Vail Co
Santly Norton
Australian McLeans
(Others to fill)
CRYSTAL (loew)
Roubie Sims
Ford's Review
The Cleveland
E B Clive Co
Delmore & Light
Landry Bros
Minneapolis
ORPHEUM
(Open Sun Mat)
Anna Held's Daughter
Avon Comedy 4
Thomas & Hall
Clark & Polk
Alexander Bros
Fred Koran
Gormley & Caffery
(Others to fill)
UNIQUE (loew)
Bessie's Cockatoos
3 Loretas
DeLisle & Vernon
Lida McMillian Co
Brady & Mahoney
Edwards Bros
Montreal
ORPHEUM (ubo)
Alice Lloyd
Lambert
Lack & Orth
Gere & Delaney
Sully Family
Bill Pruett
Olympic 3
(Others to fill)
Nashville, Tenn.
PRINCESS (ubo)
Reagan & Anderson
Vallardi
"The Burglar"
Four Kings
Ranzal Troupe
Newburgh, N. Y.
COHEN'S O H (loew)
Stewart & Dakin
Conrad & Mareena
"Between 8 & 9"
Brown Harris & B
Prince Karmi
2d half
Von Cello
Barnes & Robinson
"Spider & Fly"
Marie Russell
(One to fill)
New Orleans
ORPHEUM
Merced
Laddie Glig
Woodchoppers
Kimberly & Mohr
Chadwick 3
Lanston Lucier Co
York's Canines
(Others to fill)
New Rochelle, N. Y.
LOEW
LeMaire & Dawson
(Two to fill)
2d half
"When We Grow Up"
Cook & Stevens
(One to fill)

Norfolk, Va.
COLONIAL (ubo)
 1st half
 Derkin's Animals
 Schooler & Dickinson
 The Roses
 (Others to fill)
 2d half
 Morin Sisters
 Frits & Lucy Bruch
 (Others to fill)

Oakland
ORPHEUM
 (Open Sun Mat)
 Claude Gillingwater Co
 White & Jason
 Ashley & Candell
 Joe & Lew Cooper
 Harry DeCoe
 S. Metzetti
 Les Salvaggi
 Claude Golden
PANTAGES (m)
 (Open Sun Mat)
 Ethel Davis
 Miller Packer & Selz
 King Thornton Co
 Taylor & Arnold
 Chester Kingston
Ogden, Utah
ORPHEUM (loew)
 (14-16)
 Swan
 Laurie & Aileen
 Miller Moore & Gar
 Arthur De Voy Co
 Ayvelling & Lloyd
 Neptune's Nymphs

Omaha
ORPHEUM
 (Open Sun Mat)
 Bertha Kallisch Co
 Will Rogers
 Cantwell & Walker
 Everest's Monkeys
 Mlle Asoria Co
 Transatlantic 3
 McRae & Clegg
 (Others to fill)

Ottawa (ubo)
DOMINION (ubo)
 Nellie Nichols
 Fatsie's Fishing
 Flying Henrys
 McMahon Diamond Co
 Roach & McCurdy
 The Seebacks
 (Others to fill)

Philadelphia
KEITH'S (ubo)
 Milton & DeLong Sis
 Willie Weston Co
 Edward Stevens Co
 Bronson & Baldwin
 The Kramers
 Adeline Gence Co
 Harry B. Lester
 The Gaudemiths
 Roxy LaRocca
GRAND O H (ubo)
 La Mellicot
 Sallie & Raymond
 Wm Bence Co
 Barney Gilmore
 Tierney 4
 Seymour's Family
BROADWAY (ubo)
 The Moscos
 Spicket & Williams
 Harry Brooks Co
 Dolly & Mack
 Chung Hwa 4
 Rex Circus
KNICKERBOCKER
 (loew)
 Hammer & Fritchard
 Sabley & Dorrell
 Lester Trio
 Sam Mann Players
 Harry Temple
 Aerial La Valls
 2d half
 Nestor & Delberg
 Merline
 Japanese Prince
 Ex-Mayor Lew Shank
 Wolgas & Girle
 (One to fill)

Pittsburgh
GRAND (ubo)
 "Colonial Days"
 McLellan & Carson
 Devine & Williams
 Alvin Diehart Co
 La Toy Bros
 (Others to fill)

Portland, Ore.
EMPRESS (loew)
 Nelson
 Hurke & Harris
 Musical Avollos
 Wm H St James Co
 Anderson & Goules
 Stewart Sis & Escorts
PANTAGES (m)
 Allisky's Hawaiians
 Henry & Harrison
 Link Robinson Co
 Work & Play
 Vestoff 3

Providence, R. I.
KEITH'S (ubo)
 Mino Doris & Dogs
 Claire Rochester
 Moran & Wiser
 Chris Richards
 Mang & Snyder
 Frozini
 (Others to fill)

Regina, Can.
ORPHEUM
 1st half
 "Red Heads"
 Anah Quintet
 Cartmell & Harris
 Corbett Sheppard & D
 Elida Morris
 Eugene 3
 (Others to fill)

Richmond, Va.
MURRAY (ubo)
 Morin Sisters
 Fritz & Lucy Bruch
 (Others to fill)
 2d half
 Derkin's Dogs
 Schooler & Dickinson
 The Roses
 (Others to fill)

Rochester, N. Y.
TEMPLE (ubo)
 Rae B Ball
 Pekin Mysteries
 Flanagan & Edwards
 Marcanoni 3
 Mlle Frangula
 Carus & Randall
 The Huntlings
 Leo Carrillo
 Rice Sully & Scott

Sacramento
ORPHEUM
 (19-20)
 Chas Ahearn Co
 Stan Stanley 3
 Mack & Walker
 3 Types
 Ida Divinor
 Weston & Clare
 Aerial Adair
EMPRESS (loew)
 (Open Sun Mat)
 Theodore Bamberg
 Jolly & Wild
 Allen Miller Co
 Rose Moon
 Alice Hanson
 Mori Bros

Salem, Mass.
BIJOU (ubo)
 Carlton & Clifford
 Weisner & Reisser
 "I Dield"
 3 Majestics
 Zeno Jordan & Z
 2d half
 Wentworth Vesta & T
 Kammerer & Howland
 Lella Davis Co
 Lew Wells
 (One to fill)

Salt Lake
ORPHEUM
 (Open Sun Mat)
 Dorothy Sherman
 Francis McGinn Co
 Merrill & Otto
 O'Brien Havel Co
 Finn & Finn
 Kramer & Patterson
 Binnar Bert
EMPRESS (loew)
 "Fun in Bath"
 Dick De Loris
 Burton Hahn & Ca
 Wanser & Palmer
 Neal & Earl
 "Wandering Widows"
PANTAGES (m)
 (Open Wed Mat)
 Fair Coeds
 Klutner Hayes & Mon
 Bohemian Quintet
 Chase & LaTour
 Heras & Preston

San Diego
SPRECKEL (orph)
 1st half
 Arnold Day Co
 Reinsner & Gores
 Cole & Denhy
 Boland & Holtz
 Carlos Bros
 The Grasers
 Burkhardt & White
PANTAGES (m)
 "Night Hawks"
 Palfrey Barton & B
 Rozella & Rozella
 Wood's Animals
 Quinlan & Richards

San Francisco
ORPHEUM
 (Open Sun Mat)
 Moore Littlefield Co
 Frank North Co
 Fredricka Slemmons Co
 Lydell Rogers & Ly
 Ruba Dickinson
 Morris Cronin Co
 Kalmer & Brown
 Chief Caulichian
EMPRESS (loew)
 Murphy & Foley
 Shriner & Richards
 Romain & Orr
 "Thro Skylight"
 Neil McKintley
 McClure & Dolly
PANTAGES (m)
 (Open Sun Mat)
 "Kingdom of Dreams"
 Cornell Corley Co
 Arme 4
 Early & Catlin
 Early & Lalgth
 Gray & Peters

San Jose, Cal.
VICTORY (orph)
 (23-24)
 (Same bill as at Sacramento, this issue)

Savannah, Ga.
BIJOU (ubo)
 1st half
 Creighton Sisters
 Stewart & Donahue
 J C Lewis Jr Co
 Fern Bigelow & M
 2d half
 Bertisch
 Raymond & Bain
 Marie King Scott
 D'Estele Sisters
 Mack & Sangster

Seranton, Pa.
POLIS (ubo)
 Myra Biss
 Hamilton & Barnes

Catalano & Denny
 Bouton & Parker
 (Others to fill)

Seattle
ORPHEUM
 (Open Sun Mat)
 Gertrude Coghlan Co
 DeWitt Oakland Co
 Travilla Bros & Seal
 Elphye Snowden
 Miller & Vincent
 Marie Fenton
 Ernie Potts Co
EMPRESS (loew)
 (Open Sun Mat)
 Blanche Leslie
 Patricia & Myers
 Polzin Bros
 Earl & Curtis
 Gray & Graham
 "School Days"
PANTAGES (m)
 Walter Terry Girls
 Juggling Mowatts
 Gardner & Revere
 LaTouraine 4
 2 Kurns

Sioux City
ORPHEUM
 (Open Sun Mat)
 Eleanor Haber Co
 Ed Hayes Co
 Kramer & Morton
 Aileen Stanley
 Ward Bell & Ward
 John Gelger
 The Mozarts

South Chicago
GAITY (wva)
 "Watch Your Step"
 2d half
 Geo Dixon
 Louis Granat
 McCarthy & Walcott
 Allman & Nevins
 "Pool Room"

Spokane
ORPHEUM (loew)
 (Open Sun Mat)
 Canaris & Cleo
 Bill Robinson
 Bobbe & Dale
 Svengali
 Haydn Burton & H
 Black & White
PANTAGES (m)
 (Open Sun Mat)
 Claire Rawson Co
 Creole Orchestra
 Arthur Whitlaw
 McConnell & Niemeyer
 Great Harrabs

St. Louis
COLUMBIA (ubo)
 Hearlettta Crossman Co
 Wilson & Batle
 Raymond & Caverly
 Marga De LaRosa
 The Bilfords
 Lee Barth
 Ktner Troupe
 (Others to fill)

Stockton, Cal.
YOSEMITE (orph)
 (21-22)
 (Same bill as at Sacramento, this issue)

St. Paul, Minn.
ORPHEUM
 (Open Sun Mat)
 Burns & Fulton
 Williams & Wolfus
 Fremont Benton Co
 DeHaven & Nice
 Lewis & Russell
 Ernie & Ernie
 Bertie Ford
EMPRESS (loew)
 Dixon & Dixon
 Warner & Corbett
 Chas L Fletcher
 "Wife"
 Nichols Sisters
 Wanda

Syracuse, N. Y.
GRAND (ubo)
 Lane & O'Donnell
 The Turners
 Van Horne
 McCormick & Irving
 Lydia Barry
 (Others to fill)

Tacoma
EMPRESS (loew)
 Goo & Lilly Garden
 Hogart & Nelson
 Hippodrome 4
 Stuntone
 Wormwood's Animals
PANTAGES (m)
 Toddy McNamara Co
 Titanic
 Rosdell Singers
 Saunders & VonKuntz
 Lockarte & Leddy

Terre Haute, Ind.
VARIETIES (ubo)
 Herbert Lloyd Co
 Robt Fulgera

Brown Fletcher 3
 Lewis & Kessler
 Mason Wilbur & J
 2d half
 Minstrel Kiddies
 Frank Merrill
 Mlle Martha & Sis
 Hal & Francis
 Cycling Brunettes

Toledo, O.
KEITH'S (ubo)
 Juliet
 3 Castillians
 The Hennings
 "Sergeant Baby"
 Bert Fitzgibbons
 Willis & Hassan
 Williams Thompson C
 Parillo & Frabito
 (One to fill)

Toronto
SHEA'S (ubo)
 Delchelle Bros
 Golden Troupe
 Grace De Mar
 Fox & Dolly
 Joe Cook
 Nick's Skating Girls
 Haviland & Thornton
 "Sergeant Baby"
YOUNG ST (loew)
 Juggling DeLisle
 DeWitt & Stewart
 "Ye Old Time Illico"
 Crawford & Broderick
 Stuart Black Co
 (Three to fill)

Union Hill, N. J.
HUDSON (ubo)
 Sorrell & Antoinette
 Anthony & Mack
 "Night and Day"
 Dainty Marie
 Ethel McDonough
 Pauline
 Haller & Noble
 (One to fill)

Utica, N. Y.
SHUBERT (ubo)
 Gleason & Houlhan
 Yvette
 Johnson's Dogs
 (Others to fill)

Vancouver, B. C.
ORPHEUM (loew)
 Ethel & Lucy Baker
 Leighton & Robinson
 Grace DeWinters
 Ryan Richfield Co
 Harry Thomson
 Cycling McNutts
PANTAGES (m)
 Lader Stevens Co
 Bruce Richardson Co
 Prince & Dierle
 Togan & Geneva
 York 3

Victoria, B. C.
PANTAGES (m)
 11 Minstrel Mads
 Isabel Fletcher Co
 Hugo Lutgens
 Elwood Snow
 Leon & Adeline Sis

Washington, D. C.
KEITH'S (ubo)
 Franklyn Ardell Co
 Sylvester Schaffer
 Rawls & Von Kaufman
 Ruth Royce
 Holmes & Buchanan
 Carbery Bros

Waterbury, Conn.
LOEW
 Ray Snow
 Briere & King
 "The Elopement"
 Rockwell & Wood
 Fanton's Athletes
 (One to fill)
 2d half
 Gladys Vance
 Ward & Gray
 Phillip 4
 Friend & Leaser
 Cook & Rothert
 (One to fill)

Williamston, Del.
DOCKSTADER (ubo)
 Abou Hamad
 Plantadon & Fields
 Maurice Wood
 (Others to fill)

Winnipeg, Can.
ORPHEUM
 Chas Howard Co
 Plator & Glaser
 Ann Trasker Co
 Minnie Allen
 Hubert Dyer Co
 Bert Merket
 Jack & Foris
 (Others to fill)
PANTAGES (m)
 Walter S Howe Co
 Bonamor Arabs
 Wayne 3
 Beltrah & Beltrah
 Larry Comer

CHICAGO.
"FUNNYLAND"—Auditorium (1st week).
"A PAIR OF SIXES"—Cort (11th week).
"PEG O' MY HEART"—Garrick (18th week).
"LADY WINDERMERE'S FAN"—Illinois (1st week).
"ONE GIRL IN A MILLION"—La Salle (7th week).
"POTASH & PERLMUTTER"—Olympic (9th week).
"THE YELLOW TICKET"—Powers' (7th week).
"TO-DAY"—Princess (4th week).
FORBES-ROBERTSON—Blackstone (3d week).

LONDON.
"BELLE OF NEW YORK"—Aldwych.
"BLUFF KING HAL"—Garrick.
"CHOCOLATE SOLDIER"—Lyric.
"DRAKE"—His Majesty's.
"FORGET ME NOT"—Little.
"GREAT ADVENTURE"—Kingsway.
"GRUMPY"—New.
"MY LADY'S DRESS"—Royalty.
"MAMBERNA"—Globe.
"OUTCAST"—Wyndham.
"POTASH & PERLMUTTER"—Queens.
"SEVEN KEYS TO BALDPATE"—Apollo.
"SILVER KING"—Strand.
"SIR RICHARD'S BIOGRAPHY"—Criterion.
"THE LITTLE MINISTER"—Duke of York's.
"THE IMPOSSIBLE WOMAN"—Haymarket.
"TOMMY ATKINS"—Lyceum.
"THOSE WHO SIT IN JUDGMENT"—St. James.
"WHEN KNIGHTS WERE BOLD"—Prince of Wales.
"MR. WU"—Savoy.
"YOUNG WISDOM"—Playhouse.

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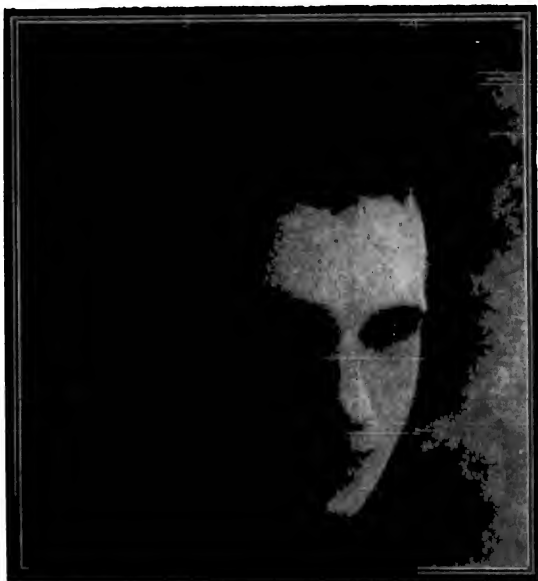
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Y

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(Week Oct. 19 and 26.)

American Beauties 19 Empire Hoboken 26
Empire Brooklyn
Auto Girls 19 Howard Boston 26 Grand Boston
Beauty Parade 19 Miner's Bronx New York 26
L O 2 Empire Newark
Beauty Youth & Polly 19 Empire Cleveland
26 Victoria Pittsburg
Behman Show 19 Gayety Montreal 26-28 Em-
pire Albany 29-31 Grand Hartford
Ben Welch Show 19 Princess St Louis 26
Gayety Kansas City
Big Jubilee 19 Empire Toledo 26 Columbia
Chicago
Big Revue 19 Grand Boston 26-28 Grand
Pittsfield 29-31 Empire Holyoke
Big Sensation 19 L O 26 Casino Chicago

Bohemians 19 Century Kansas City 26 L O
2 Casino Chicago

Bon Tons 19 L O 20-28 Bastabel Syracuse
29-31 Lumberg Utica

Bowery Burlesquers 19 Columbia Chicago 26

Princess St Louis

Broadway Girls 19 Trocadero Philadelphia 26

L O 2-4 Binghamton 5-7 Schenectady.

Charming Widows 19 Victoria Pittsburg 26

Penn Circuit

Cherry Blossoms 22-24 Grand Trenton 26

Gayety Brooklyn

City Belles 19 Buckingham Louisville 26

Standard Cincinnati

City Sports 19 Gayety Brooklyn 26-28 Jacques

O H Waterbury 29-31 Gilmore Springfield

College Girls 19-21 Worcester Worcester 22-

24 Park Bridgeport 26 Columbia New York

Columbia Burlesquers 19 Gayety Buffalo

Crackerjacks 19-21 Grand Pittsfield 22-24 Em-

pire Holyoke 26 Murray Hill New York

Dreamlands 19 Gayety Cincinnati 26 Empire

Toledo

Eva Mull's Show 19 L O 26 Gayety Baltimore

Fay Foster Co 19 Star Brooklyn 26 Troca-

dero Philadelphia

Follies of the Day 19 Gayety Kansas City 26

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Cadillac Detroit

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CHORUS

FIRST VERSE

The war has started, yes, the war has started,
I've just come from a battle but I heard no bullets rattle.
Still I had to fight, fight with all my might,
Keep my arms advancing, advancing left and right.
The enemy was hid behind a fort of golden hair,
The war was started by her baby stare.

I've had a battle all my own,
I had to battle for love and for home;
Now a treaty's signed, it's a funny kind,
Terms of peace are love and kisses,
And a miss is now a missus,
I laid a siege right to her heart.
But I could not win alone,
My Allies were the candy shops,
My ammunition choc'-late drops,
Now I'll raise an army of my own.

SECOND VERSE

The war is over, yes, the war is over,
A flag of truce is flying on our home, there's no denying,
Cupid led each fray, helped me night and day,
Soon the girl surrendered, and gave her heart away,
Our engagement was the kind of which the poets like to sing,
And now she's captive in a golden ring.

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Girls from Happyland 10 Grand St Paul 26 Gayety Milwaukee
Girls from Joyland 10 Olympie New York 26 Orpheum Paterson
Girls from Follies 19 Academy of Music Norfolk 26 Gayety Philadelphia
Girls of Moulin Rouge 19 Gayety Omaha 26 L O 2 Gayety Minneapolis
Globe Trotters 19 Westminster Providence 26 Gayety Boston
Golden Crook 10-21 Grand Hartford 22-24 Empire Albany 26 Miner's Bronx New York
Gypsy Maids 19 Casino Philadelphia 26 Palace Baltimore
Happy Widows 10 Gayety Washington 26 Gayety Pittsburgh
Hastings' Big Show 19 Gayety Minneapolis 26 Grand St Paul
Hello Paris 10 Murray Hill New York 26 Star Brooklyn
Heart Charmers 10-21 Binghamton 22-24 Schenectady 26 Corinthian Rochester
High Life Girls 19 Haymarket Chicago 26 Standard St Louis

Honeymoon Girls 19 L O 26 Gayety Minneapolis
Liberty Girls 19 Palace Baltimore 26 Gayety Washington
Lovemakers 10-21 Bastable Syracuse 22-24 Lumberg Utica 26 Gayety Montreal
Marion's Own Show 19 Casino Brooklyn 26 Music Hall New York
Million Dollar Dolls 19 Star & Garter Chicago 26 Englewood Chicago
Mischief Makers 19 Bijou Richmond 26 Academy of Music Norfolk
Monte Carlo Girls 19 Orpheum Paterson 26 L O 2 Gayety Baltimore
Orientals 10 Casino Chicago 26 Columbia Indianapolis
Prize Winners 19 Columbia New York 26 Casino Brooklyn
Passing Review of 1914 19 Gayety Baltimore 26 Bijou Richmond
Reeve's Beauty Show 19 Gayety Boston 26-28 Grand Hartford 20-31 Empire Albany
Rice's Sam Daffydill Girls 19 Columbia Indianapolis 26 Buckingham Louisville
Robinson's Carnation Beauties 19 Englewood Chicago 26 Gayety Detroit
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Bonner Alf
Bonnesetti Paul (C)
Bowers Joseph
Bowman Bros
Bradford Ralph (C)
Bradley Joe (C)
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Brooks J (C)
Brooks Harry
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Brown Fred
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Burns Harry
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Burton Richard
Bush Robert

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Cleve Henry
Cleveland Harry
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Collins Slim
Cooley Hollis
Cooper Texas
Copeland Lee
Creighton Susie
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Crowley James
Cuff John

D
Dale Loretta
Daley Rosie
Dahlberg May
Darrell Emily
Darrell Jack
Davis Al
Davison Gladys
Deavers Harry
Deerfoot Bombay (C)
De Forest Gladys
De Hollis Wm
De Kraft Stewart
De Lacey Mabel
De Oviatt Evorall (C)
Del Prima Miss
De Reil Walter
De Val Billy
Deming Joe
Demnati Haddo
Diston Madeline
Doblado Emil
Donaldson J (C)
Don Arthur (C)
Dooley Ray
Downey Maurice
Downing Sam
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Forkins Marty
Forrester Chas
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Gray Julia
Great Alvin
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Guyer Mae
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H
Hadley Florence
Haggerty & Hobbs
Hahn A H
Haines Robt
Hall Jack
Hamilton Grace
Hamilton Robt
Harding Richard
Hardy Adele (C)
Harlon Sidney
Harper Mabel
Harrington Ray
Harrison Claire
Hart Wm
Hartman Marie
Hartman S E
Harvey Trio
Harvey W S
Haynes Olive (C)
Hayes W C
Hazard Grace
Hearn E F
Hearn Lew
Heath Frankie
Henderson C
Henderson Frank
Hillard Wm (C)
Hills Molly
Hippies Beth
Hockett Bob (C)
Holder Ed S
Holmes & Wells
Holt Jas
Hopkins Chas
Horellik Family (C)
Howard Jos (C)
Hunter Harrison

Gaffney Sugar Foot
Gallagher W F
Galloway Lillian
Galvin Tom (C)
Garfield Frank
Georgalabs Bros
Germaine Florence (C)
Gibson Sam
Gibson Chas
Gilmore & Castle
Goodwins F
Gordon James

Hussey Jimmy
Huxtable Fred

I
Imhof Roger (C)
Inge Clara
Irwin Merrick (C)
Irving A (P)

J
Jackson Belle (P)
Jackson Leo
James Mrs Walter
Jarrett F J
Johnson Dave (C)
Johnson Honey
Johnson & Crane
Jordan Leslie (C)
Jordan R

K
Kahn Victor
Kalman G R
Kaufman Minnie
Kaufman Walter
Kaufman Sisters
Kelth Dottie (C)
Kent Annie (C)
Kiernan James
Kilman James
King Chas
King & Davies
Kitchen Richard
Knapp Bob (C)
Knight & Moore (C)
Kramer Emma
Krause Lew
Krells Thas
Kuhn Chas
Kunz Mrs

Lawrence & Edwards
Leander H
Lehey Andy
Le Mont Dan
Lena & Rudolph
Leo Jose
Leroy Della
Le Roy Frank
Leslie Frank
Lester Bert (C)
Lester Hugh
Lester & House
Levey Ethel (C)
Lewis Harry
Linn Ben
Livingston Grace
Lockwood H
London Louis
Long Hillary (P)
Lopez & Lopez
Lorraine Ethel
Lorraine Hazel
Lovell & Lovell
Lubin Dave (C)
Lucky Jim
Lyle C
Lytle Angus
Lytle Wm

M
Macmillan Stella
Mallia Mary
Mansfield R
Marsfield R
Marquand Pearl
Martin Frank
Martyn V (C)
Mere Stella
Maynard Edwin
McAvoy & Brooks
McColgan Madge (C)
McConnell & T (C)
McCoy Geo
McNamara J H
Merle's Cockatoo (C)
Meyers Charlotte
Millard G D (C)
Miller Cleora Trio

N
Nadel Leo (C)
Neff John
Newell & Most
Niblo & Riley
Nielsen Chas
Nolan Andy (C)
Nolan Miss
Nugent Arthur

O
O'Brien Jeanette
O'Connor John (C)
O'Kabe Family
O'Neill Emma
Overing Ethel

P
Page & McGrath
Pare Stanley
Pearl & Roth
Pelham Una
Perry Harry
Petronella Miss
Phillips Ruth
Platenal Finas (C)
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Prior Joe

R
Ramey Marie
Ray & Hilliard
Reynhauser John
Reynolds Madge
Rhea Mme (C)
Richards Wm
Richmond Dorothy
Riego Harry (C)
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Risold S (P)
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Royal Jack
Rutan Song Birds (C)
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S
Samules Maurice
Saparo Henry
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Schoelvinck A
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Sella Girls
Sharp Lew
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Unless otherwise noted, the following reports are for the current week.

W. REED DUNROY CHICAGO VARIETY'S CHICAGO OFFICE:
In Charge MAJESTIC THEATRE BUILDING

Nov. 1 Charlotte Walker will come to Powers' in "The Better Way."

Burton Holmes began his series of travel-ogues at Orchestra Hall this week.

Minnie Palmer is in New York on a business trip.

"The Dummy" is billed for Powers' theatre, Jan. 3.

Plans to open the College theatre as a producing house have been abandoned.

Hal Davis, formerly with the Essanay picture people, has gone back into vaudeville.

Several theatres are issuing special students and teachers' tickets in order to boom business, with very good results.

Virgil Bennett has put two big ensemble numbers in "One Girl in a Million" and has been making numerous improvements in the attraction.

Abe Cohen, well known as an advertising agent, is managing the Midway, a picture house on the South Side.

There is still a flicker of life at White City, for dances are given there Wednesdays, Saturdays and Sundays.

Public dancing is now a feature of the Green Mill Gardens, with tango teas thrown in for good measure.

Felix Rich of the Robinson Amusement Corporation has returned from a trip in the south.

Jack Lait will go to Los Angeles soon to be present at the premier of his new play, "The Bohemian," which Oliver Morosco will produce.

Members of the Order of Eastern Star took the entire house at Coban's Grand to witness the performance of "Under Cover."

Jenny Dufau, formerly of the Chicago Grand Opera Company, gave a concert Sunday at the Illinois theatre.

Charles Hagedorn, manager of the National in Detroit, was in the city last week on business.

Jean Cunningham, late of "The Boarding School Girls," will shortly appear in a new tab called "That Poor Heiress."

Special matinees in honor of Columbus day were held last Monday at the Grand, Olympic, Cort, Powers', Princess and the National.

Rodney Ranous is to have one of the principal roles in "While the City Sleeps," when it comes to the Auditorium.

Frank Parry, manager of the National, is playing burlesque, his vacation house.

Joe Garrity has been demoted from his position of "The Middle" to "The End" of the company.

Dr. Max Thorek is out again after being confined to his home for the past week on account of a nervous breakdown.

There are rumors current that the Colonial will soon begin the two-shift-a-day regime now in vogue at McVickers.

The only opening of moment next week will be "Lady Windermere's Fan" at the Illinois, with Margaret Anglin in the chief role.

Among the most recent to purchase bonds for the American Theatrical Hospital are Sam Bernard, Ed Lee Wrothe, Edwin Ford, James Hall and Willie Cohen.

Sam Kramer, who is known up and down the Rialto and back again, is now a ten percent, with leanings toward the Affiliated Booking Company.

Harry Woods (Woods-Ralton Co.) has been made manager of the Miles, Pittsburgh. Bert Renshaw is the new manager of the Woods-Ralton company now on the road.

Dollar matinees are given each week by "Today" at the Princess and "Peg o' My Heart," at the Garrick, with excellent financial results.

"Alda" will be the opening bill for the Century Opera Company at the Auditorium, Nov. 23. It is probable that Sunday night concerts will be given during the run of the season.

Sir Johnstone Forbes-Robertson revived Shaw's "Caesar and Cleopatra" at the Blackstone for the second week of his farewell appearances here.

George Damearel will take his new playlet, "Ordered Home," over the Interstate circuit in a week or so. Many changes have been made in the attraction.

Col. Bill Thompson is confined at Michael Reese hospital and is booking an act or two from that haven. One of his acts (Mary Hight) was at the Majestic this week.

Housewarming week at the Old Friends' Club last week drew nearly 2,000 visitors from the theatrical, newspaper and railway colonies of Chicago.

After the run of grand opera by the Century company at the Auditorium, De Wolf Hopper and company will be seen there in Gilbert & Sullivan operas.

Reports from the one night stand districts still continue discouraging. It is said that some shows have played to as little as \$7, matinee, and \$14 at night.

The management of "Joseph and His Brethren" ascribes its lack of big success to the fact that the general public had an idea that it was a motion picture.

"While the City Sleeps," the new play by E. E. Rose, will be offered at the Auditorium, beginning Oct. 25, for the benefit of the Red Cross. The producers are the producers.

Ruby Norton, late of "The Belle of Bond Street," is now convalescing after a serious operation and a very serious relapse suffered last week. Henrietta Lane (Lane & Wright) underwent an operation last week.

The Loyal Amusement Enterprises is a new \$100,000 corporation in contemplation. Leon A. Berezniak was in New York last week in the interest of the company, which will produce plays in Chicago.

Next Monday, the new Orpheum at Champaign, Ill., will open. Sam Kahl, who books the house out of the "Association," will head a party from the offices on the eleventh floor, who will be present at the inaugurating ceremonies.

Earl Saunders is in charge of the new press department on the eleventh floor of the Majestic theatre building, where he is engaged in sending out photographs and billing matter, as well as press notices for all acts that work out of the W. V. M. A. and the U. B. O. local office.

Some of the things scheduled for the near future are: Margaret Anglin in "Lady Windermere's Fan," Illinois, Oct. 19; "Joel," Little theatre, Oct. 20; "The Little Cafe," Illinois, Nov. 1; Harry Lauder, Auditorium, Nov. 10 and the 1914 edition of the "Follies," Illinois, Nov. 20.

"Intelligent Playgoing" is the title of a series of lectures to be given by Dr. Richard Burton of the University of Minnesota in Fulton Hall, Art Institute, Oct. 17, 24, 31 and Nov. 7 for the benefit of the Drama League.

The Kenwood and the Drexel motion picture houses have been purchased by the May Amusement Company, owners of the Admiral and Angelus, also on the South Side. The policy of the owners will be to offer only the more pretentious pictures.

The Logan Square theatre fell into line for "Association" vaudeville last Sunday, opening with a six-act bill with pictures. The house will play a half dozen acts on Sunday and five during the week. The top price on Sundays is 25 cents and on week days from 10 to 20 cents. The house has been running compact dramas, two shows a night, with matinees. Sam Lederer will remain as manager. He is the owner of the house.

AUDITORIUM (Bernard Ulrich, mgr.).—John Bunney in "Funnysland" opens Saturday, Oct. 17.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—Sir Johnstone Forbes-Robertson in repertoire.

COHAN'S (Harry Riddings, mgr.).—"Under Cover," getting good returns.

COLUMLIA (William Roche, mgr.).—Charles Robinson's "Carnation Beauties."

CORT (U. J. Herrmann, mgr.).—"A Pair of Sixes," getting good money.

CROWN (A. J. Kaufman, mgr.).—"One Day."

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," now in its seventeenth week.

ILLINOIS (Willie Davis, Jr.).—"The Midnight Girl," a good singing company finding favor.

IMPERIAL (Joe Pilgrim, mgr.).—"Annie Laurie," a new show that is getting its share of money.

LA SALLE (Joseph Bransky, mgr.).—"One Girl in a Million," still playing to very fair houses.

NATIONAL (John P. Barrett, mgr.).—"Fine Feathers."

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," breaking all records for Chicago.

POWERS' (Harry I. Powers, mgr.).—Second company in "The Yellow Ticket" opened this week.

PRINCESS (Sam P. Gerson, mgr.).—"Today" playing to increasing business.

STAR & GARTER (Paul Roberts, mgr.).—Bon Welch and his show.

VICTORIA (Howard Brodski, mgr.).—"Winning of Barbara Worth."

McVICKER'S (J. G. Burch, mgr.; agt., Marcus Loew).—Oddly put together bill with four teams in a six-act program. To be sure, they were not all doing the same line of entertaining, but it made a rather monotonous showing. "The Bower of Melody" in headline place made the biggest impression as a matter of course, for there was little opposition. The act is well staged and has novel features. Princeton and Yale were half way down the bill, where they got any number of laughs. John La Vier, a talking acrobat, had a fair line of talk, which helped him quite a little in putting over his other work. His foot-hold work was the best thing he did. O'Neill and Dixon, one of the usual dress-suit teams, sang, danced and talked in second place. Nothing remarkable about the act. Nip and Tuck, next to closing, got a great many good laughs out of their work. Morris and Parks, a singing and dancing team, had the closing spot. One is in black face and the other works straight. This team has some bright chatter, pull a few real live jokes, dance in a sprightly style and also offer a song or two of merit. They need a little better routine in the song line. The Monday morning audience was small at the opening of the show, but by the time the show closed the house was pretty well filled. Read.

LOGAN SQUARE (Sam Lederer, mgr., W. M. V. A.).—Sunday this house opened with a bill brought together hurriedly, and while it was not put together in the best manner, was acceptable and answered nearly all purposes. Fault might be found in placing the Majestic Musical Four at the close of the bill, as it is a big, showy and elaborate musical act, and in about middle place would have a much better chance. This act has a wide range, from quick changes to good music, and from comedy to more serious efforts. Smiley Bros. & More opened the show with quick stuff with just enough slapstick to tickle the audience assembled Sunday. The Howard Sisters, who dress well, sing nicely and dance better were on in second place, where they did not register so well. Fields, Winehill & Green, a rapid rate rathskellar team, had a good routine and do some work that is really funny, but were not received with the enthusiasm they really deserved. The Gee Jays really belonged in opening spot. Harry Gilbert has a splendid voice and a good stage presence. His dialect songs are put over nicely and his personality is a strong asset. Mr. Lederer calls his show "pop" vaudeville, and, when he gets into the running, will be able to live up to his billing. Bert Cortelyou put on the show. The bill was changed Monday night.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agt., W. M. V. A.).—Night shift bill ran smoothly at first show Monday night to a packed house. One of the soundest hits was made by "The Musical Conservatory," the black-face act in which participants played on various comic instruments as well as some bona fide ones. The act went so big, especially with the upper part of the house, that it was with some difficulty the show was allowed to proceed. Comedy offered in this act was good. The Three Falcons, who do ring work and are fast, opened the show. Two men work straight and one has comedy. Act ends with a good comic finish. Frans Paul Lindl, in second spot, played variously on a zither and also sang songs. One of his best things was a German song of a comic nature. Carroll and Hickey (New Acts) were on in fourth place, where they were fairly well received. They gave a lot of laughs out of their ridiculous antics. The act divided honors with "The Musical Conservatory" for fun. Lillian Watson put her songs over with neatness and dispatch. Her engaging style won her recognition at once and she had little trouble in arousing enthusiasm. She had to respond to scores and was called back for many bows. She has a good routine of songs. Eldridge's Ponies closed the show, presenting some good tricks and showing the animals to be well trained.

MAJESTIC (Lyman B. Glover, mgr.; agt., Orph.).—Mme. Yorska (New Acts) was headliner. One of the real hits of the performance was Billy B. Vee and the Beaumont Sisters in "Spooks," in which they caused a storm of laughter and got big applause. The act went over with a real rush. "Blackface" Eddie Ross, immediately preceding, also went big. His dry humor and banjo stuff got him by nicely, and when he added whistling to his routine he made more than money. The aerial Costas opened the show, getting many hands for their hazardous work. They perform with celerity, wear picturesque costumes and are pleasing. Lightner and Jordan fitted well next, where they sang Newton Alexander's songs. Comfort and King in "Countdown Intuition" make a fine impression, displaying versatility, and also comic talents of no mean order. The act registered genuinely. Mary Hight was out of place with her stories, as she did not seem to fit into the scheme of things, but, even at that, snatched a little victory out of what might have been a serious defeat. Stuart Barnes had to follow in the wake of the uproarious laughter engendered

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by Bill B. Van, and yet he soon had his audience laughing nearly as much as his predecessor. "Colonial Days," an elaborate musical act, has much merit and is handsomely mounted, being supplied also with a beautiful scenic background. Monday afternoon audience was very large.

PALACE (Harry Singer, mgr.; agt., Orph.).—After bill had been almost completely changed about from the printed schedule it developed into a corking good comedy show, with comfort and king brought over from the majestic in next to closing spot. The Bilford cyclists opened. They have a good routine and offer some clever tricks. Walta-ker and Hill offered darky folk songs, displaying a good contralto voice. They went unusually well. The Schwartz company in "The Broken Mirror" began the fun, which ran through the remainder of the bill. This novel act was full of surprises and won a big reward of hearty laughter. Lee Barth, on next, kept the fun up to a high notch and came near stopping the show. He told stories in all sorts of dialects and had to respond to several encores. Brandon Hurst and his company got over very big with his sketch, "The Girl," an act that has thrills and surprises and keeps an audience on the qui vive all the time. McMahon and Chap-pelle came on in the wake of the Brandon Hurst sketch in "How Hubby Missed the Train" and had the house in a roar from the start. In next spot Grace LaRue swung onto the stage in a dashing gown, and assisted by a pianist and the orchestra presented a series of songs. She danced after her usual fashion, and in due time donned a black and silver gown that caused a gasp. Comfort and King, impressed into service from the Ma-jestic bill, next to closing, got many hands and were a success. The Australian Mc-Leans introduced their whirlwind dancing creations to close, where they were strong enough to hold the house in its entirety. They have several stunts that have not been seen here before, work hard, were applauded incontinently and called back several times for more. The house was packed with a holiday audience, which was demonstrative to a degree.

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SAN FRANCISCO, Oct. 14.—**ORPHEUM.**—Morris Cronin and His Merry Men, enjoyable turn. Kalmar and Brown, good. Caupolican, scored. Harry De Coe, clever. Ashley and Canfield (holdover), got another hit while the others retained from last week. Five Metzetts, Joe and Lew Cooper, Claude Gillingwater and Edith Lyle, repeated successfully. Added to the bill were four Japanese women, offering native dances with musical accompaniment by native banjos. A man bobs into the turn at the finish for no apparent reason. The act proved tiresome and was poorly received.

EMPRESS.—Allen, Miller and Co., well liked. Three Morris Bros., good in closing spot. Theo. Bamberg, opened fair. Rose and Moon, scored. Alice Hanson, went big. Jolly and Wild, pleased. DeFay and Moore, musical act, added to bill, passed nicely.

PANTAGES.—Vivian Marshall and Batching Beauties, successful in closing position. Jack Golden and Co., ordinary. H. Guy Woodward and Co., well presented playlet. Miller, Packer and Seitz, big. Chester Kingston, opened satisfactorily. Little Affre, good voice. Taylor and Arnold, hit.

CORT (Honier F. Curran, mgr.).—"Kitty MacKay (first week).
—**COLUMBIA** (Gottlob, Marx & Co., mgrs.).—"Milestones" (second week).
—**ALCAZAR** (Belasco & Mayer, mgrs.).—"Stock."

GAITY (Tom O'Day, mgr.).—"Kolb & Dill Co. in 'The Rollicking Girl' (first week).
—**WIGWAM** (Jos. 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.

An unconfirmed report says that Puerli Wilkerson, field scout here for Pantages, is to depart shortly for the east, where he will represent the Pantages circuit in a booking capacity.

"The Graven Image," a new play by Rivers and Metzger, local authors, is the attraction at the Alcazar this week.

Arrival here last week on the steamship

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Moana from Australia included E. D. Evans, Winifred Le France and J. O'Donnell.

The Panama canal in miniature, accurate in detail, will be an exposition feature on the "Zone." The cost will be more than \$500,000.

W. C. Muehlman, box office assistant at the Cort theatre, left this week on a two weeks' visit to the home of his parents in Spokane.

The box office staff here at the Gaity has been lately augmented by the addition of John E. McCormack, formerly an attache at the Empress.

Lulu S. Crown, chief stenographer in the Bert Levey booking office, was absent from duty all of last week, owing to the death of her mother in this city.

The W. S. V. A. is planning an improvement at the Lincoln in the Richmond dis-

trict, in the shape of a balcony that will increase the capacity of the house 500 seats.

Miss McComb, a member of the Morris Hartman musical comedy company, this last summer at Idora Park, Oakland, joined the De Wolf Hopper opera company at Sacramento last week.

Another change in the management of Loew's Empress in Los Angeles is to be made this week, when Fred Pollett, formerly manager of Miner's Bronx, New York, will replace George Fish, who will retire from the show business.

Colonel Charles H. Blinn, father of Holbrook Blinn, of the Princess Players, was one of the passengers in a street car that jumped the track here last week, in which fourteen were injured. Blinn was slightly bruised.

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Roy Clair, until recently a comedian with Monte Carter company, sailed last week for Honolulu, where he joins the Jack Magee company at the Bijou theatre. It is understood that Magee is ill and Clair takes his place.

Charles Alphin, local producer, has returned from Marysville, Cal., where he spent several days putting the finishing touches on a tabloid musical comedy that he produced for Frank Atkins, manager of the Marysville theatre.

A benefit performance will be given at the Orpheum Monday evening, Oct. 19, by the Society for Befriending Girls, to raise funds for wiping out a big indebtedness of the working girls' home. Tickets will be sold at slight advance over the regular Orpheum prices.

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MEYERS MAKE-UP

Several theaters opened at 11 a. m. to give the results of the world's series basketball games. At the Cort and Gaity an admission of 25 cents was charged, while at the Empress, where each play was registered on the Play-O-Graph, the prices were 50 cents on the lower floor and balcony 25 cents.

Frank Donnellan, until recently assistant manager and publicity director here at the Empress, is to be the house manager of the American when it reopens. The date of the latter event is still unannounced, but is expected to occur shortly.

Charles Brown, financially interested in the Western States Vaudeville Association and treasurer of the Los Angeles Hippodrome, left here last week for New York. He is expected to return in about three weeks, at which time an important announcement is promised from the offices of the W. S. V. A., bearing on future activities of that concern.

A reported dissension at the Grand theatre in Sacramento, between lessee James Post and George Webb, manager of the Webb Players, was given added color this week, when it was learned that Webb was negotiating for an engagement elsewhere. The Webb Players will probably play a short season of stock in Reno, Nev.

While playing here at a local theatre last week Alfred Latell, the animal impersonator, who recently returned from Australia, turned down an offer of 40 weeks in 1915 from Fred Thompson, managing director of the Toyland concession at the exposition. Latell rejoins the Harry Lauder show in Los Angeles this week, where that organization is scheduled to open Oct. 18.

According to reports that reached here last week, the Hughes musical comedy company has come to grief in Western Australia, where the organization's scenery and costumes are understood to be legally tied up. The company has been playing steadily in the Antipodes for the last couple and have been very successful until conditions in that country were affected by the European war.

Fillmore street, the uptown "Broadway" of this city, and business center of the town, following the memorable earthquake and fire, is to celebrate with another street carnival that will be held Oct. 26-31 inclusive. A feature attraction will be the Campbell United Shows, a carnival outfit that is wintering on the coast.

Charles Horwitz

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SPECIAL RATES TO THE PROFESSION

Sam Haller, manager of Frederic Thompson's "Toyland" concession at the exposition for the past fifteen months, has been succeeded by H. S. Rowe, well known in tent show circles as a former co-proprietor of the Norris and Rowe shows. The change in management took place last week. It is understood that Haller will be associated with one of the other big exposition attractions, after a month's vacation.

The worried minds of six well known local contractors, who have figured conspicuously in the construction of the buildings at the Pan-Pac Exposition, were greatly relieved last week when they were notified that their certified checks to the collective amount of \$12,000, and drawn in favor of one Richard Whitlock, who came here recently and solicited bids on a proposed building at the exposition for the Hayti-San Domingo government, have been held up for payment by the banks. With his departure east and the subsequent mailing away to him bids and certi-

The Greeson, at Tampa, is being remodeled for a venture in Keith family vaudeville and pictures. This house always has been considered a "Jonah." Al LaBelle is going to try it now.

ATLANTIC CITY, N. J. By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—11, "The Blindness of Virtue"; 15, A. H. Woods will produce "Kick In," with John Barrymore (premiere).

NIXON (Harry Brown, mgr.).—11, "My Best Girl"; 12, Sexto Corporation presented William Evelev's farce, "Up Against It." KEITH'S (Chas. G. Anderson, mgr.; U. B. O.).—"The Last Tango," with Audrey Maple and Fletcher Norton. Well set production, tragedy at end with tango done with corpse. Mrs. Gene Hughes, "Lady Gossip," amused; Conkley, Dunleavy and Hanvey scored solidly; Bert Wheeler, over well; Maurice Wood,

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fied checks, came the discovery and announcement that he was an alleged imposter. Fortunately for the bidders, the words "bid check" was written across the face of each check, six in number, and as this obliged a bank to hold the check, the supposed victimized contractors found their deposits safe. Three other building concerns were fleeced.

Another local hippodrome announcement found its way into one of the afternoon newspapers here on Friday of last week. The story was featured, and in it J. H. Lubin, general representative of the Marcus Loew interests in the west, was said to be here for the purpose of undertaking preliminary work on the construction of a "Hip" that would eclipse anything of the kind west of Chicago. The location is announced to be at the corner of Market and Fourth streets, one of the choicest spots in the city's downtown shopping district for a theatre site. The plans are said to provide for a seating capacity of 2,800. The dimensions of the proposed building lot is 90x160. Two hundred thousand dollars is given as the estimated cost of the structure. D. J. Grauman is reported to be interested with Loew in the project. As several "Hip" building stories have appeared in the columns of the local newspapers the last year, without anything resulting from them, this announcement is not taken very seriously. In a recent statement to Variety's

clever; Four Melodious Chaps, pleasing; Anthony & Mack, fair; Mang and Snyder, good.

William H. Godfrey, business manager of the Garden of Dances, goes to the Metropolitan Opera House, Philadelphia, in same capacity.

Electric railway convention is now being held on the Million Dollar Pier.

Steel Pier closes Oct. 31. Steeplechase closed Oct. 12.

The Gillette, Bates and Doro triple star alliance in "Diplomacy," which was to have opened at the New Nixon late this month has been canceled.

"Love's Model" plays at the Apollo for one night, Oct. 18.

Edward Barnes assumed charge of the floor of the Garden of Dances Oct. 12, succeeding Dyke Van Dyke. Business picking up.

Charles Luxenberg of the Apollo has begun a state moving picture review patterned after the well-known international motion picture review presented by a French corporation. News items of interest from the state of New Jersey are offered each week.

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representative here, Mr. Lubin stated as far as he knew, nothing definite has been decided upon, and referred to the "Hip" articles in the papers as press stories.

ATLANTA.

By R. H. McCaw.

FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.).—Howard & McCane, hit; McCart & Co. big; Fritz & Lucy Bruch, score; Madison & James, success; Henry Lewis, applause; Willie Bros., good; Marie & Duff, filler.

ATLANTA (Homer George, mgr.).—David Warfield 16-17; "Midnight Girl," next.

BIJOU (Jake Wells, mgr.).—Jewell Kelley Stock.

GRAND (Harry Hearne, mgr.; agent, U. B. O.).—Feature films.

The Jewell Kelley Stock has channeled its mind about closing. Business outlook is better and the company will continue at the Bijou with several new people in the personnel.

Ringlings' Circus did splendid business throughout the southeast. Two capacity crowds saw the show in Atlanta Monday.

The Y. C. Alley Stock, recruited in New York, opened an indefinite season at the Colonial in Savannah Monday.

The new Crystal theatre in Knoxville is nearing completion. It will play feature films and vaudeville.

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By Irving Berlin

CHORUS

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Down below—down below,
Sat the Devil talking to his son;
Who wanted to go—up above—up above.
He cried it's getting too warm for me down here,
And so—I'm going up on earth,
Where I can have a little fun.
The Devil simply shook his head and answered his son.

Stay down here where you belong,
The folks who live above you
Don't know right from wrong.
To please their Kings they've all gone out to war
And not a one of them knows what he's fighting for.
'Way up above they say that I'm a Devil and I'm bad,
Kings up there are bigger Devils than your Dad.
They're breaking the hearts of Mothers,
Making butchers out of brothers.
You'll find more hell up there than there is down below.

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BOSTON.

By J. GOOLTZ.

KEITH'S (R. G. Larsen, mgr.; agt., U. B. O.).—Good bill this week. "The Bride Shop," which closed, having nothing on Adelaide and Hughes or Claire Rochester. Emma Stephens was shifted after the matinee to open, Crouch and Welch going to second place after a rousing reception at the matinee. Webb and Burns went big, followed by Charles Mack and Co. with Muller and Stanley completing the bill. Larsen's hand at the helm of this house in the past few weeks has been evident, and it looks more like old times.

LOEW'S GLOBE (Frank Meagher, mgr.; agt., Loew).—Third week of this biggest financial venture of Loew in Boston and there seems to be nothing to it but another perpetual capacity house.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agt., Loew).—Vaudeville. Capacity.

LOEW'S ST. JAMES (William Lovey, mgr.; agt., Loew).—Vaudeville. Big.

NATIONAL (No manager; agt., U. B. O.).—Experimenting with pictures.

BIJOU (Harry Gustin, mgr.; agt., U. B. O.).—Small time vaudeville and best short reels.

High class patronage and excellent business.

PARK (Dark).—Opens in about two weeks.

BOWDOIN (Al Somerbee, mgr.; agt., U. B. O.).—Small time feature acts advertised big. Business holding up better than in previous years.

HOLLIS (Charles J. Rich, mgr.).—Dark through sudden pulling out of "Drugged." Frances Starr next week in "The Secret."

COLONIAL (Charles J. Rich, mgr.).—Ziegfeld's "Follies."

SHUBERT (E. D. Smith, mgr.).—The Whirl of the World. Hurt by Follies. Bad booking.

MAJESTIC (E. D. Smith, mgr.).—"To-Day" opened big and apparently good for some time to come.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Road to Happiness" to consistent business.

TREMONT (John B. Schoeffel, mgr.).—"Potash and Perlmutter" on second week.

Good.

BOSTON (William H. Leahy, mgr.).—Grand opera experiment, which has ten more weeks to run, doing only a fair business and will probably prove a flier unless the \$2.50 price goes up in favor as the thermometer goes down. The Majestic Players under the visiting star policy will succeed the opera venture.

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We'd trust you in any kind of fuss,
We're glad you belong to us.

CHORUS

We take our hats off to you, Mr. Wilson,
Our hats are off to you,
You're the man of the hour,
You've stood like a tower,
And know what to do for the red, white and blue.
You're the right kind of man in the right kind of place,
Like Washington and Lincoln, you've set a pace;
They know at home and abroad,
Your pen is greater than the sword,
We take our hats off to you.

SECOND VERSES

Your Uncle Sam is mighty proud,
He's proud he picked you from the crowd,
He's proud that you have shown the world your worth.
You've sought peace with every nation,
Steered us through all tribulation,
And made our land the greatest land on earth.
You've set up a standard for the world,
The flag of peace you've unfurled.

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COLONIAL (Robert McLaughlin, mgr.).—
"Too Many Cooks," good business.
OPERA HOUSE (George Gardiner, mgr.).—
Billie Burke, fair business in "Jerry."
HIPPODROME (Harry Daniels, mgr.).—
Henrietta Crossman & Co., good; Ray Samuels,
hit; George Brown, fair; Van Hoven, good;
George Roland & Co., fair; Heath & Miller-
ship, good; the Three Lyres, hit; the Brads,
hit.

MILES (Charles Dempsey, mgr.).—Douglas
& Hamilton, good; Rose Troupe, fair; Brown
& Jackson, good; Purcell Bros., applause;
Joe Kecey, laughter; Howard's Animals, fair.
PRISCILLA (Proctor Seas, mgr.).—Five
Melody Monarchs and a Maid, good; Lora,
entertaining; Musical Friedlanders, applause;
Charlette & Lewis, applause; Roe Reeves,
good; Dell & Dill, fair.
GORDON SQUARE.—Kawana Troupe,
fair; Ethel Roman & Co., good; Ollie Wester-
mann, applause; Burtinos, fair; Marie Mc-
Nell & Co., good.

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"THE BERNHARDT OF SONG"

NEXT WEEK (Oct. 19)
KEITH'S ROYAL, BRONX

Direction, EDW. S. KELLER

CLUB (Rod Waggoner, mgr.; agent, Prog.).
"Dainty Maids." Excellent houses.

The Orpheum has abandoned its policy of alternating pictures with acts in continuous vaudeville and now is giving two solid vaudeville shows and two straight film shows.

Frank Cook, formerly with the Saxe Amusement Enterprises and manager of their Orpheum, who left to become identified with a film concern, has returned to these people to handle the Princess.

Upon absolute assurance that those members of the organization now in Europe could be here and that there had been filled the places of three men who went to the front, Manager Ludwig Kreiss has set Nov. 29 as the date for the opening of the German stock season.

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—Margaret Illington in "Within the Law," did fairly well. 25. Charlotte Walker in "The Better Way."

RAINBRIDGE (A. G. Bainbridge, Jr., mgr.). Bainbridge Players opened stock season Oct. 11 in "The Test." Florence Stone, Louise Farnum, Joseph Holicky, Marie Gale and Pete Raymond have been retained from the former company at the Shubert. Henry Hall is the new leading man and the others are: John Webb Dillon, heavies; Karl Ritter, juvenile; Leslie King, characters; Helen Carlton, second woman; Ida Stanhope, Erin Lacy. Charles Dowd is stage director; Robert Westerman, Alex Lindahl and Joseph Crawford comprise the mechanical force. Opened to excellent business. "Marrying Money" follows.

SHUBERT (Wright Huntington, mgr.).—Wright Huntington Players in "The Country Boy." "The Rosary" follows.

ORPHEUM (G. A. Raymond, mgr.; U. B. O.). "Frisbie Frisbanza, hit; Imhoff, Conn & Corcoran, good; Barry and Wolford, set by nicely; Woodman and Livingston, graceful; Pierre Pelittier and Co., fair; Lewis and Russell, mediocre; Bertie Ford, good.

Miss Kitty Gordon

Assisted by her Company, including

Mr. HARRISON HUNTER

in

"ALMA'S RETURN"

By JACK LAIT

(Author of "Help Wanted" and "Lead Kindly Light")

AT THE PALACE THEATRE, NEW YORK
THIS WEEK (Oct. 12)

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vaudeville's brightest comedy drama

UNIQUE (Jack Elliott, mgr.; Loew).—Gertrude Van Dyck and Co., headliner; Sreebk and Pervial, Dixon and Dixon, "Wife," Warner and Corbett, Skipper Kennedy and Reeves. NEW GRAND (W. H. Koch, mgr.; W. V. A.).—Bert Wheeler and Co., Ghear, Campbell and Fowler, George and Mack, Kiyama Royal Japanese Troupe.

NEW PALACE (Roy C. Jones, mgr.; W. V. A.).—Willia Zimmerman, Ethel and Jack Dooley, Kennedy, Nobody and Platt; Hayashi Troupe, Altman and Nevins.

GAYETY (William Koenig, mgr.).—"The Girls from Happyland," with Princess Luba Meroff.

Miles, Princess, Seville, Isla, Lyric, Saxe, Crystal—Pictures.

Margaret Illington closes her tour Oct. 17 and leaves at once for New York to start rehearsals of Sir Henry Arthur Jones' new play, "The Betrayal." The company presenting Bayard Veiller's play will be kept in tact with Clara Joel as the new Mary Turner.

Neunelle Foster is the understudy for Leonie Dana in "The Poor Little Rich Girl." She arrived from New York while the company was playing at the Metropolitan.

What promised to become a court suit between rival stock managers has been settled out of court. A. G. Bainbridge, Jr., manager of the new Bainbridge Players sought an injunction to restrain the Huntington Players at the Shubert from producing "Ready Money," an accounting of the proceeds during its production Oct. 4-10, alleging that the rights had been disposed of by Sanger and Jordan to himself, under a contract by which he agreed to produce the play before April, 1915. To avoid litigation it is rumored that Wright Huntington was forced to give up the Minneapolis stock rights to "Fine Feathers," which he had already produced in St. Paul and to tie up a lot of plays under contracts.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—"Oh! Oh! Delphine."

CRESCENT (T. C. Campbell, mgr.).—Emma Bunting in "At Casey Corners."

BIG SUCCESS
AT THE
AMERICAN

FIRST HALF THIS WEEK
(OCT. 12)

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DAUPHINE (Ed Schiller, mgr.).—"Tango Queens."
HIPPODROME (Jake Miller, mgr.).—Vaudeville.
ALAMO (Will Guerlinger, mgr.).—Vaudeville.

"Tango Queens" remained over to play five days at the Dauphine, the company jumping direct to New York. Since taking charge of the Dauphine, Lew Rose has increased the business \$500 weekly.

H. O. White has taken over the Lomo theatre, Hattiesburg, Miss.

Harry Quinn has gone out ahead of "Oh! Oh! Delphine."

Blackface comedians hereabouts formed a union last week and agreed, among other things, to smoke only cork-tipped cigarettes.

The "Hanky Panky" company diffused their art about the streets, in aid of a local Christmas fund.

The Lafayette has closed.

Sage Rose's New Hotel Ranson will institute a novel plan for charging for rooms. The guest will pay according to the number of his room, the number starting at 100 and ending at 400. Room 100 will be a dollar and Room 198, \$1.98.

Manager of a suburban stock house was started by hissing during a performance of the "Uncle Tom's Cabin." At first he thought the audience was merely venting its displeasure upon Simon Legree, but investigation proved that one of the bloodhounds, doubling in a vaudeville specialty in the olio, was picking out the flags of the warring European nations.

ORPHEUM (Arthur White, mgr.).—Pair bill. Dupre & Dupre opening. Vaudeville best number; Charles Seaton, amused; Zertho's Dogs, little change; Mabel Berra, pleased; Robert Haines, in William Hurlburt's gun playlet, did little; Kirk & Fogarty, favorably received; Randall's, conventional sharpshooters.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. S. O.).—A very light house greeted a week bill Monday night. Dockstader was the headliner, and although he gathered the most laughs, the applause hit of the bill was Lambert. The bill opened with La Toy Brothers, who did fairly well. McDewitt, Kelly and Lucy, closed well; Mr. and Mrs. Jimmy Barry, kept them laughing. A dramatic version of Irvin Cobb's story, "Sergeant Bagby," was well liked. Chris Richards passed to a light hand; Lambert registered the hit of the evening; Ma-Helle and her Ballet closed to hardly a hand. Lew Dockstader created plenty of laughs. Closing the show was Lipinski's Dog Comedians. The dogs work alone and go through their stunts in a fine manner.

KEYSTONE (Fred Zimmerman, mgr.; agent, U. S. O.).—Hamilton Bros., closed to a small hand; Lewis and Chapin, were unsuccessful; Lillian Wynne, a big hand; Farrell, Taylor Trio, well liked. The hit of the bill was Aiken, Figg and Duffy. The Bell Boys and Belles, a musical comedy act, were a good closing number.

KICKER (William Enkle, mgr.; agent, U. S. O.).—Hamilton Bros., closed to a small hand; Lewis and Chapin, were unsuccessful; Lillian Wynne, a big hand; Farrell, Taylor Trio, well liked. The hit of the bill was Aiken, Figg and Duffy. The Bell Boys and Belles, a musical comedy act, were a good closing number.

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week. Others for the second half: Dupont and Hasbrook, Morris Golden, "Between 8 and 9," Bessie Le Count.

BROADWAY.—Johnny O'Brien, Mark Murphy and Co., Whitefield and Ireland, Cushman and Sunderland, Will Hale and Bro.

NIXON.—"Woman's Justice," Dolly and Mack, Tom Gillen, Omega Duo, the Moscovy, Fridowsky Troupe.

COLONIAL.—William Bence and Co., in "The Chink," Tierney Four, Maglin, Eddy and Roy, the Boutons, Baby Ann. 2d half: "Making the Movies," Hoosier Trio, Barlow's Circus, Burke and Walsh, Bennett and Benetto.

GRAND.—Adelaide Herrmann, Lawrence and Hurlfall, Hay and Hillard, O'Connor and Corbin, Weber and Elliott, Five Italian Musketiers.

WILLIAM PENN.—Chung Hwa Comedy Four, Newhuff and Phelps, Jane Ott, George Jardine and Frank Cox, Tom Williams and Co., Harry Tighe and Blanche Babette, Grace LaBell.

FRANK MAYNE and Co., White and Frances, Betty, Harry Rickard and Bessie Carl, Conly and Webb, Luce and Luce, Joe Kennedy.

BROAD.—Premiere of "Lady Betty Martingale" was given Monday night, to stay two weeks.

GARRICK.—"The Yellow Ticket" opened Tuesday night to a good house.

CHESTNUT ST. O. H.—"Pilate's Daughter," a religious spectacle, began its final week here Monday and is drawing fair houses.

ADELPHI.—The final week of Grace George in "The Truth" began Monday before a large audience. 19, "A Pair of Sixes."

LYRIC.—"The Passing Show" is doing a big business and remains two weeks longer. 25, "The Whirl of the World."

FORREST.—Montgomery and Stone in "Chin-Chin" are doing big at the box office. Final week began Monday. 19, "Papa's Darling."

LITTLE.—Opens 19 with "Arms and the Man" for two weeks.

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WALNUT.—"The Round-Up," with Shep Camp, is drawing well in the second week here. 19, "Way Down East."

ORPHEUM.—"Love's Model," at popular prices, drew a capacity house Monday, beginning this week's stay. 19, "Rebecca of Sunnybrook Farm."

LIBERTY.—"Bringing Up Father" had a good audience Monday at popular prices, opening for the week. 19, "Love's Model."

AMERICAN.—The resident company is getting good business at popular prices, this week's attraction being "The Lure." 19, "The Melting Pot."

EMPIRE.—"Liberty Girls" good houses. 19, Billy Watson's "Big Show."

TRIO.—"The Big City Burlesquers," GAYETY.—"The Cherry Blossoms."

DUMONT'S.—Stock minstrels.

Samuel F. Nixon celebrated his birthday Tuesday with a family gathering at Atlantic City.

Announcement has been made of the engagement of H. T. Craven, former dramatic editor of the North American to Miss Elizabeth D. Gelsler, of this city. The wedding will take place about Dec. 1. Craven recently returned from Europe.

Charles Colwell, stage manager of Poli's, Scranton, was seriously injured in an automobile smash-up last week.

Next Tuesday at the Academy of Music the Behrens Opera Society of this city will sing "Martha" under the direction of Thaddeus Rich.

"Ben Hur" comes to the Forrest December 20.

John Drew is scheduled to begin an engagement at the Broad beginning Nov. 16 in "The Prodigal Husband."

"The Secret," with Frances Starr, will be at the Broad beginning Nov. 30.

PITTSBURGH.

By GEORGE E. SHELDES.

GRAND (Harry Davis, mgr.; agent, U. S. O.).—Walter C. Kelly, headline, big hit; Conroy's Diving Models, scored; Velasco & Herley, fine opener; Jarvis & Harrison, excellent; Chas. Grapewin & Co., laughs; Angelo Patricola, splendid; Mullen & Coogan, very good; Four Roeders, novelty; Sixteen Russian Dancers, good.

HARRIS (C. R. Buchheit, mgr.; agent, U. S. O.).—Al Harvey's Co., headline; Londi's Art Models, pretty; Richard Milroy & Co., very good; May Dale, eccentric; Nash & Evans, scored; Martini & Trolie, charmed; Bob Warren, laugh; Nate & Lane, good.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. S. O.).—Harry Brooks, Kathleen Clifton & Co., headline, pretty act; Six Little Honeybees, scored; Murray's Canine Actors, pleased children; Two Pishinks, very good; Three Siddos, laugh; Whistling Boy, novel.

NIXON (Thos. Kirk, mgr.).—Hazel Dawn, in "The Debutante," scored decisively. Victor Herbert conducted and made speech. 19, Eva Tanguay.

ALVIN (J. P. Reynolds, mgr.).—"Omar the Tentmaker," drew full house. 19, "High Jinks."

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GRAND (Harry Wallace, mgr.).—Minstrel

Kiddies, Armstrong & Clark, Mlle. Martha & Sisters, Barier & Jackson, Mason-Wilbur & Jordan, Harry Holman & Co., Marconi Bros., Signor Piotti, Paul Stevens, Universal Animated weekly.
HIPPODROME (Frank Talbot, mgr.).—Motor Madness, Paine & Nesbit, Benny & Hazel Mann, Joe Denuff, Kalaluhis Hawkins, Kumby, Boesch & Robinson, W. J. Coleman, photo plays.

OLYMPIC (Walter Sanford, mgr.).—Evans Minstrels.

STUBERT (Melville Stoltz, mgr.).—"The Belle of Bond Street."

AMERICAN (Harry Wallace, mgr.).—"September Morn."

PRINCESS (Joe Walsh).—"Follies of the Day."

LINDELL.—Pictures.

GARRICK.—Yiddish Players headed by Mme. Reinhart.

TORONTO.

By HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—"The Little Cafe" to capacity house.
ROYAL ALEXANDRA (L. Solman, mgr.).—"Within the Law."

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IT HAS BEEN CONCEDED GENERALLY BY MANAGERS AND OTHERS THAT THE FORMATION OF THE MUSIC PUBLISHERS' BOARD OF TRADE WAS TIMELY AND NECESSARY TO THE PRESERVATION OF THIS IMPORTANT INDUSTRY. IT IS TRUE THAT TWO NEW YORK PUBLISHERS, LEO FEIST AND F. A. MILLS, REFUSE TO ENTER THE ORGANIZATION AND FOR REASONS OF THEIR OWN CONTINUE THE PRACTICE OF PAYING PERFORMERS TO SING SONGS.

IT IS NOTED THAT MANY PROMINENT ACTS HAVE LATELY HAD THEIR SALARIES REDUCED, AND IT MAY BE A CO-INCIDENCE THAT MOST OF THESE ACTS ARE SINGING SONGS OF PAYING PUBLISHERS. THERE IS ALSO GREAT DISSENSION AMONGST ACTS SINGING SONGS OF PAYING PUBLISHERS, ON ACCOUNT OF THE PRICES BEING PAID THEM. FOR INSTANCE, A CERTAIN ACT CLAIMS TO HOLD A SEASON'S CONTRACT FROM LEO FEIST FOR \$50 PER WEEK. OTHER ACTS DO NOT SEE WHY THEY SHOULD BE GETTING ONLY \$15 OR \$20 PER WEEK. CONDITIONS SUCH AS THESE ARE WHAT REALLY CAUSED THE FORMATION OF THE MUSIC PUBLISHERS' BOARD OF TRADE. IT WORKS AGAINST THE PERFORMER, MORE SO THAN IT DOES AGAINST THE PUBLISHER, TO GET THE REPUTATION THAT THE PERFORMER IS BOUND TO ACQUIRE, WHEN HE IS RECEIVING A COMPENSATION FOR SINGING A SONG, IN ADDITION TO HIS REGULAR SALARY, AND IT IS UNIVERSALLY KNOWN THAT MANAGERS ALL OVER THE VARIOUS CIRCUITS THOROUGHLY DISAPPROVE OF THIS PRACTICE.



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VOL. XXXVI. No. 8.

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VARIETY

Vol. XXXVI. No. 8.

NEW YORK CITY, SATURDAY, OCTOBER 24, 1914.

PRICE 10 CENTS

FIVE BIG FEMALE STARS SIGN FOR FEATURE FILMS

Mary Garden, Jane Cowl, Mrs. Leslie Carter, Mabel and Edith Taliaferro Engaged for Pictures. Herbert Brenon (Directing Carter's "Heart of Maryland") Leaves Universal. Miss Garden to Be "Salome"; Edith Taliaferro's First, "Rebecca of Sunnybrook Farm."

A report is abroad an option has been given by Mary Garden to a New York syndicate to produce "Salome" as a feature film, with the diva the central figure. Behind the project is said to be wealthy New York business men. Picture people have been negotiated with to make and market the film, immediately after a company has been formed for the venture.

The Universal has lost its star director, Herbert Brenon, who leaves there this week to join the Tiffany Feature Film Co., in which he has become interested. The first product of the new concern, that has as stockholders, Jos. Engel and Lawrence Weber, will be "The Heart of Maryland," with Mrs. Leslie Carter. Mrs. Carter and Mr. Brenon expect to leave Sunday for the Pacific Coast, where the major portion of the feature will be taken.

In the Brenon stock company as leading man will be William E. Shea, Mr. Brenon's lead when he produced the Annette Kellermann film for the U. Three other principals will be taken from New York to the Coast. Jimmy McKay continues as Brenon's assistant in directing.

Mrs. Carter's previous feature film, "Du Barry," financed by George Kleine, who has \$90,000 invested in it, according to report, has not yet been publicly shown through some legal entanglement.

Another female star engaged for picture plays this week was Edith Taliaferro, signed by the Jesse Lasky Co. Miss Taliaferro leaves for Los Angeles next Tuesday. Her first screen subject will be "Rebecca of Sunnybrook

Farm." The engagement is by agreement with the Famous Players Co. to which Miss Taliaferro is under contract.

B. A. Rolfe this week contracted with Mabel Taliaferro to appear in "The Three of Us," the Rachel Crothers play originally produced at the Madison Square theater. The Rolfe contract covers Miss Taliaferro's appearance in other film plays.

Jane Cowl, the original Mary Turner in "Within the Law," became a film star this week, when she signed for a series of appearances before the camera with the All Star Feature Corporation. The first release will be "The Easiest Way."

LONDON BILLS REVISED

(Special Cable to VARIETY.)

London, Oct. 22.

The list of London stage attractions undergoing changes shortly are: "Seven Keys to Baldpate" closing Oct. 31, to be followed Nov. 4 by Charles Hawtreys revival of "Never Say Die"; "The Chocolate Soldier" closes Saturday at the Lyric and "The New Shylock," an American drama, succeeds it next Wednesday;

"The Earl and the Girl" comes to the Aldwych, taking the place of "The Belle of New York" on Nov. 4.

FISKE PLAY CLOSES.

Philadelphia, Oct. 22.

"Lady Betty Martingale" in which Mrs. Fiske is starring at the Broad, will be taken from the boards on Saturday night and shelved for the present at least. The comedy has had two weeks here.

The OFFICIAL NEWS of the
WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,

as formerly printed
exclusively in

THE
PLAYER

appear on pages 14 and 15 of this issue.

"COPY" CLAIMED.

A "copy" existing within a few blocks of each other this week, is charged by Florenz Kolb and Adelaide Harland at Hammerstein's against Rosie Dolly and Martin Brown at the Palace.

The allegation of piracy is over the cretonne colonial setting and dressing of the Dolly-Brown act. The latter make it their opening number. Kolb and Harland open in the set, going into "one" afterward and carrying out the idea to the end in another color.

Those who have seen both turns pronounce them identical as far as the setting and dressing are concerned.

On the record Kolb and Harland have used this opening for over a year. Dolly and Brown employed it for the first time Monday.

HEARST THE BUYER?

A rumor says William Randolph Hearst was the purchaser of the Swanson-Engel Universal stock.

Inspector Dwyer Objects.

Inspector Dwyer looked over the sketch, "Any Night" at Hammerstein's Thursday, suggesting to the management that the policeman employed in the opening scene to act as "puller-in" for a Raines Law hotel be dispensed with. This is the second and final week for the playlet in vaudeville.

Hot Weather in Chicago.

Chicago, Oct. 23.

The hot weather this week has had its distinct effect upon the theatres.

KELLERMAN IN SHOW.

Annette Kellermann has placed herself under contract with Lew Wiswell to go out in a musical revue, with the Kellermann diving act featured.

It is said Miss Kellermann's contract reads for her to receive \$1,000 weekly, guaranteed, and 25 per cent. of the net profits.

FAMILY DEPT. SPLITTING.

The Family Department (small time) of the United Booking Offices notified on Thursday the agents doing business through it that hereafter the agency will withhold one and one-half per cent of the five per cent commission the agents charge acts. The full commission will be collected through the Vaudeville Collection Agency, which will render weekly accounts to the various agents.

The same procedure is followed in the big time department of the U. B. O., where the "split" between the agency and the agents is one-half.

\$1,500 FOR STALLINGS.

The Palace, New York, salary for George T. Stallings beginning Monday for the week, is to be \$1,500. If the manager of the Braves "gets over," he will secure nine more weeks on the United Booking Offices' circuit at the same figure, it is said. Tommy Fitzpatrick arranged the contract.

AMERICAN REOPENING.

Chicago, Oct. 21.

The American Music Hall will reopen next Sunday with "The Revolt" starring Helen Ware, at popular prices.

SHARING PLAN FACES CRISIS FROM MANAGERS AND ARTISTS

General Meeting of Variety Artists' Federation Sunday to Canvass Situation. Members in Provinces Holding Meetings. Artists Refusing to Sign Contracts After Nov. 7. Managers Threaten to Close Halls. English Agents Endeavoring to Hold Material at Home.

(Special Cable to VARIETY.)

London, Oct. 20.

The co-operative playing plan will probably be either accepted by the artists or definitely rejected at a general Variety Artists' Federation meeting set for Sunday at the Trocadero restaurant here.

Artists are meantime refusing to sign sharing contracts covering the period beyond Nov. 7, despite the assertion of the managers that unless they come to terms they will have no alternative but to close their halls.

Numerous bodies of Federation members on the road are holding meetings and Friday night has been scheduled as the time for these get-together conferences in the provinces.

Reports of the small assemblages will be forwarded to headquarters and the general situation canvassed at the meeting Sunday. With all the data at hand the executives of the order will attempt to arrive at a definite plan of campaign.

The managers met privately today. Nothing of the conference was given out, but the Federation hopes to have a statement of the managers' position in time to present it to the Sunday conclave.

Headliners are growing scarcer and scarcer. English agents are sending no more acts to America and are endeavoring by every means they command to secure American feature acts to play over here.

The Middlesex is playing continuous vaudeville and pictures this week and the notice is up for closing Saturday.

INA CLAIRE QUITS BENEFIT.

(Special Cable to VARIETY.)

London, Oct. 20.

Ina Claire didn't appear at the benefit for the Queen's Needlework Guild Sunday evening. When her music was handed to the orchestra at rehearsal, the leader declined to take it unless it was properly arranged as an imitation of Ethel Levey. The regulation requires such a designation to be set forth on a separate sheet.

Miss Claire, accompanied by her mother, sails for New York on the Lusitania Saturday.

GABY AND HER HARRY ROW.

(Special Cable to VARIETY.)

London, Oct. 21.

Gaby Deslys and Her Harry have quarreled and Pilcer threatens to return to America, according to rumors in circulation this week. The disagreement in the partnership is said to have been caused by Gaby's friendliness with Basil Hallam, who is also playing at the Palace.

Alfred Butt, director of the Palace.

is said to have used his best efforts to effect a reconciliation between Gaby and Her Harry, but Harry is vurry, vurry angry and for the present declines to make up.

"PEG" BUSINESS FALLS OFF.

(Special Cable to VARIETY.)

London, Oct. 20.

"Peg O My Heart," at the Comedy, is not drawing the business expected after Laurette Taylor's great personal triumph at the opening, and there is a report that the piece may close.

EDWARDES ON WAY HOME.

(Special Cable to VARIETY.)

London, Oct. 20.

George Edwardes has left Bad Nauheim, Germany, and is now in Holland on his way home. He is expected to reach London next Monday and business associates declare he is in excellent health and ready to resume actively.

REMARKABLE PROPHECY.

London, Oct. 10.

In the October issue of the Occult Review, a monthly devoted to the dissemination of the propaganda of occultism, published in London, there appears the reproduction of a prophecy made by a Portuguese priest named Dom Bosco, who died more than ten years ago.

It (the prophecy) was originally published in the well-known French paper, Le Matin, in June, 1901, and runs as follows:

"In 1913 or 1914 a great European war will break out. Germany will be completely torn to pieces, but not before the Germans have penetrated into the heart of France, whence they will be forced back to the further banks of the Rhine. An arrogant man will see his family tree cut in splinters and trampled upon by all the world. Great battles will take place on August 15 and September 15. At that time the Pope will die, and live again. Belgium will undergo fearful sufferings, but will rise again and become stronger than ever. Poland will get back her rights."

Ben Greet Doing Police Duty.

Watertown, N. Y., Oct. 21.

Ben Greet, who at the close of his summer tour sailed for England, writes his manager, L. M. Goodstadt, of his war experiences in his own village at Charlton.

In addition to a daily four-hour police patrol, Mr. Greet is assisting in the establishment and maintenance of a Belgian hospital at Charlton.

ENGLISH ENLISTMENTS.

London, Oct. 15.

Additional enlistments of professionals in the army, not previously reported in VARIETY are:

| | |
|----------------------|-----------------------------------|
| Bates, F. Powis. | Laws, A. Gordon. |
| Brandon, Charles. | Martin, Leonard F. |
| Borden, Eugene. | Marston, Wilfred. |
| Banks, Leslie J. | Maxwell Ferrer, E. |
| Bell, H. Leslie. | McCann, Joseph E. |
| Bruce, Cyril. | Miller, Thomas. |
| Brown, A. H. | Newman, Harry. |
| Buxton, A. O. | Neale, William. |
| Byrne, Bert. | Noble, Albert. |
| Courteney, Charles. | Paton, Charles E. |
| Linda. | Pawson, George. |
| Crawford, W. M. | Ramball-Beard. |
| Crosby, Bradford. | Realm, Billy. |
| Davenport, Arthur. | Return, Will. |
| Desmond, Shaun. | Rogan, H. Mackenzie. |
| Duira, Frank. | Rossborough, R. R. |
| Freeman, H. A. | Rosier, W. O. |
| Hamond, St. John. | Sproston, H. Edward. |
| Hill Eustace, C. | Struthers, Guy (Guy and Grahame). |
| Hold, Nixon. | Sutton-Vane, N. J. |
| Horne, G. | Sweetman, A. |
| Hughes, Llewellyn C. | Thomas, Charles. |
| Hutton, Ralph. | Woods, Tom H. |
| Knight, H. S. | Wright, Fred, Jr. |
| Lauder, John. | Zeltlin, Frank. |
| Laurie, Douglas. | |

PARIS DREARY.

Paris is a dreary city just now, says Charley Brown, the H. B. Marinelli representative, who arrived here Monday, having come over on a French boat, to act as impresario for Quirago, the Spanish violinist.

Paris is dead by 9 every evening, said Mr. Brown. The streets are deserted, lights are out and there is no place to go.

MORE CLOSINGS.

(Special Cable to VARIETY.)

London, Oct. 20.

Notice was posted Monday at the Criterion that unless business improved "Sir Richard's Biography" will come to an end with the current week.

CHANGES AT ALLHAMBRA.

(Special Cable to VARIETY.)

London, Oct. 20.

With many changes the Alhambra management bills the revue as containing "everything new," but this is probably an exaggeration of the innovations.

A travesty dance has been put on. It is accompanied by a running fire of ancient talk and gags, entitled "The Marvelous Hoofers." It was received seriously by the audience Monday evening and in consequence, flopped.

ETHEL LEVEY AT PALACE?

(Special Cable to VARIETY.)

London, Oct. 20.

It is understood that Ethel Levey goes to the Palace during the Christmas holidays under a tentative understanding with Alfred Butt, if Elsie Janis does not return. No contracts have been signed yet, however.

CHINK ACT HELD UP.

San Francisco, Oct. 21.

Long Tack Sam's Shangtun Mystery, which arrived from Shanghai last Thursday and was carded as a feature for the Empress this week, was detained in quarantine and forced to postpone its local debut until next week.

Melville Gideon in War.

(Special Cable to VARIETY.)

London, Oct. 21.

Melville Gideon, the American song writer who has been in England for several years, is driving a hospital car for the American Red Cross Association at the front.

SAILINGS.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: Oct. 21, George R. Parry (Mauretania).

San Francisco, Oct. 21.

Arriving on the Sonoma from Australia Oct. 15 were: Mr. and Mrs. Harry Lauder, Mr. and Mrs. Van Buren, Mr. and Mrs. Goyt, Mr. and Mrs. Johnny Small and sister, Mr. and Mrs. Milo, Mr. and Mrs. T. Vallance, Mr. and Mrs. Sol Berns, Mr. and Mrs. Gordon, Mr. and Mrs. Al Rover, Mr. and Mrs. Bersceny, Mr. and Mrs. Crooker, Mark Truescott, Brent Hayes, Horace Sheldon, Mr. and Mrs. Jimmie Cunningham, Jimmie Rose, E. Bowers, Mr. and Mrs. Weston, Bob Woolsey, Mrs. Helen White, Mr. Walters and Mr. La Verne.

PROVINCIAL MANAGERS DICTATE.

(Special Cable to VARIETY.)

London, Oct. 21.

The provincial managers are notifying artists that unless they accept a 40 per cent. reduction in present salaries they will not make the scheduled holiday productions.

EMPIRE SHOW GOOD.

(Special Cable to VARIETY.)

London, Oct. 21.

The new Empire show "By Jingo If We Do," which opened here Oct. 19, is a combination of melodrama and topical revue. The show was not a sensation, but may be classified as good.

TATE IN HIP REVUE.

(Special Cable to VARIETY.)

London, Oct. 21.

Harry Tate has been added to the new Hippodrome Revue now in rehearsal.

GOING AFTER A PIRATE.

Aaron Hoffman has started after a pirate in Chicago who makes a practice of getting the best gags of acts that are playing in that city and publishing them in book form. The pirate in question is Thomas W. Jackson, publisher of a popular type of book that is sold largely on trains. This week an act of Hoffman's sent the author seven of the various Jackson publications. They were "On a Fast Train," "From Rhode Island to Texas," "18M. from Texas," "Through Missouri on a Mule," "O. U. C. the United States with Jackson," "Don't Miss It" and "Catches a Fish and Tells About It." In all of the books there were passages that Hoffman has written from time to time and he has instructed his attorney to start proceedings at once under the Copyright Law.

Mr. Hoffman suggests that acts doing comedy talk read these books, and if they have copyrighted material that appears in the publications they can write him and he will assist in protecting their rights.

MILES DIVORCED.

Detroit, Oct. 21.

Mrs. C. H. Miles has just been awarded a decree of divorce here from her husband, president of the company which controls the Miles circuit of theatres.

RAILROADS TO COMPETE WITH EXPOSITION SHOWMEN

The Santa Fe and Union Pacific Will Have Shows at 'Frisco Fair. 20 Shows and 10 Rides in "The Zone." 150 Concessions in All.

"The Zone," the amusement section of the Panama-Pacific Exposition in San Francisco, will have 20 different shows and 10 rides of various sorts. In addition there will be a number of smaller concessions that will bring the total number to 150.

The three biggest attractions will be Frederic Thompson's "Toyland," "The Grand Canyon" and "Yellowstone Park." The two latter shows are conducted by the Santa Fe and Union Pacific railroads respectively. "Toyland" will cost a million to prepare. "The Grand Canyon" is costing \$350,000 and "Yellowstone" will cost a like amount. The railroads are entering in competition with the showmen and hope to make a profit on their attractions as well as get an unusual amount of advertising.

In "The Canyon" by means of concealed electrical and mechanical devices the illusion of great space is produced. The entire canyon will be reproduced with its Indian villages of the Hopi, Zuni, Laguna and Pueblo tribes. A parlor car will be the method of seeing the land. The car will be formed into a great observation platform which will be whirled around the brim of the canyon. The structure containing the show is 700x300 feet.

Toyland is being built in sections and will be a sort of a Luna Park inside of the "Zone" section. Yellowstone Park will be shown practically by the same method as the canyon is shown.

"Old Nuremberg" is another of the big attractions. It will be a miniature likeness of the famous city in Germany. "The Evolution of a Dreadnaught" will show the various types of fighting ships since the beginning of the navies of the ancients. "Creation," a former Coney Island attraction, will be another feature. "The Battle of Gettysburg" will be one of the inclosed panorama attractions. "The Panama Canal" will be a working model of the big ditch as was shown at Coney Island two summers ago.

Other shows include "The Incubators," "'49 Camp," "Fool's Palace," "Mysterious Orient" and "Beautiful Japan." Of the various "villages" there will be the Shamrock Isle, Samoan Village, Australasian Village, and Tehautape Village.

The rides will be a coaster, a scenic railroad, Miniature Railroad, Red Mill, Submarine Trip, Autodrome, Bowls of Joyride, Human Roulette Wheel, and Slide for Life. There will also be Os-trich and Alligator farms and a Natorium which will have "Neptune's Daughter" and "Diving Girls" as an attraction.

A. V. A. ORGANIZED.

Another organization of vaudeville artists sprang into existence late last

week, when the American Vaudeville Artists started, legally steered by August Dreyer. The charter members are Bert Leslie, James J. Morton, Frank Conroy, George Lemaire, Joe Welch, Bill Macart, Lew Hearn, John Gordon.

The A. V. A. will supersede, it is said, the Jesters, recently formed for the purpose of protection of original material among members, but disrupted, according to the story, when one member shortly afterward alleged another had taken his best "gag."

The A. V. A. people also say that their society will practically become the successor to the former Vaudeville Comedy Club, pushing out of the way the attempted revival of that club.

No officers of the A. V. A. had been selected nor quarters chosen up to Wednesday.

BIG TIMERS WITH LOEW.

Several big time acts signed Marcus Loew contracts within the week, with several others reported in negotiation with Joseph M. Schenck, the Loew general booking manager.

Among those closed for are Owen McGivney, Macart and Bradford, Musical Cuttys, Belleclaire Brothers and Barnold's Dogs. Those reported negotiating number acts that have received as high as \$1,250 in vaudeville.

It was reported Wednesday Sam and Kitty Morton were quite likely to go with the Loew Circuit. They left for Detroit, their home, early in the week.

One story had it this week Irene Franklin and Burt Green were with Loew, and that they are billed at Grand Rapids for next week, in the Loew house there. Whatever may have been the basis for the story, Franklin and Green are due to play the Temple, Rochester, next week, a United-booked big time theater.

WOULDN'T STAND CUT.

Watertown, N. Y., Oct. 21.

Because of a \$5 weekly cut in salary Billie Sandy and "Hodie" Wilcox, end men, have quit Primrose & Wilson Minstrels.

Fourteen other members of the troupe are about to leave because of salary cuts, the two men say.

LABOR STRIKE EXTENDING.

Montreal, Oct. 23.

The union troubles here have been extended to the Mark-Brock houses, Scala and Family, which have joined the Orpheum and Gayety against the stage and musicians' union.

The officers of the Canadian Theatres Co., operating the latter two named theatres, called upon the Minister of Labor and Immigration, arranging to have American music enter this country. They will play at the Co.'s house at Ottawa.

NEW MATERIAL NECESSARY.

London, Oct. 9.

From time immemorial American artists who came over here were wont to comment that local talent had a pretty easy thing of it, once they had established themselves in London. The reason therefore, was that having scored a success with any kind of an act they were never bothered thereafter by the necessity of securing new material. It was known that people sang the same songs, told the same jokes and did the same dances for more than twenty years at a stretch.

All this has gone. It is now necessary to secure new material in London oftener than America. The necessity for this is not readily apparent, but it is a fact nevertheless. A most recent example is the case of Wilkie Bard, than whom there is probably no greater favorite on the London music hall stage. In the past two or three years Bard has presented no less than half a dozen new acts in the form of song scenes, all successful to a greater or lesser degree, but none lasting over a few months, before beginning to wane.

Today Bard is confronted with the absence of anything new and finds that his audience know his material almost as well as he does himself. As a result he was compelled to curtail his stay at the Oxford, as cabled to VARIETY, and he is not likely to be seen in London again until after the Christmas pantomime season.

Bard is as popular as ever, but "he must have new material more often than a less idolized artist, for the reason that his clientele expects it of him—in fact demands it of him.

SONG TROUBLE AT ORPHEUM.

A song was partly the cause for a change in running order of the Orpheum, Brooklyn, bill Tuesday matinee. At the Monday performance the Farber Girls were "No. 4" and Adele Ritchie, next to closing. Each turn had the same song. The Farbers sang it first. When Miss Ritchie reached the stage she found it difficult to get over. She and the sisters exchanged positions at the Tuesday matinee. What the Farbers thought of the exchange, after hearing Miss Ritchie rave about the conflict in number didn't develop immediately.

On the same bill also is another conflict in settings. Gallagher and Carlin "No. 3" use a battleship scene, as does Arthur Prince, the English ventriloquist, who is "No. 7."

Last week while Miss Ritchie was at the Bushwick, Brooklyn, Ben Blatt, manager, was served with a City Court order to withhold \$162 from her salary, in satisfaction of a judgment obtained against Miss Ritchie June 22, 1914, by Philip Manning, attorney, acting on behalf of Myles McKeon & Sons, undertakers. The matter was to come up in court this week.

"Human Freight Car" Divorced.

Syracuse, Oct. 21.

Mrs. Agnes R. Dunkhorst has secured a divorce in Cleveland from Ed. Dunkhorst, known in vaudeville as the "human freight car," to whom she was married in 1901. The couple separated in 1910.

BALL PLAYERS DON'T DRAW.

Hammerstein's did not draw the crowd expected Monday matinee, with Gowdy and Rudolph, the stars of the world series. Rudolph, the pitcher, lives in the Bronx. Hammerstein's is paying the couple \$1,750 for the week. With the extra expense it will stand the house \$2,000. The engagement may involve Hammerstein's in a law suit. To make a place for the couple in the current program and still hold the total cost of the program to a reasonable amount, Hammerstein's asked Sam and Kitty Morton, who were billed, to cancel for this week, accepting next week instead.

The Mortons refused to accede to the arrangement. They reported Monday morning for rehearsal, and notified the management they would look to it for this week's salary.

A member of the house staff attributed the drop in business to the presence of the Princess theater former "warm" sketch, "Any Night," which has kept people out of the theater, according to him.

PALACE HELPING BOTH WAYS.

Elmer F. Rogers, manager of the Palace, New York, is taking the audiences into his confidence, via the Palace program. Mr. Rogers is of the opinion the patrons of the Palace know a bit about variety bills, and he is informing them as to "opening acts," to make the house more interested early, and give the first turns the full benefit thereby.

The Palace program this week carries the following:

Note.—The position which an act is allotted on the program does not in the least affect its merit. When a bill is made up almost of headliners—a state of affairs not unusual at the Palace—every number is frequently worthy of the "star spot" on ordinary vaudeville bills. It is only fair to the artist, therefore, to judge his work solely upon its merits.

AGREE NOT TO TIP.

Two vaudeville producers agreed this week not to tip stage hands in theatres where either of their acts may play.

The producers are Jesse L. Lasky and B. A. Rolfe. The present conditions that have brought about a reduction in salary for vaudeville turns caused the two staggers to enter into the mutual agreement, they say.

DARE FOR DANCERS.

Florence and Mecherini, South American dancers, who are scheduled to make their American debut at the 81st Street theater Nov. 2, are out with a challenge to American dancers. This is their dare:

They will forfeit \$500 to any American society steppers who are able to reproduce their version of the tango Argentina and the Brazilian maxixe, but, the visitors specify, "it must be authentic and with no immoral or popular dance motions."

The pair will do a 20-minute specialty with six changes of scene and costume. They have appeared abroad.

VAUDEVILLE AGENTS BUMPED BY SALARY REDUCTION PLAN

Big Time Commission Men in Quandary Over Future Prospects for Them. "Cut" Now in Effect. About Five Per Cent Absolute Refusals So Far to Accept Decreases.

Booking agents doing business with the United Booking Offices will bear their share of the recent reduction in salaries brought about by the emergency of the war. Many of the acts affected by the cut have notified their agents payments for services will be revised to conform to the new schedule of salaries.

One agent who books through the United and Orpheum circuits said this week his fellow commission men would have to reconcile themselves to a smaller income during the time the emergency scale is in effect.

"There are 36 agents booking on the floor of the U. B. O.," said this agent to a VARIETY reporter this week. "And they will have to be content for the present with a straight 2½ percent. commission."

A vaudeville actor affected by the cut took the same view. Said he: "So far as I am concerned, this cut is not a total loss to me. My agent will share it. He was instrumental in securing for me a better salary. When I received more money, I was willing to share with him. Now that the cut in salary has fixed my income, my agent must assume part of the burden. One of the biggest men in vaudeville, who drops into New York intermittently, and is not over well versed in vaudeville booking details, stopped for a moment one afternoon as he was passing out of the Palace theatre building to observe the crowd going in the theatre, according to a story in circulation this week. Standing with him was a member of the Palace theatre staff. The vaudeville magnate noticed a handsomely appointed automobile at the curb. He casually asked the Palace man who on the bill was "drawing automobiles." His companion replied no one in particular he could recall. "That car must have brought some very nice people," said the magnate. "Oh, that car," answered the Palace man. "Why, that belongs to Blank Blank." "An actor?" queried the other. "No, an agent," was the reply. "Booking with us?" asked the magnate (referring to the United). "Yes," said the Palace man. "So," commented the magnate; "well, that's a better car than any of us owns."

Another auto incident happened in the U. B. O. A manager wanted to go to Jersey City one afternoon to see an act. He had no car of his own, and didn't care to take a slow route. Asking one of the office boys to find out if anybody around the offices had an auto he could loan for an hour or so, the boy returned with a long list of names, all agents, who were willing to place a machine at the manager's disposal.

The salary cuts for big time acts

went into effect last week, when deductions were made in all theatres where cut-acts were playing, excepting those that had declined to accept. These amount to five per cent. of the whole, so far, according to accounts. Excepted are several turns on the Orpheum Circuit, now laying off through unexpected closings of Orpheum theatres in the northwest and Canada, and some Orpheum acts playing the Orpheum time the cutting committee had not reached on the list of reductions.

Up to Wednesday the Orpheum reported the only absolute refusal of an acceptance to that day of Kate Elinore and Sam Williams. In accordance with the two weeks' notice given, Elinore and Williams will withdraw from the Orpheum time after playing Omaha next week.

A rejection of the cut on the U. B. O. circuit was entered by Walter C. Kelly, "The Virginia Judge," who closes his United tour Oct. 31 at Louisville.

Big time acts were still clamoring for "Routes" this week, with the agents saying they were making little better progress in obtaining them than before the cut occurred. The managers said this was due to the condition which would be speedily smoothed out, when bookings would become more regular.

Several of the larger priced turns were reported negotiating with other circuits, but as far as could be learned, there was little truth in the stories excepting in a few instances, where big time acts had applied through other agents than their own, to obtain a possible line on what they could secure elsewhere.

FOY EXPLAINS SUIT.

Baltimore, Oct. 22.

Eddie Foy, at the Maryland, says the suit by his sister, Mrs. Mary J. Doyle, to recover \$10,000 alleged to be due her for the education and maintenance of Catherine Stanley Titzgerald, Who, Mrs. Doyle says, is Foy's daughter by his first wife, deceased.

"This is an attempt to extort money from me," said the comedian. "The girl is not my daughter. Her real name is Cooley and she was adopted by my sister. I had no children by my first marriage. The girl is now 22 years old and I have already given Mrs. Doyle \$10,000 for her education."

ENGAGED FOR PANTO.

(Special Cable to VARIETY.)
London, Oct. 22.

George Graves, Will Evans, Stanley Lupino and Bertram Wallis have been engaged for the Drury Lane Christmas pantomime.

ABOUT FISHER AND GREEN.

Fisher and Green are two actors in vaudeville, on the big time, who play "The Partners," a sketch patterned after the "Potash and Perlmutter" play.

When notification of the salary cutting by the big-time managers was sent out through the agents, Gene Hughes, as representative of Fisher and Green, received a reply from the team reproaching the managers for even consulting with them over the cut. That had been \$100 from the regular Fisher and Green salary, it is said.

Oct. 19 from St. Louis, they sent the following message to Joseph M. Schenck, general manager of the Loew Circuit.

"Mr. Joe Schenck,
Broadway and 43d street,
New York.

Can you offer us route commencing about Nov. 9. Salary four hundred and fifty dollars. This week Columbia, St. Louis. Wire us. This is strictly confidential. Best wishes.
(Signed) Fisher and Green."

Mr. Schenck, who says he does not receive a "strict confidence" business wire any more than he would accept one "collect," has written the following letter:

New York, Oct. 20.

Editor VARIETY:

Enclosed find telegram received from Fisher and Green. I read in VARIETY last week that this act volunteered to cut their salary so as to enable the officers of the United Booking Offices and the owners of theaters connected with that institution, to live in peace and comfort.

Though so generous with the United Booking Offices, Fisher and Green did not fail to open negotiations with me. In case I may see my way clear to overpay them \$150 a week, they no doubt might retract their generous offer to the United Booking Offices and leave it in the lurch.

After reading the telegram, kindly return it to me, for filing with other valuable correspondence, some of a similar nature.

(Signed) Jos. M. Schenck.

MILES' OPENING.

Pittsburgh, Oct. 21.

The opening of the Miles' (formerly the Pitt) was a gala occasion. The theater was sold out, there having been a waiting line long before the opening.

Harry Woods was brought from New York to be manager. The house plays Loew vaudeville at 10-20-30.

TRIES SUICIDE IN VAIN.

Syracuse, N. Y., Oct. 21.

Mrs. Elsie Wilmer, of "The Love-makers," at the Bastable the first half of this week, is at St. Joseph's Hospital, recovering from bichloride mercury poisoning. She informed the police the tablet had been taken by mistake, after first saying she had attempted suicide. Her husband lives in New York.

MOSS & BRILL EXPANSION.

The prospect of an immediate added ten weeks in split week combinations to the 18 weeks in half week portions, at present the total time the Amalgamated Booking offices in the Columbia theatre building can offer artists, caused ripples during the week in the ranks of small timers.

Seven theatres of the Mose Reis circuit and about 18 houses affiliated with the Reis combination is the extensor. in negotiation.

The formal retirement from the Moss & Brill firm of Sol Brill as an active element of the firm and the assumption of all the active direction of the M. & B. interests by B. S. Moss, the building of a theatre soon on one of the Jacob Wendell tracts in the Long Acre section by Mr. Moss to be run after the manner of the other houses in Manhattan under his direction are other angles of the Amalgamated's extension plans that Mr. Moss confirmed.

A report the Moss houses might be booked elsewhere than under his direction was laughed at by Mr. Moss.

EPSTIN RESIGNS.

Meyer S. Epstein has resigned from his position as New York representative of the Mark-Brock Circuit so as to be able to devote all of his time to the direction of the Epstein-Allen booking agency. Mr. Epstein severed his connection with the vaudeville circuit this week and immediately took active charge of the office in the Putnam Building.

CHARGING FOR LIGHTS.

The vaudeville agents in the Palace theater building thought they were getting away with something until this week, when meters for the electric light consumed were placed in each suite.

Until then, no charge had been made for the current.

\$75,000 for Oscar's House.

It was said this week pop vaudeville managers had received a proposition to take over the new Lexington opera house, now running as a picture place by Oscar Hammerstein.

The rental asked was \$75,000 a year.

Loew's Old Offices Rented.

The suite of offices, taking in the entire first floor of the Heidelberg Building, formerly occupied by the Marcus Loew Circuit, has been taken by the Jesse L. Lasky Co.

CHANGE AT MIDDLESEX.

(Special Cable to VARIETY.)
London, Oct. 22.

A continuous policy will be introduced at the Middlesex beginning next Monday.

Sailings.

(Special Cable to VARIETY.)
Oct. 21, Mr. and Mrs. James Fadie (Cedric);
Oct. 24, Max Laube and members of "Fanny's First Play" (St. Louis).

WITH THE WOMEN

Saturday afternoon the Princess theatre Players presented five new one-act plays to an invited audience. The performance was enjoyable but for the fact that the waits between numbers were longer than the playlets. None of our relatives will blush at the Princess Players during the run of the present program. The first four sketches dragged out the time so far at the matinee that many left the theatre, not seeing what may have been the best playlet of the lot.

Ruth Chatterton, more charming than ever, in "Daddy Long Legs," at the Gaiety, is wearing three pretty dresses. The first is a pale pink charmeuse. It has a long bodice of velvet in the same shade. For a country dress there is a simple white needle work frock. In the last act Miss Chatterton displays a black velvet suit trimmed in lynx with hat and muff. A dress worn by Cora Witherspoon in the third act was equally attractive. It was pink voile made in long-waisted lines.

The Winter Garden show always promises costumes out of the ordinary. In the present production ("Dancing Around") the costumes run riot. The principals are snowed under by the gorgeousness of the chorus. A dress parade not unlike the one at the London Opera House last year brought out distinct types of girls, in costumes suited to the individual. As each girl came down the runway one thought nothing could be more beautiful in clothes until the last girl appeared in a dress of solid jet, draped in sapphire blue tulle. This dress, worn by a beautiful brunette will be remembered after the others may have been forgotten. Lucy Weston was lovely in her different changes. A gold dress was gorgeous, and a gray satin, the skirt box pleated, had a velvet bodice that suited Lucy's style. The skirts were all very full around the feet. Cecil Cunningham wore one striking costume right out of Vogul. It was green velvet with a cape hanging at the back, from the neck to the heels, and trimmed in chinchilla squirrel. Every one has seemed inclined to pan the current Winter Garden show, but I found it a good evening's entertainment.

The stage of the Winter Garden was transferred to the auditorium of the Palace Monday afternoon. Most of the principals occupied front row seats and applauded their former associates, Rose Dolly and Fannie Brice. Miss Dolly and Martin Brown have a nice dancing act, artistically set. When the purple velvet hangings are drawn aside Miss Dolly and Mr. Brown are seated in an alcove, draped in flowered cretonne. Miss Dolly's dress is hoop-skirted with lace pantalettes. A pink charmeuse caught up at the hips, showing an elaborate lace petticoat, is for the second dance. Mr. Brown wore white tights with blue satin coat. The tango was dressed rather daintily by Mr. Brown. An orange jersey with bloomer trousers of orange and purple stripes with purple suede boots, showed bare knees. Miss Dolly appears wrap-

ped in a cloak of solid sequins. Beneath was a shawl dress with the usual fringe. Miss Dolly also wears purple boots and her legs are bare. This dance is rather irregularly done by the couple. Willa Holt Wakefield (Palace) looked a picture in a white satin trained gown, heavily trimmed in crystal. It was topped by a gold poke bonnet plumed in sapphire blue feathers and tied under the chin with coral colored velvet ribbons. The Great Fridkowsky troupe (Palace) are great in dressing as well as dancing. The troupe affects gold, purple and red. The men in purple trousers and red boots are splendid foils for the girls in their solid sequin dresses.

Blanche Ring brought a wonderful assortment of clothes to the Colonial this week. On the road Miss Ring made her appearance dressed as a principal boy. It was too becoming to discard. Her first dress is a showy affair in flowered silk, with tunic of purple. A negligee was in white lace with broad belt of pink ribbon and a loose tunic belted at the hips with silver braid. An evening gown of layers of silver cloth was stunning. Miss Ring is pounds lighter. Eveleen Dunmore (a good looking red head) sings her way into the graces of the audience. A yellow brocade chiffon velvet wrap is thrown aside by her, showing an evening gown of white net, edged in emerald green taffeta. A white dress embroidered in crystal and turquoise was Miss Dunmore's second change. Ann Pettwood and Maude Durand (with the Emmet DeVoy sketch) wear pretty evening frocks of white. Mable Russell is wearing a simple shortwaisted dress of white with ruffles of lace. Miss Russell and her partner (Eddie Leonard) have cut the mush—which is a blessing. Weber and Capitola De Wolf are using an ugly back drop. It is rusty brown cloth with gold cord draped to show a purple center entrance. No gown could possibly look well before it. Miss De Wolf's first dress was a combination of yellow petticoat draped in pink chiffon, a gold hip drape and blue bodice. The second was prettier, a pink empire, with bonnet and scarf to match. The finale was dressed in white taffeta edged in black. It was a flounce too short.

Miss Wynn (of Faye and Wynn at the Lincoln Square the first half) looks well in a black accordion pleated dress. Mary Carr on the same bill (playing in a sketch with Charles Deland) is a tall woman. She affects black velvet in coat, dress and hat. Miss Carr would look really well if she didn't stoop to meet her partner's height. Most of the dialog in this sketch is from Simons and Gardner's old "Coachman" act. Another well dressed woman on the bill was Marie Russell. Miss Russell uses a mulatto make-up. Her first appearance is in a wrap of white beaded cloth and pink meline hat. An evening dress of white brocade had a tunic of tulle. Miss Russell looked especially well in a brown velvet tailored suit, all but the gold slippers. Frevoli

at this theater, in his shadowgraph act, could easily discard the cigar episode. It is too disgusting.

"The Prize Winners" at the Columbia has a chorus equal to any musical company on Broadway. The pony ballet especially contains twelve good looking young girls. The other twelve of a larger build are good types, who know how to carry their clothes. The girls all looked well in French student suits of black velvet. The opening chorus was done in pastel shades. A wedding number was very well staged, the entire company wearing white. Of the principals Edna Raymond was the best dressed. Miss Raymond's clothes weren't burlesque, they were evening dresses suitable to any drawing room. Belle Oliver wore one stunning gown. It was an American Beauty red, embossed in purple pansies and had hip drapery of silver lace. A black and white dress was also good looking. Clara Gibson spent the evening changing her costumes. They were all dancing frocks and were neatly made. Sam Hyams is the image of Johnnie Hyams (Hyams and McIntyre) and works like him. Don Barclay must be English as he uses the messy make-up so much employed by English comedians. Nevertheless Mr. Barclay is funny and had the house convulsed all the evening. The ventilation at the Columbia is very bad. Why can't all doors be thrown open for a few moments during intermission.

Helen Clarke, a new dancer on the New York Roof, is a pretty little blonde who wears for her first dance a dress in two shades of green ruffles.

"IN NORDLAND" TOO LONG.

Providence, Oct. 21.

"In Nordland," a condensed form of Lew Fields' old musical comedy, "It Happened in Nordland," had its tryout at Keith's Monday with William Burrell in Fields' part. Others in the company are Carrie Graham, George Betts, Ezra C. Walck, Charles Fulton, R. H. Greenlaw and Evelyn Stewart. Mr. Burrell has his happy moments but he is no Lew Fields, and his boiled-down version of the musical comedy is spotty in its present form. There are times when interest is entirely absent.

"Shamrock Girls" Stranded.

Pittsburgh, Oct. 21.

Eight members of "The Shamrock Girls" are stranded here as a result of the sudden departure of the manager of the company for Chicago Sunday.

Lowell Strike Over.

Lowell, Mass., Oct. 21.

Keith's theater orchestra returned to its post Monday, following an amicable agreement reached between the house management and the Lowell Musicians' Union.

Full Act at Supper Show.

Robert Roy, who opened Monday at the Broadway to show his act to several agents, left the bill after his second performance, following an argument with the stage manager who would not allow Roy to cut off three minutes of his time at the supper show.

SHOWING "HYPOCRITES."

A Bosworth four-reel feature film, called "Hypocrites," may be shown as a special show in some Broadway theatre yet to be selected.

The film was recently exhibited for private opinion, which agreed the picture was most beautifully designed and produced, but somewhat daring in theme, that included an undraped girl roaming about the woods, seeking truth. There is also a religious side to the picture, which has been well done by its scenario writer and director, Lois Weber.

TUITION BY BELASCO.

An echo of the motion picture convention at Dayton last summer will be the arrival in New York this week of Blanche Austin, pronounced by the judges selected through the Dayton Herald as Dayton's most beautiful girl. She is 17 years of age.

When Harry Reichenbach, publicity promoter for the Jesse Lasky Co., was in Dayton, he promoted the beauty contest, promising as a prize an engagement with a Lasky picture stock company, following four weeks of tuition by David Belasco, to the prize winner. Miss Austin will be assigned to one of the Lasky companies.

COAST HIP MAN HERE.

Charles Brown, interested in the Los Angeles Hippodrome, and also the proposed 3,500-seating capacity Hip to be erected in San Francisco, came to New York this week.

Mr. Brown consulted with H. B. Marinelli Monday. He stopped off at Chicago on the way east, speaking to Fred Lincoln, of the newly formed Affiliated Booking Company. Through Brown, an affiliate for bookings may be made that will take in the Western States Vaudeville Association of San Francisco, with the A. B. C. in Chicago, the latter agency already having formed a connection with Marinelli.

The Western States books the Hip, Los Angeles. The same agency also supplied three San Francisco houses that could handle the eastern material.

MELROSE IS PLAYING.

Despite stories circulated that Bert Melrose had left the show business, the comedian opened Monday at Loew's Orpheum, and is due to play Loew's Shubert, Brooklyn, this last half.

Booked For Australia.

Chris O. Brown, acting for Hugh McIntosh, of Australia, this week engaged Sydney Jarvis and Virginia Dare to tour the Rickards Circuit over there, sailing from this side next May.

New Manager at St. Louis Hip.

Chicago, Oct. 23.

D. E. Russell will succeed Frank Talbot as manager of the St. Louis Hippodrome.

Portland Reopening Nov. 8.

Portland, Ore., Oct. 22.

The new Orpheum theater will open with the regular Orpheum Circuit vaudeville shows Nov. 8.

CABARETS

The Evelyn Nesbit and Jack Clifford dancing engagement on the New York Roof terminates Oct. 31. The couple will probably return to vaudeville. In their place the William Morris management may install four or five sets of well known dancers, including some of those now there, and call it a "Dancing Carnival." The scarcity of a big drawing card will be responsible for the multitude, although each of the couples is expected to show some power at the box office. Commencing this week Jimmy Europe's colored orchestra of 17 pieces replaced Brynm's colored orchestra there, the latter being obliged to leave after a long stay through the edict of the Musical Union, which ordered that if the theater below held a union lot of musicians, the Roof above would have to conform to the rules.

Lord Grey, who received publicity in the New York dailies through his marriage to a young American girl, and his divorce, thinks he is well enough known now to play vaudeville or dance professionally with his partner, Miss Wilson, whom, it is reported, His Ludship will shortly marry. The Englishman only asked \$2,500 a week for vaudeville as his first figure. It is quite likely he will reduce it, if the stage bug sticks with him.

The American Society of Authors, Composers and Publishers says it will be represented by counsel when the appeal in the matter of the Church Co. vs. Hotel Biltmore is argued before the United States Court. The Society intends making application to be represented through the importance of the copyright question involved in the case, and upon which, through the favorable opinion of the publisher (Church Co.) the Society has collected a royalty from feederies employing orchestras, upon the use of copyrighted music.

The professional dancing of the maxixe, tango, one-step and other of the "common" society dances has grown so sickening to those who must perform watch it often, if they want to dance themselves, that this is holding a great many people out of the dancing places. So few professionals display any symptoms of originality. They see and they copy, and if they don't see anything new, they dance the old stuff. In a week's round of the dancing places not a professional was noted who did a step belonging to himself. Professional dancers ought to be worth about \$30 a dozen now, on the average, and then 90 per cent. would be overpaid.

The near-professional dancer or the dancer who thinks he could have been a professional if he had tried for it, is the worst species extant just now. These fellows (and the fellows are worse than their partners) get out on the floor, and go to it in an attempt to attract attention to themselves. It can't always be told whether this bunch is really looking for a job or merely

happens to own a head, but the impression they leave, that they are "the" dancers can't be gotten away from. The other evening in one of the best known dancing cabarets on Broadway, of the 14 couples on the floor in a public dance, 11 were "showing off." The floor managers might single out this crowd and tell them to move on. They interfere with the others and seldom buy.

The Broadway Rose Gardens have undergone a change since Edward E. Pidgeon took over the active management. The Gardens are said to be about \$150,000 behind since they were opened. This amount represents the money expended on the alterations necessary to transform the old skating rink in the theater and dance hall, said to have been \$135,000. When the new manager took hold he discovered several hundred meals served daily gratis and that there was enough help in the kitchen to feed a regular army. Twenty-seven kitchen employees were there, principally to prepare meals for the rest of the help and friends of the management. In the first week of the new regime at the Gardens \$2,000 was cut from the weekly pay roll and there are to be other changes in the various departments of the resort that will enable the establishment to be run at about \$5,000 less weekly than the original payroll.

The Astor Hotel Tea and Evening Dances have been resumed, under the direction of Mrs. Hallam. Albert Van Sand and Harriet Cassebeer are in charge of the dancing. The Astor has a Saturday supper dance at \$2.50.

San Francisco, Oct. 21.

The first cabaret in Australia was shown the natives Sept. 15, at the Tivoli, Sydney, under the direction of Hugh McIntosh. While visiting here Mr. McIntosh spoke of his intentions to try out the cabaret idea, and from all accounts it proved to be such a success that every Tuesday and Friday afternoons are now set apart for the cabaret entertainments. On these occasions luncheons are served. After a two weeks' experiment with a string orchestra, during which time the vaudeville portion of the cabaret at the Portola-Louvre was seriously handicapped, the management announces the return of the old orchestra next week. Amusement Manager Walsh of the Odeon Cafe announces that he will discontinue the tabloid light operas, and inaugurate a regular cabaret entertainment. The Paris-Louvre is being remodeled and a new entrance built, which will be completed next week. This cafe, although on one of the choicest corners in the city, has been a losing proposition for years, one of the reasons believed to have been responsible for the poor business conditions was the inconvenience of the old entrance. A new cabaret policy is announced.

STOCK

STOCKS OPENING.

Spokane, Oct. 21.

A contract for five years' continuous stock performances at the Auditorium has been signed between Dan L. Weaver, one of the owners of the house, and George L. Baker, of Portland, according to Mr. Weaver. The company will start its engagement, it is given out, about Nov. 10.

Topeka, Kan., Oct. 21.

The Carter Robinson Stock Co. has taken a lease on the Orpheum and will present a repertoire of royalty plays during the winter. The Robinson organization hails from the west, having played the last three years in Fort Worth and Wichita. The prices will be 10-20-30.

The Orpheum has been in an uproar for some time, a tieup resulting two weeks ago when the stage hands and vaudeville actors went out on a strike. All trouble has been amicably settled.

Omaha, Oct. 21.

Eva Lang and O. D. Woodward, who recently parted company after many years of association in the theatrical world, both here and in Kansas City, are to become rivals in stock here. Woodward has a stock company and Miss Lang has announced that she will open with her own players in a very short time.

Utica, N. Y., Oct. 21.

Wilmer & Vincent will install a stock here early in November. Among those engaged is Harry Hayden, who has been playing in Reading, Pa.

SHERMAN-FOWLER LEADS.

Lowell Sherman and Gertrude Fowler will play leads for the new stock company that goes into the Bronx Oct. 26, the opening piece being "Bought and Paid For."

Rowland Edwards is stage director.

Schiller's New Leading Man.

Ed. Schiller, running the Emma Bunting stock, Crescent, New Orleans, wired into New York Monday for a new leading man and by that afternoon Hayden Stevenson was on his way to assume the job.

Crescent Return to Stock.

After playing straight pictures for some time the Crescent, Brooklyn, is going to return to stock. J. J. Maloney announcing a new company will be installed Nov. 2.

William Masson is returning as stage director. Two other favorites, Charles Scofield and wife (Isadore Martin) are also under new contracts.

Corliss Giles has been engaged as leading man.

Bunting Stock Moving.

New Orleans, Oct. 21.

The Emma Bunting Stock Company will end its engagement of seven weeks at the Crescent Oct. 24, opening for an indefinite stay at the Greenwall the next day.

THREE CLEVELAND STOCKS.

Cleveland, Oct. 21.

The Grand opened Monday with stock, playing "Why Women Sin." It is the third stock organization here.

Jack Halliday and May Buckley are heading at the Metropolitan. They opened Monday with "A Gentleman of Leisure." Mr. Halliday and Miss Buckley are in for a long run. These players are probably the most popular stock stars Cleveland has patronized within the last few years. They have hundreds of personal friends in the city. Monday night the house was crowded, and the whole affair seemed to be a family get-together occasion.

The performance of "A Gentleman of Leisure" was well done, Miss Buckley and Mr. Halliday both receiving praise from the critics for their work. Supporting members of the company, in nearly every part, were deeply appreciated.

Archie Bell, Leader critic, predicted a splendid success for the company. Manager Fred Johnson declares there have been at least 800 seats reserved for every week until next March.

PHILLY'S LITTLE STOCK.

Philadelphia, Oct. 21.

The Little Theater stock opened its season Monday night with Bernard Shaw's "Arms and the Man" before an audience which filled the house. B. Iden Payne, the new director, made a decided impression by the brilliant way in which the play was produced.

The company is of a high order and gave a sparkling finish to the lines and business. Dallas Anderson was cast as Captain Bluntschli. Others were Ian Maclaren (Sergius), Whiteford Kane (Major Petkoff), Wallis Clarke (Nicola), Hilda Englund (Catherine Pethoff), Saxone Morland (Raina), Ida Hamilton (Louka).

"SENSATIONAL MELODRAMAS."

Philadelphia, Oct. 21.

Martin J. Dixon has leased Hart's Family theater, in the Kensington mill district, for ten weeks and installed a stock company. It is billed as "the home of sensational melodramas." The opening was Monday with "The Game of Life" in a prolog and four acts.

In the cast were Richard La Salle, Maxwell Driscoll, William Kilbride, Franklin Hale, Bob Strauss, Warren Hill, Victor Stewart, Julia Nevill, Ethel Hemrick, Al Myles, and Darel Goodwin. For next week "The Eleventh Hour" is billed.

Maxwell Working on Five.

Joe Maxwell is at work, producing five acts for the big time in vaudeville. The largest and newest of these, "The Book of Life," will be ready to show next week.

Others are, "Happiness" (revived) with 14 people, "I've Got It," both nearly ready, besides "The Stool Pigeon" and "The Little Stranger," preparing.

VARIETY

Published Weekly by
SIME SILVERMAN
Proprietor

Times Square, New York.

CHICAGOMajestic Theater Bldg.
SAN FRANCISCOPantages Theatre Bldg.
LONDON18 Charing Cross Road
PARIS66 bis, Rue St. Didier

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 remittances.

SUBSCRIPTION

Annual\$4
Foreign5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXVI. No. 8

Billy Merson, the English singing comedienne, may come over to this side about Jan. 1.

Will H. Stevens, at one time of Lowell, Mass., has been made permanent resident manager of the Temple, Hamilton, Can., by Clark Brown.

Maude Gilbert, of "The Yellow Ticket", reached New York Tuesday. Her place was filled this week at Memphis by Marion Hutchens.

Harry McCormack, a Keith treasurer six years ago, is returning to the fold as pasteboard custodian of the new Crescent (Brooklyn) stock.

Josie Brown, the office manager for Harry Pincus, is spending two weeks in Lakewood recuperating from an attack of illness.

Charles Pitt succeeds William Massen as stage director at the Hyperion, New Haven. Mr. Massen will go with the Keith people.

Arthur Ritchie, formerly managing the Columbia, Washington, D. C., is now with the Clancy Players, Paterson, N. J.

Florence Nugent, now with Sam Bernard in "The Belle of Bond Street," is said to have received a proposition to play vaudeville.

Phillip M. Stern, managing clerk in the office of Maurice Goodman, was married Monday night at Delmonico's, New York, to Estelle Guckenheimer.

Gus Forbes has joined the road company of "The Dummy," playing Brooklyn this week. Forbes has been recognized as one of the best leading men in stock.

Leo Weisberg, a nephew of A. H. Woods, has been appointed treasurer of the New York theater. His assistant is Ernest Albert, secretary of the Republic.

Jule Delmar, in the Loew office books the two-a-day shows at the new Flatbush, Brooklyn.

Jack Dempsey, whose real name is William Austin Dempsey, and Elsie Malone were married last March, but kept it secret until last week, when a delayed honeymoon was started.

Rand's opera house, Troy, N. Y., will play pop vaudeville, commencing Nov. 2, with bills booked by Freeman Bernstein. His brother, Sam, will manage the house.

Isadore Kuhn, assistant manager of Loew's Greeley Square, has been appointed manager of the Fulton, Brooklyn, replacing Arthur Lighton, formerly over there.

Frank Moulan and May de Sousa have not left "The Queen of the Movies" as reported. Phil Ryley came within an ace of closing the show but decided to keep it out.

Frances Pritchard, a dancer, has been engaged by the Shuberts for the new Trentini show that started rehearsals this week. The contract was made through Jule Delmar, and is for three years.

Janet Dunbar, who was originally cast for one of the principal roles of "The Salamander," is to stick to the John Mason show at the New York. Her place with the Selwyn & Co. piece has been taken by Carroll McComas.

"The Witness Chair" has been selected as the title of the new play in which Oliver Morosco plans to star Leo Carrillo. It is Morosco's intention to bring out this play in his Los Angeles theater within the next month.

For years Bert Lytell and Ethel Vaughan have been heading stock companies, but they are again destined to shine in the legitimate limelight when the new Marie Dressler show ("Sub") is presented on Broadway.

Captain J. C. Wilson, VARIETY's Australian representative, has accepted a commission in the English army and is at the front. E. G. Knox, of "The Sunday Times," Sydney, is looking after VARIETY's interests in Australia, pending Mr. Wilson's return.

The Colonial, Harrisburg, a Wilmer & Vincent house, plays pop vaudeville, commencing this week. Four acts are booked by Arthur Blondell of the United's Fam. Dept. The house seats 1,800. Admission, 5-10-15. W. & V's Orpheum in the same town continues with big time.

Ed Blondell did not return from Australia this week as scheduled, having accepted a proposition offered by the Willoughby Amusement Co., just before falling, time, to appear in a production for that firm in the Antipodes. Blondell will be featured. His company returned over also.

TOMMY'S TATTLES.

By Thomas J. Gray.

The Indoor Vaudeville Baseball season is now on in full blast.

Titles That Denote Action.

"Bunty Pulls the Strings."

"Kick In."

"Twin Beds."

"The High Cost of Loving."

Instead of a near-silver cup a New York Cabaret owner is going to give a bale of cotton as a dancing contest prize. As Rube Goldberg would say, "After you get it what are you gonna do with it?"

If you don't like how much you weigh, Just try a week of four-a-day.

If your act you would advance, Then cut out that old Tango dance.

If you think that you can't be blue Why try and make good number two.

For United, Fox or Marcus Loew Poor acrobats must close the show.

Pray tell us what looks half as cute As that long sheet they call a "route."

I always thought my clothes looked fine Until I piped off Arthur Kline.

Never made a Gillette behave Till Sully's shop gave me a shave.

Wonder if some of these poems Will remind you of Bill Jerome's?

Freeport, Long Island, and Fair Haven, New Jersey, are said to be the principal towns in America that are suffering on account of the war. There's a reason.

NEW ACTS.

Frank Keenan will produce "Conscience" (sketch) when his present vaudeville tour is completed.

H. Guy Woodward in "The Crisis" (three people) at Pantages, San Francisco, week Oct. 11.

Ethel Davis and Co., musical comedy skit, 14 people, in San Francisco, Oct. 18.

Long Tack Sam's Shangtum Mystery (8 people), Loew's Empress, San Francisco, week Oct. 18.

Billy Watson, Joe Radcliffe and Nellie Watson, an act by Aaron Hoffman. Al Lewis producing the turn.

"SIBYL" IS "SIBYL".

When "Sibyl" was announced for production by Charles Frohman the report became current that this was a new name for "The Song of Songs" which had been in rehearsal.

Such is not the case. The latter opens next Thursday night in Atlantic City while the "Sibyl" show is underlined for a lengthy engagement in Boston. Among the "Song of Songs" principals is Irene Fenwick.

No one around the Frohman offices this week appeared to know anything about the report that the new Otis Skinner show was coming into New York to replace "The Beautiful Adventure."

BERNSTEIN IS DESPERATE.

"Go away, son, and leave me alone, unless you know some good graveyard gags," said Freeman Bernstein Tuesday as he undid a large roll of crepe. "No, nobody has died that I care anything about, but I am going into mourning because I ain't going to smile again.

"Here for years, me, Freeman Bernstein, that even the fly cops turn around to look at and the con men always take to the other side of the street when they see me, who has always gotten away with anything on a 90-10 break for myself, is hooked up with nothing but bad prospects, and all because I let some guys who bulled me rub it in at the finish.

"I'm a pretty sad little guy, kid, and it hurts to think that I let them fellows get away with it. I could have double-crossed them, but no, says I, why take a chance, I'll stick a while longer then hand it to them right. You know, I never guessed them for wise ones and just figured that before long I would be running the outfit, getting a royalty for each show, and burying my money on the left-hand corner of Mt. Vernon's loneliest street.

"But they beat me to it, and if you know a Salvation Army branch that wants a real guy to come across with his experiences, telling how much the Army has done for him since joining, I'll take the job for 50 cents a night and cakes. I'll give the brethren a regular spiel, too. Tell 'em everything that's fit to print, and the story about my burlesque troubles will be a whole show right in itself.

"It's no good kicking, though, is it, but I ain't used to getting the wrong end. I thought I had protected myself against that. Why, when I think what I did to the whole government down in Porto Rico, and then what I let this bunch do to me, I can't make it out. Freeman, says I, are you getting to be a hop-head without knowing it?

"Well, let's forget that anyway. But it's tough. I aint done a decent bit of work since it happened. Just can't get together. A guy was in here yesterday with a \$50 bill, but I couldn't pull my noodle over to thinking how to get it.

"Are things dull for you? Want to go as a team? 50-50, you handle the coin, and land the mark and I'll do the work. Ah, we can't flop. You steer them into me and I'll sell the Metropolitan opera house for anything they have got, but you must get next to the roll, and tip me off within \$20. If they don't want the Metropolitan, we will sell them a collar factory in Troy, and throw in the gals. I'll get some dame to hang out here as a sample. Don't turn me, I've got to get hunk on the season. Make it 60-40 and you take the big end. 70-30? You get everything over \$100? Nothing doing? You're backing away from a fortune, kid. I always worked this alone before.

"Positively no, eh. Well, will you wind this crepe around my arm, and teach me how to cry? I'm going down and sit in Mike Sheedy's office that way and tell him funny stories."

Stone

OSCAR HAMMERSTEIN EXPLAINS ANNOUNCED SALE OF HIS STOCK

Dates Back to Affairs of Family. Foreclosure Proceedings Under \$100,000 Mortgage Pending Against Victoria Theatre. U. B. O. Franchise Not Involved—Held Individually.

A notification was mailed out Tuesday in New York, to the effect that Oct. 28, next, at the Exchange Salesroom, 14 Vesey street, through Adrian H. Muller & Co., auctioneers, 3998 shares of the Hammerstein Amusement Co. would be sold by the Equitable Trust Co.

The notification contained the following information:

The Hammerstein Amusement Co. is a corporation organized under the laws of the State of New York, and the above mentioned shares include all but two of the shares of capital stock of the company. The Amusement Company is the owner of the Victoria theatre with its equipment, at the northwest corner of 42d street and Seventh avenue, in the heart of the theatre district of New York City, standing on a plot 100x131 feet in size. The theatre stands on ground leased to the company for 21 years from May 1, 1903, or until May 1, 1924, at an annual rental of \$37,000, the lessee paying the taxes, which in 1914 amounted to approximately \$20,000. The company also owns a franchise or contract with the United Booking Offices of America for the exclusive use of so-called "big time" vaudeville acts in the Times Square district.

Oscar Hammerstein, when seen by a VARIETY representative, said the sale of the stock was an aftermath of an agreement entered into some time ago concerning members of his family. Mr. Hammerstein added he intended taking no steps to secure nor protect the stock, as foreclosure proceedings were now pending against the Victoria, he stated, to collect a mortgage for \$100,000 on the building. This mortgage is understood to be held directly or indirectly by Mr. Hammerstein.

Oscar also called attention to the misstatement in the notification, which said the Hammerstein Co. owned the United Booking Offices franchise for the Victoria. This franchise, stated Mr. Hammerstein, is in the names of Oscar and William Hammerstein. Neither is it an exclusive franchise for the Times Square section, as an agreement was reached some time ago between the United and the late William Hammerstein, which permitted the B. F. Keith Palace theatre to also play vaudeville from the U. B. O.

CHANGES IN TOWN.

"Evidence" closes at the Lyric Saturday night. "The Battle Cry," a play adapted from a novel of the same name by Augustus Thomas, will be the succeeding attraction. Early this week it was stated the Shuberts would send "Evidence" to Chicago. It was also stated that William A. Brady, who is a partner in the production,

was in favor of doing the play in pictures immediately with the theatre cast.

Nov. 2 is at present set for the date of the New York showing of Joseph Weber's production of "The Only Girl" by Victor Herbert and Henry Blossom, at the 39th Street, succeeding "The Third Party."

On the same evening Marie Tempest will begin her farewell tour at the Comedy, following "Consequences." Miss Tempest will be supported by her entire company from the Playhouse, London.

"The Story of the Rosary" left the Manhattan opera house last Saturday and is at the Majestic, Brooklyn, this week. The Rosary show took to the road to give the new William A. Brady spectacle, "Life," the use of the stage for day and night rehearsals.

In the new "Battle Cry" show headed for the Lyric will be William Farnum, Grace Elliston, Forest McComber, Harry Hadfield, Beatrice Allen and Donald Gallagher.

TANK MANAGER HELD.

Cincinnati, Oct. 23.

The police of Lima, O., are detaining Ferdinand Grahmme, proprietor of the Grahmme Stock, a repertoire troupe, found wandering the streets of that city, barefooted, hatless and coatless.

According to the authorities the company disbanded at St. Marys, O., last week, following an alleged insult on the part of Grahmme toward one of the women in his company. Her husband shot at Grahmme in the midst of the play. The audience became panic stricken and fled. Grahmme was not hit, but he was still walking fast when the police discovered him.

The Grahmme Company has been playing the gasoline circuit of Ohio, Indiana and Michigan, for the last 15 years.

NO MOROSCO DEAL.

Pittsburgh, Oct. 21.

While rumor persists that William Moore Patch is working on plans for a new stock theater here, he denies that Oliver Morosco and he are interested in a lease on the Duquesne. He would not answer an inquiry as to whether Morosco is interested in the new theater plan.

The Morosco office in New York this week denied Mr. Morosco was interested with Mr. Patch in any enterprise.

"Miss Tabasco" Disbands.

Pittsburgh, Oct. 21.

Eva Tanguay disbands her company playing "Miss Tabasco" Saturday night. She will go to New York.

ORDERED TIGHTS ON GIRLS.

Philadelphia, Oct. 23.

Police Lieut. Smiley attended by a bodyguard of plain clothes men and patrolmen visited the Lyric last night, stopping the performance of "The Passing Show of 1914." After a brief conference with the house and show manager, he ordered that the choristers, who heretofore worked in skirts of flimsy material, to don tights instantly. They did.

Smiley made a similar crusade on the Gaiety in the afternoon and all signs point to further activity in this direction.

DANCERS ON ROOF.

Commencing Nov. 2, Martin Brown and Rosie Dolly, now at the Palace, will appear for four weeks on the New York Roof, supplanting Evelyn Nesbit and Jack Clifford as the principal dancing attraction up in the air. The latter's engagement ends Oct. 31.

The Brown-Dolly dancing combination is a new one. It is their joint debut at the Palace. Their Roof salary is reported at \$500 weekly, although \$700 is also mentioned.

CALIFORNIA BAD SHOW.

San Francisco, Oct. 21.

"The Graven Image" lasted three nights at the Alcazar after its premiere Monday to a good-sized audience, undoubtedly attracted by the "Made in California" slogan used to announce the play as the work of two local newspapermen.

Tuesday the dailies stated with regret the piece lacked the necessary elements to insure its success. After the opening, business dropped and on Thursday night the play was shelved.

"Bella Donna," the bill used the preceding week, replaced it.

TRENTINI SHOW PEOPLE.

The Trentini show, which the Shuberts are producing, started rehearsals this week, the number staging attended to by Jack Mason.

Clifton Crawford will be in the company. Roy Atwell turned his part back as unsuitable to him, and Alice Hegeman also left for a "not the type" reason.

Peacocke's Beauty Scenario.

Capt. Leslie T. Peacocke, who wrote the scenario of "Neptune's Daughter," is engaged on a new seven-part feature for the World Film Corporation, which now controls his services. No details of the new production have been announced, except that the film will call for the appearance of a prize beauty aggregation of 100 girls.

English Company Coming Over.

The entire company appearing at present at the Vaudeville theater, London, in "My Aunt," by Sidney Blow and Douglas Hoare, is to sail for this side shortly. The company will be managed by Walter Hast.

Virginia Brooks in Concert.

Virginia Brooks, daughter of Jos. W. Brooks, the theatrical producer, returned to New York Sunday after several years abroad.

Miss Brooks will go on a concert tour, it is said, under the direction of R. E. Johnston.

RUMSEY BUYS OUT SELWYNS.

John W. Rumsey and Elizabeth Marbury announced Thursday they had decided to combine and had bought the play agency business of Selwyn & Co. and the interest of the latter firm in the American Play Co., which conducts a stock leasing business. Selwyn & Co. will in the future confine themselves entirely to the production end of theatricals.

Miss Marbury and Mr. Rumsey will operate as the American Play Co., a corporation. Miss Marbury, who has been an author's representative for 26 years, will act in an advisory capacity. Mr. Rumsey is the president and general manager of the new corporation.

Among the prominent authors whom the company will represent are Augustus Thomas, Charles Klein, George Broadhurst, Henry Arthur Jones, Arthur W. Pinero, J. Hartley Manners, George Bernard Shaw, Jerome K. Jerome, Louis N. Parker, Edgar Selwyn, James Forbes, Bayard Veiller, Margaret Mayo, Eugene Walters, Thompson Buchanan, James Montgomery and a host of others.

The policy of the new agency will be to devote all its time to the interests of authors and to take the initiative in legislation to protect their rights. One of the first and most important steps in this direction will be working in conjunction with the Authors' League, the American Society of Dramatists and Composers and Denis F. O'Brien in a campaign to secure an adequate copyright law in Canada.

SELL OUT BEFORE OPENING.

It was said along Broadway on Thursday that Comstock & Gest had sold their interest in the new play "Experience," which they held jointly with William Elliott, to the Shuberts and William A. Brady. The play is to open at the Booth Tuesday.

Although "Experience" is a morality play, the management have refrained from mentioning this, as they do not wish to have the play compared with either "Everyman" or "Everywoman," morality plays of the past.

STRIKE IN DALLAS.

Dallas, Oct. 22.

The stage hands at the Grand opera house went on strike last night and a non-union crew handled "Oh, Oh, Delphine!"

The regular men wanted the weekly scale of wages. Manager Sasceen declined to meet the demand, declaring his bookings were too uncertain to justify a weekly scale. He stood ready to pay for the number of performances worked.

The dispute will be taken up by the National body and may spread to the other Weis circuit houses.

W. & L. Apply for Discharge.

Werba and Leuscher, through their attorneys, have applied for a discharge from bankruptcy and the court will hold a hearing on their brief the latter part of this month.

Robson Show to Reopen.

May Robson in "Martha by the Day" is to reopen in Kalamazoo, Mich., Oct. 26. The company will jump from New York direct.

MANY SHOWS WILD-CATting ON THE ONE NIGHT STANDS

Reports from Road Disclose More Companies Are Switching Routes and Territory Than in Previous Seasons. Burlesque Troupes Also on the Trail.

From many sections on the theatrical map come reports that legitimate companies galore are "wild-catting" in a frantic endeavor to recoup some of the losses suffered on regular time booked before the shows hit the one-night stand trail.

Not only are some of the legitms changing the entire routes but burlesque shows left out by the recent Columbia Amusement Company's absorption of about a dozen of the Progressive circuit's attractions, are "wild-catting."

Poor business in many instances has brought about this territory switching, the road managers fully convinced that the "future time" will not develop any decided change and that trying new time may help the companies.

Down in the south are several musical shows that have been hard hit and they are making haste to jump into newly booked towns not originally scheduled when the companies set out from New York.

In the middle west, southwest and sections of the middle east and New England are some traveling combinations playing around with no definite route beyond the next fortnight.

WITH THE ONE NIGHTERS.

Following this week's engagement at the Grand, "Damaged Goods," which Leffler-Bratton have taken over with permission to use Richard Bennett's name, will play one nighters through Pennsylvania. Heading are Howard Hall and John Birmingham, the latter handling the Bennett role.

Hugo Koch, starring in "The Call of the Cumberlands," opened a road season Oct. 15 at Sterling, Ill. Harry Rowe is manager, and George Gordon, the advance man.

Another company of "Peck's Bad Boy" is getting ready for the road. Joe Cohen, of the Cowhale Amusement Co., is financing the new organization.

"The Call of the West" has a Pacific Coast tour booked under Elwyn Strong's direction. Ray Manning will be seen in the principal male role.

"To Die at Dawn," direction, Captain McLean, featuring a band, strikes the one nighters about Nov. 1.

"Little Miss Winsome" opened Oct. 19 in Iowa.

L. C. Bailey has taken out a roadster entitled "Satan," playing the middle-west.

HOT TIMES IN BOSTON.

Boston, Oct. 21.

The Shuberts advertising of "The Passing Show of 1914," which opens next Monday, was premature and hurt "The Whirl of the World," which is ending its engagement this week. The two following on the heels of each other at the Shubert was unexpected, although in line with the avowed

policy a year ago of the Shuberts to make this pet house the Boston Winter Garden.

The real answer probably comes in the cross-booking of "The Whirl" and "The Follies" at the Colonial in which "The Follies" came out with flying colors financially.

Then came the resolution by the Shuberts apparently to bring in another musical show during the last three weeks of the "Follies" engagement to do to "The Follies" what "The Follies" did to "The Whirl."

Accordingly, last Sunday's papers had ads of the coming "Passing Show" of a size equal to the ads of "The Whirl" on its last week and it cut "The Whirl" receipts even deeper than had been feared.

The Shuberts were incensed at the Boston Transcript review of "The Whirl" opening which panned the show to a fare-you-well. The Shubert advertising was immediately withdrawn for all three houses, the Majestic, Wilbur and Shubert. Last year the same sort of a wallop was handed to a similar type of show and the withdrawal threat was made, but not carried out. The Transcript is a powerful theatrical advertising medium of small circulation in exclusive circles, but because of war times probably feels the Shubert withdrawal more than would have otherwise been the case. The Keith interests in Boston were at issue with the Transcript for years before the matter was finally "arbitrated."

LAMBS' ELECTION.

The annual election of the Lambs resulted in the following officers for the ensuing year: Shepherd, William Courtleigh (re-elected); Roy, Dudley Field Malone (Collector of the Port of New York); corresponding secretary, Charles Emerson Cooke; recording secretary, George Fawcett; treasurer, Hartwig Nathaniel Baruch; librarian, Robert McKay.

The financial statement of the Lambs for the year ending Sept. 30 was issued this week. It shows a surplus of \$300,466.89. In the assets the clubhouse is valued at \$453,503.57, and the furnishings at \$30,911.05. The cash on hand and in bank was \$38,421.08. Another item in the assets was \$27,932, due from members and guests for dues, room rents and house accounts. A first mortgage on the real estate of the club is \$169,000, listed among the liabilities. Liabilities for the Gambol last summer are set down as \$39,523, and a notation at bottom of statement says the total surplus will be increased when the final figures of the Gambol are ascertained.

The surplus this year is \$20,000 in round figures over that of the year previous. The net profit for the fiscal year is given as \$27,406.48.

31 VICTIMS SEEK REVENGE.

Mrs. Virginia Williams of 110 East 18th street, who has complained to the District Attorney of the operations of Robert Desmond a 42d street agent, instructor and playwright, has collected the names and addresses of 31 self-styled victims of agent sharps. Mrs. Williams this week presented the list to the District Attorney in a second request that he investigate the "schools of acting" and other concerns that advertise in the newspapers.

Mrs. Williams' former visit to the District Attorney's office brought no action. She was told that the prosecutor would act only if she would produce five witnesses.

She thereupon advertised in a daily paper for persons who had been "stung in the stage aspirant game" and in a few days the total of her correspondence reached 31.

Her complaint against Desmond is that she paid him \$50 on account for the writing of a sketch and engagement to play it, and received nothing in return. She says she received from him a receipt for her \$50 bearing the note on its face "for instruction only."

ROAD TOUR CALLED OFF.

Los Angeles, Oct. 21.

The road tour of "Let's Get Married?" now running at the Morosco, has been abandoned, temporarily at least.

General Manager Tom O'Day decided the time was not ripe for a road engagement and says he will hold the play off until a date can be secured in Chicago.

BESSIE ABBOTT RETURNING.

Bessie Abbott, the former grand opera star, who was the head of the De Koven Opera Company last season in "Robin Hood" and "Rob Roy," will arrive from abroad on the Carpathia Monday. Miss Abbott has spent several months at Vallambrosa, Italy, with her husband, who is Julian Storey's brother.

SERIOUS FRENCH PLAY.

"Cheri Bibi," a serious French play, by Gaston Laroux, presented in three European theatres at one time before the war broke out, is being looked over by F. Ray Comstock with a view of a Broadway presentation.

A. H. Woods has also requested Jos. W. Stern & Co. to let him have the book. In Paris the piece was in nine scenes but the English adaptation has it in prolog and three acts.

FIELDS LEAVING (?).

Although the Lew Fields people in "The High Cost of Loving" persist in denying the show will shortly leave the Republic theater, it is said that A. H. Woods is negotiating for another attraction to succeed the Fields play within the next three weeks.

ARTHUR PREPARING PIECE.

Dan V. Arthur is reported preparing the musical comedy Marie Cahill will next be seen in. Another report says Richard Carle may play opposite Miss Cahill in it. Mr. Carle is at present under contract with Charles Frohman, but disengaged.

SHOWS IN 'FRISCO.

San Francisco, Oct. 21.

George Arliss opened at the Columbia in "Disraeli" to good business.

With Max Dill out of the cast of the Kolb and Dill show and business falling off at the Gaiety, "The Rollicking Girls" may not enjoy the long run anticipated. Dill is laid up by an injured ankle resulting from a fall the opening night. Bobby Vernon is handling his role.

Business very light during the second week of the "Kitty MacKay" at the Cort.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 21.

David Warfield drew over \$12,000 at the Tulane last week. Emma Bunting Stock company in its last week at the Crescent enjoyed fair patronage. The Peruchi-Gypsens Players opened Monday to \$841 at the Lyric and business continued good.

The Greenwall, Dauphine and La-Fayette are dark.

SHOWS IN LOS ANGELES.

Los Angeles, Oct. 21.

"A Pair of Sixes" opened to big business at the Majestic and the outlook is for a banner week. Harry Lauder played four performances at the same house beginning last Friday and hung up a new record. Seats were placed on the stage and every corner of the house was occupied. At that, hundreds were turned away.

"Fine Feathers" was given its first stock production here and drew well. Advance sale for the rest of the week is large.

CANADA GETTING BETTER.

F. V. Giroux says the northwest and Canada are picking up. Shows playing the houses controlled by the Northwest Theatres Association, booked by John Cort, are doing better through that section now.

Mr. Giroux thinks with the weather more settled the road conditions will brace up.

ARBuckle IN NEW PIECE.

About Thanksgiving Selwyn & Co. will place in rehearsal Irvin Cobb's "Judge Priest" stories from the Saturday Evening Post. Macklyn Arbuckle is to star in the play.

ADELE BLOOD.

A new star will twinkle among the white lights of Broadway when Adele Blood, the blonde beauty of California, will make her debut under the management of I. W. Hope in the new play, "Milady's Boudoir," by J. C. Drum.

Miss Blood is at present best known as "Everywoman." For the past three years she has been leading woman of Henry W. Savage's production of that great drama, and in the now historic coast-to-coast tour, reaching over ninety-five consecutive weeks, and showing a profit to Mr. Savage of \$250,000, she has never missed a performance. Her youth and vitality born of the California climate helped her to this remarkable record. She has made a host of friends by her loyal devotion to her professional duties and an avalanche of good wishes will accompany her debut.

BURLESQUE

BY FREDERICK M. McCLOY

The decision arrived at by a large majority of burlesque managers at a meeting held in the Columbia Amusement Company building to lay before their people a plan for the reduction of salaries, seems to be the only course that is left open to them to check the rapidly mounting losses of the present season, losses by the way, that if not stopped forthwith might imperil a continuance of the season. In times of business depression such as at present exists, there are certain demands that must be met in order to promote the individual welfare of all classes and conditions of people.

Scarcity of money, brought about by extraneous conditions, forces inactive trading with the result that retrenchment in all expenditures is compulsory upon the part of all people whether they be of large, moderate or small incomes.

Luxuries are quite naturally the first objects to be excluded, and as these include theatre-going, the effect of the times is undoubtedly being seriously felt right now in this branch of business. In no other way may the striking apathy of the public toward theatres be accounted for. Many productions that would in normal times be drawing capacity audiences are playing to half houses everywhere, and managers who have large sums invested are losing money at a ruinous rate.

This is a condition that must be handled in such a way that all concerned may be secured against loss that might be serious in its consequences. Big and little business concerns all over the country are curtailing in every direction, in many instances cutting their working forces to the minimum for their present requirements.

The men in control of the big time vaudeville business have put into effect a reduction of all salaries.

If it is a wise precaution in vaudeville, what about burlesque with its certainty of a long season if the managers are met half way and given a chance to avert heavy loss? Burlesque players are liberally paid and their seasons invariably long. Right now there are many hundreds of performers out of employment who would be glad to accept bare living remuneration.

The outlook for increased receipts is far from encouraging. Submitting to a cut in salaries or being replaced by those who would welcome an opportunity for consecutive engagements is apparently the problem that now confronts burlesque. Many persons do not realize the seriousness of general conditions throughout the country. I will cite several specific instances. Every year the Rome, Watertown and Ogdensburg Railroad gives what is called the Up-State Excursion. The average attendance has always been around 7,000 people, all farmers and

merchants and their families. Last year 7,460 was the number carried. This year, in the present month, with every favorable weather condition, only 2,611 attended. One of the big life insurance companies has loaned more money on policies since August 1 than in any six months of its existence. On its industrial business, which is the form of insurance on which small collections are made weekly, this same company has been obliged to cancel a greater number of policies, in the same period, on account of non-payment, than in any entire year. A retail grocery concern that operates sixty stores in and around New York city has, within the past 30 days, discharged an average of two employees from each store. In August, 1913, one of the great railway companies of this country employed 63,938 people. Last August the number was 53,007, a difference of more than ten thousand employees and a decrease in the pay roll of approximately \$500,000 a month.

These conditions have direct bearing upon theatre attendance because they affect thousands of people, a large percentage of whom it may safely be assumed are theatre-goers. And it may be assumed also that the same conditions prevail all over the country. The manager of a telegraph company's office, located in the heart of the New York theatrical district, told me a few days ago that in all his experience he has never known anything like the vast numbers of telegrams sent to and received by theatrical people through his office urging the immediate transfer of money to relieve distress.

These are the reasons why managers are at their wits' ends to tide over the serious crisis.

Moore and Scanlon Maybe.

It is understood the Moore and Scanlon show, a Progressive organization that disbanded in Buffalo Saturday, Oct. 10, is being considered for the Columbia Extended Circuit.

This show was one of the best on the Progressive, and if a permanent place can be found for it, the Columbia will take it over. The show has been given one week at the Murray Hill, commencing next Monday. It will go in under "The Cracker Jacks" title. No definite arrangements have been made for it after that.

TRYING OUT ATLANTIC CITY.

Experimentally, the shows of the Columbia Extended Circuit will play the Nixon, Atlantic City, commencing Sunday night, Oct. 25. The plan will be tried for four weeks, the shows opening Sunday night and playing Monday, Tuesday and Wednesday afternoon and night, following the Trocadero's, Philadelphia, week.

If business justifies the permanency of this arrangement, it will be continued throughout the season, leaving three days open before Binghamton. It is understood that if business warrants, the entire week at Atlantic City will be played.

PROGRESSIVES' SITUATION.

The present condition of the Progressives appears to be that they still have the Academy, Pittsburgh; the Majestic, Indianapolis; Gayety, St. Louis, and the Club, Milwaukee.

According to reports, their "Darktown Follies" will close in Pittsburgh this week, and "The Dainty Maids" pass out of existence at the same house next week.

This leaves "The Follies of 1914," Richy Craig and Jack Reid, still operating.

The fact that Tom Sullivan, who recently brought his show over from the Progressives to the Columbia, is figuring with Colonel Allen to keep the Academy, Pittsburgh, supplied with attractions after next week, and that the Crawfords will install stock burlesque at the Gayety, St. Louis, with Jack Reid in charge, commencing Oct. 26, and the report that stock burlesque will be inaugurated at the Majestic, Indianapolis, Oct. 25, indicate the Progressives will be out within the next fortnight.

BARTON'S NEW VENTURE.

What was left of the former Progressive Burlesque Circuit after the Columbia Amusement Co.'s recent raid, together with a number of new theatres now being negotiated for, will be molded into the nucleus of a new circuit of burlesque houses according to the present plans and statements of James D. Barton.

Mr. Barton spent the past week in the west completing arrangements for the capitalization of a new string to bear his name. Past experience has taught Barton the necessity of being a share owner in the shows as well as the theatres and his new idea embodies a scheme that will eliminate any possibility of a sell-out. He proposes to invest his own cash in every production that secures a franchise and will have each organization incorporated. A plan of guarantee covering a period of five years goes along with the idea.

Barton claims to hold options on a dozen houses and expects a string that will total 20 within the next ten days.

GOING HOME IN STYLE.

Milwaukee, Oct. 19.

Sisters of the chorus may be interested in learning that stranded girls in Milwaukee not only are provided with transportation back to Broadway, but are conveyed to their train in an automobile and further, slipped a little spending money.

Ask Florence and Frances Sharpe, the last two of the stranded "International Girls" to leave the city. County Clerk "Louie" Widule's sympathetic heart prompted him to raise \$50 with a subscription list. Then he induced Sheriff Lawrence McGreal to send over one of the county's cars in that department, and the two little ladies were conveyed in style to the Union depot. "Louie" also induced the St. Charles hotel to contribute board while subscription list was moving about.

CASINO, CHICAGO, OUT.

The Casino, Chicago, will be dropped from the Columbia Extended Circuit this Saturday night, and its place will be taken by the Folly, beginning about Nov. 15, after extensive alterations in the house have been made.

Meantime the shows that would have played the Casino will lay off.

SHOWS MUST BE GOOD.

Now that the theaters on the Main and the Extended Columbia Circuits are set for the remainder of the season, the directors of the Columbia Amusement Company will turn their attention to the quality of the shows given in the circuit's houses.

Those not considered up to the desired standard will be eliminated, and their places taken by shows recently withdrawn, and that may be substituted without delay because their equipments are immediately available.

SOME SHOWS CLOSING.

"The High Rollers" and "The Cabaret Girls" close this Saturday. "The Columbia Burlesquers," on the main Circuit, will also close on account of switching the Corinthian, Rochester, to the Extended Circuit. In consequence of this, the shows will now go from Buffalo to Syracuse.

REPLEVIN BEDINI'S SHOW.

Baltimore, Oct. 21.

A writ of replevin for the scenery, costumes, properties and paraphernalia of the burlesque show, "Mischief Makers," playing at the Gayety last week, was sued out of the City Court last Friday by James D. Barton, of New York. The replevin bond was for \$2,000. The writ was directed against the Bedini Producing Co., W. H. Brace, Jean Bedini and J. C. Sutherland, manager of the Gayety. The property named in the writ, it was alleged, was stenciled "Property of James D. Barton, Times Building, New York City."

A bill of sale attached to the writ showed that Barton got the property from Edward Beatty, of Chicago, to whom it had been transferred Sept. 2 by the Bedini Producing Co., of Buffalo, N. Y., for \$1,250. It was provided in the bill of sale if the money was repaid in 30 days with interest, the property should revert to the company.

Saturday, Sheriff McNulty and assistants took an inventory of the property and Manager Sutherland took hold of all the box office receipts by order of the court. The girls and the other players were only given enough to pay bills here and transportation to Richmond, the next stop, Saturday night. The "trouble" is the outgrowth of the Progressive Circuit plans, the "Mischief Makers" having first played Progressive and recently been taken over by the Columbia Circuit.

PRIZE WINNERS.

Handicapped by a meaningless, unattractive and inappropriate title, "The Prize Winners" appeared for the first time at the Columbia this week and scored one of the greatest hits ever registered at that house.

It is pretty generally held a title is an asset to be considered in the exploitation of a show, and when so good a production and performance as the one under notice is heralded by a name that suggests absolutely nothing, there is no reason why the public should be expected to evince any special curiosity to witness it.

Attractive titles have frequently been credited with arousing so much interest in an entirely unknown production as to have direct influence on the box office. While it is true a great performance will in time overcome the detrimental effect of a meaningless, puerile title, the wonder is that more careful consideration is not given to this important detail in order to secure all the advantages of attractive introduction.

"The Prize Winners" will be a profitable repeater because the unusual merits of the show will create a value for the name that it does not now possess, and that cannot therefore be helpful to it on its first turn around the circuit.

The first object that gives distinction to this show is the perfection of its production. In every detail of the stage arrangements, in the direction that has been given to the principals and chorus, in the character and the prodigality of the costumes and in the beauty and completeness of its scenic accessories, it has the pronounced individuality of a two-dollar show. These things would be apparent to the casual observer of burlesque performances even if it were not known that this production was first brought forward at Joseph E. Howard's Comedy theatre in Chicago less than a year ago, when it was given under the title, "A Broadway Honeymoon."

While the original book has been discarded, the musical numbers, composed by Mr. Howard, have been retained and six popular songs interpolated. These changes were made to get away from straight musical comedy, and give the performance the necessary burlesque snap and the rearrangement has been very skilfully effected. The result is that the spectators are given a genuinely lively burlesque show set in high class musical comedy surroundings. Aside from the excellence of the work of two or three of the players, very much the best part of the show is its musical numbers. These are handsomely costumed and they reveal refreshingly new "business" while they are all delightfully melodious and of the snappy kind of composition that keeps the feet moving to its rhythm.

Of the cast, Don. B. Barclay is the dominating member. This young man plays the principal comedy part in a manner that presages a remarkably successful future. He comes from the west and is now making his first bid for favor in New York. In appearance and method he closely resembles

Frank Daniels when that present-day celebrity was winning his spurs in the Charles H. Hoyt farce-comedies. Mr. Barclay's comedy is spontaneous and genuinely funny and in everything that he does he is distinctly original.

Although there is not much substance in the part that he plays his individuality is so agreeably assertive that he grips his audience the moment he makes his first entrance and commands their interested attention until the finish of the performance. Barclay's peculiar mannerisms are obviously unstudied, and his apparently natural idiosyncrasies are singularly refreshing in these days of monotonous sameness. He portrays a new type of simpleton and gives it a twist totally unlike any similar characterization that has been seen, certainly on the burlesque stage.

Considering his youth and limited experience. Mr. Barclay may warrantably be regarded as "a find," and to whatever sphere his undoubted talents may lead him it is a safe prediction that he will achieve distinction among his contemporaries. There is a cranial condition that is known to have followed quickly upon the heels of an exceptional stage success. If young Mr. Barclay is as successful in steering clear of this as he has been in his first New York engagement he need not fear for the future.

All the other members of the cast are new to the burlesque stage, and most may be sure of permanent and important popularity in burlesque, judging by their work in this performance. These include Hal Skelley, who gives a capital performance of an eccentric character part; Sam Hyams, a good looking, classy chap, who sings and does everything else unusually well; Leo Hoyt, who makes a distinct hit as the German; Clara Gibson, whose appearance, singing, dancing and all round cleverness make her soubret work delightful, and Edna Raymond, the prima donna, who sings uncommonly well, and perfectly meets the exaction of her position. Belle Oliver looks and acts very well but her value to this performance ends here. Miss Oliver specializes in "coon shouting," and this feature of her work failed to receive the approbation of Columbia patrons.

Credit is given on the program to Catherine Crawford, erstwhile principal beauty in Al Reeves' "Beauty Show," for the staging and costuming of the numbers. Miss Crawford has certainly done her work exceedingly well. The only regret is that Miss Crawford has failed to find a place for the display of her own charms in this array of female loveliness.

CINCY OLYMPIC DARK.

Cincinnati, Oct. 21.

The Olympic, which has been playing the Progressive burlesque shows, is dark and rumor says it will not reopen.

"The Girl with the Dreamy Eyes" was booked for this week and when no show appeared the matinee crowd was dismissed Monday. McMahon & Jackson, former managers, hold a twenty-year lease on the theater.

CANADA'S QUESTIONS.

Syracuse, Oct. 21.

Before the Robert Mantell Theatrical Co., which closes a week's engagement at the Wieting tomorrow, enters Canada every member of the troupe will be compelled to answer a set of questions from the Canadian government. The war is the reason.

Frank L. Clausman, manager of the troupe, is hard at work filling in the blanks for the company. Hitherto theatrical troupes entering Canada merely had to swear to an inventory of their belongings, but more stringent orders have been issued since the outbreak of the war regarding strangers entering and leaving the Dominion.

Manager Clausman will also be compelled to furnish a bond with the authorities insuring the return of all the members of his company to the United States after the engagement is closed.

Some of the questions relate to stage names, age, country of birth, post office address, country of citizenship, name of nearest relatives and addresses.

"PAPA'S DARLING" PRODUCED.

Philadelphia, Oct. 21.

Klaw & Erlanger produced "Papa's Darling" for the first time at the Forrest Monday night and an enthusiastic audience pronounced it a worthy successor to "The Pink Lady," "Oh, Oh, Delphine" and "The Little Cafe," the melodies of which were written by the same composer, Ivan Caryll. The book and lyrics are by Harry B. Smith. The play will stay here two weeks and will then go to the Amsterdam, New York.

The story is adapted from a French farce, "Le Fils Surnaturel," by Grenet d'Ancourt and Maurice Vaucaille. It has to do with the invention by a model husband of a son in Paris and his visits to this imaginary son to have his occasional fling. The day of reckoning finally arrives and complications are introduced through muddled identities and misunderstandings. Although not hilarious, the play has many good comedy situations and witty lines in song and dialog.

In the cast are Frank Lalor, Octavia Broski, Alice Dovey, Fred Walton, Georgia Harvey, Dorothy Jardon, Frank Doane, Jack Henderson, Edna Hunter, Lucille Saunders and Horace G. Davenport. The chorus is attractively dressed and well trained. Ivan Caryll personally conducted.

MISS ROBERTS WITH CORT.

Florence Roberts will return to the management of John Cort within the next fortnight after an absence of over four years. The star will be given the role of Mrs. Oliver, originally created by Alexandra Carlisle in "The Marriage Game" and the production will be sent directly west where Miss Roberts has a strong following.

Olive Tell, at present playing the part, will be taken over by Oliver Morosco for a production he has in mind.

"STEP" OPENS IN PHILLY.

Philadelphia, Oct. 21.

The Charles B. Dillingham production of "Watch Your Step" will probably open at the Forrest, this city, Nov. 12, to remain there two weeks.

NEW YORK AT \$1.

"John Mason at a dollar" looks big at the New York theater, where "Jim Garrity" opened last Friday night with Mr. Mason in the lead. It was said along Broadway that if Mason couldn't draw at the dollar-top scale, it wouldn't be much use for anyone to remain in show business. In addition to the Mason name, the piece was well liked and nicely reviewed. It opened to \$1,000, had a thousand-dollar matinee Saturday, did \$1,500 (turnaway) at night, and hit \$900 Monday evening, a very much off-night theatrically around New York.

Tuesday "Garrity" seemed bound for a \$10,000 week, and Jake Rosenthal, representing A. H. Woods on the show end, was correspondingly elated. Jake has been imbued with the \$1 top thing for several seasons. He is the same Jake who put the new Gaiety, San Francisco, in the winning class in a hurry, to see his laymen-partners in that venture topple it over afterward through enforcing their inexperienced authority.

Following the "Garrity" success, everything commenced to run to a dollar, in show shop talk. The Broadway, now playing 50-cent vaudeville, was often spoken of in connection with "dollar musical shows," but Jules Aronson, manager of the house for the Mastbaum-Earle syndicate of Philadelphia, stated the Philadelphians were thoroughly satisfied with the venture and he did not believe they would entertain a proposal to change policy. The Lyric was another house mentioned as possibly holding a dollar drama before long. A dramatic production recently withdrawn for revision was spoken of as the dollar visitor at the Lyric for the try-out.

BARE FEET THE ISSUE.

Bare feet have become the issue in Broadway shows. In "Milady's Dress" they are now established and they will again be an important factor of the forthcoming revival of "Yosemite" at Daly's the latter part of November.

Charles Taylor is recruiting the company and Ralph Cummings is under contract to rehearse it.

Marguerite Clark is being considered for the former Laurette Taylor role. Alice Brady was also under discussion, but she flatly refuses to appear in her naked tootsie wootsies.

FRITZI SCHEFF SHOW ENDING.

Notice of closing Oct. 31 went up on the Casino board Monday night. The Oliver Morosco offices have decided not to send the "Pretty Mrs. Smith," with Fritzi Scheff, on the road, although arrangements may be made later for a one-night tour.

Lew Field's "Susi" opens at the Casino Nov. 3.

Pictures Flop at Crescent.

The Crescent in the Bronx, a Stair & Havlin house, lately turning into a picture policy, will go back to the S. & H. attractions commencing Oct. 26.

THE WHITE RATS' ATTITUDE REGARDING REDUCTION OF SALARIES IN VAUDEVILLE

The one great subject under discussion at the present moment among the vaudeville players is the request of some managers for the reduction of salaries to meet what they claim a condition which has affected the business of the vaudeville theatres to such an extent that if salaries are not reduced they may have to close their theatres or adopt a different policy of entertainment.

The White Rats representing the organized actor is deeply concerned regarding this proposed reduction and is trying to determine through investigation, the exact condition of the vaudeville business in general. To this end Mr. O'Brien, of O'Brien, Malevinsky & Driscoll, has had several meetings with Mr. Goodwin, who represents the United Booking Offices, and Mr. Fogarty, and in a personal interview with Mr. E. F. Albee last week discussed the matter.

Logically, the White Rats do not believe in the reduction of salaries. They do not think that under normal conditions the average actor or actress, playing in vaudeville, is overpaid, but they do want to co-operate temporarily with the manager if he is temporarily affected by a business condition, feeling that everyone interested should help. This includes the actor, the booking manager and the booking agent; in fact, every branch of the entertaining end of the theatre, it being unfair to ask the actor alone to stand a reduction in salary if every other person concerned is eliminated in the matter of reduction of salaries.

The parallel of the English artist co-operating with the English manager at this particular time is drawn to the attention of the American artist as a good reason why he should submit to a reduction of salary. It is quite true that the English artist has agreed to help the manager on a percentage basis, but it must be borne in mind that the present agreement in England is only a temporary one; that future bookings are not affected by this present arrangement as the English artist in his bookings has contracts for many years ahead, making it impossible for the English manager, if he so intended, to make a permanent reduction in salaries.

This is a salient point that the American artist must take into consideration when the proposed cut in his salary is put up to him by the American manager. As stated above, if the American manager operating vaudeville theatres throughout the United States and Canada, is in trouble, it is the duty of the artist to help him, the manager, in his efforts to keep the theatres open, but at the same time the American artist, if he decides to cut his salary, must as a business proposition arrange with the managers that this cut in salary is not to

be permanent and his regular salary is to be restored to him when business conditions are different than they are now.

It must also be taken into consideration when making comparisons between the American and English artist that the foreign artist is not subject to the tremendous expense of travelling, and in this connection it might be mentioned that there is a movement on foot among the American railroads for the increase of rates, which will affect the artist greatly. Furthermore, the artist must bear in mind when agreeing to help the manager, that he be given a route and a route that geographically will make it possible for him to help the manager; that is, the railroad fares not to exceed a certain amount; not to book an act for two weeks at a reduction of salary and lay off three weeks and then jump him from New York to Cincinnati. Such practice is a business waste and is not fair to the artist, and the artist cannot be blamed if he refuses to help the manager in his present predicament if confronted with such conditions.

The White Rats realize the great growth of vaudeville in this country and they appreciate the fact that the standard of vaudeville has been helped materially through the organized efforts of the vaudeville managers, with the co-operation of the progressive actor. They recognize in the vaudeville managers' associations bodies that are well organized and that have done great good for the uplift of the vaudeville business; but like all big businesses, abuses have crept in and these abuses have made the actor wary of the managers when doing business with them in matters like the present one. Believing, however, that the heads of these great vaudeville concerns are willing to play fair, we feel that in this present crisis they will show the artist that they are sincere and are only asking this reduction of salaries until the business conditions change and that every act with whom they do business will be given a bona fide route under such conditions that it will be reasonable for the artist to help the manager at this time when he needs their help.

We have already mentioned that the request for a decrease in the salaries of the vaudeville actor and actress comes from the organization of vaudeville managers, and we desire to point out that in order to restore conditions when the proper time comes it will be necessary for the vaudeville actor and actress to be represented by an Organization that is all inclusive, progressive and in a condition to enforce what is fair and equitable; hence we appeal to those who wish the Organization to help when the proper time comes that he and she must do his or her respective part in that movement by being a part of the Organization that represents the vaudeville profession—namely, the White Rats.

ACTIONS SPEAK LOUDER THAN WORDS

Talk is considered cheap by a great many and while one is talking, the other fellow is generally working. Have you talked or have you really done some good work? How long have you been a member of this Organization? What have you done for the Organization since you have been a member? Have you paid your dues? Have you paid back what you owe the Organization, if you do owe? Have you paid for your ad. in *The Player*, if you owe for one? Have you brought in new members? Have you brought back the member who is behind in his dues? Have you taken out a life membership, if you can afford one? Have you bought a bond, if you can afford one? Have you donated to the Emergency Fund, if you can afford it? Have you attended meetings? Have you done anything that you can honestly say was of benefit to this Organization?

Think over the above questions and be honest when you ask yourself what have you done? So many talk, but do not act. If you have failed to be up and doing for this Organization in the past, start in now and bear in mind you will be doing something good for your profession. Do not stand on the corner and complain. Come up here and complain, if you have cause for complaint. You will not right any wrong in any Organization, if wrong does exist, by arguing the business of the Organization on corners.

This Organization is for you. It is yours. So it is up to you to protect it and make it bigger and better. Give the interest here that should be here and you will see the desired results in the near future. What good can a man do for this Organization by criticising when his dues are not paid. If he is on the level why does he not pay his dues, then come in and criticise, if his criticism is just. Inside the Order is the place for just criticism. The same will have weight if it is for the good, and mistakes can be remedied.

Why don't the chap who is paid up in his dues stop talking on the outside and make his talk valuable by talking within the Organization for anything that is good? Why does not the good fellow lend a hand by showing an interest and drive the bad fellow out, if the bad fellow is in here and cannot be made better? It is easy enough to say, "I have laid down my life for the Organization." If you have devoted your life to something good you should be happy in the knowledge that you at least did something big without any selfish motive in mind, and surely if a man does something worth while in life he cannot say his life was thrown away because he knows that he did something good for the great majority. If he knows that he did something good and then feels that his life was thrown away, he had a selfish motive in view when he started and because he was not repaid as an individual he feels that his life was thrown away.

The average fellow who tells you that he gave up his life for this Organization is enjoying pretty good health today. He may not be as successful as he used to be, but that applies to a great many as age creeps on. Maybe he is not as spry as he used to be. Maybe he did not keep up with the times. Acts and plays that were a big success years ago are not big successes today. The public is different. The style of entertainment is different.

If the fellow who found himself slipping, whether it was his own fault or the fault of others, realized that he was slipping (and surely he should know); turned his efforts in another direction instead of losing time where results were not coming, a different story might be told. The trouble with a great many of us is that we are too egotistical, and although results show us that we are not what we used to be, we refuse to admit it. I do not say that every man slipped, but I do say that it is hard to keep a good man down, and when he says he cannot get a living in one business he will try another business. He will not be whipped if he has that which is the greatest asset in life—health.

Other men have laid down their lives for this Organization and other Organizations, but they never mention it, because they are real big men. They knew what they did was for the betterment of the great majority, and even if they failed to accomplish all that they would have liked to accomplish, they at least made a foundation to carry on the good work and they are happy in the knowledge that the Organization has done great good in the past and should do great good in the future.

The real old members of this Organization are proud to see the Organization where it is today, because they know it is the only real Organization for the artist in the United States. Has their work gone for naught? No. The result is a living result. Men have given time, energy and money to this Organization, but no one hears a kick or criticism from the majority of these men who did real work. The real kick comes from the fellow who owes this Organization money. We also get kicks from the fellow who pays his dues and never does anything else. He pays his dues for his own personal protection and the minute you do not grant him some selfish wish or the minute you lose a case for him, he stops paying his dues and becomes a knocker. He is not man enough to pay his dues and then resign.

He forgets the good you have done for the great majority. He forgets the number of cases this Organization has won, but it only proves that he never joined for the benefit of the great majority. He had one selfish motive in view when he joined. He thought of no one but himself. Isn't it a pity to know that this is true? Ladies and gentlemen, if you want to enjoy real happiness, please do not be selfish. Try and be a real open-hearted being. The good that you do unto others will come back double to you. If all of us thought only of our-

selves, what would become of the poor? What would become of those less fortunate than we have been?

This Organization is for the great majority. Join with us, ladies and gentlemen, and work for the great majority. Try it and see if you will not be much happier than you are today. Do something worth while. Do it well. Do it now. We want to do big things. I ask you to spend more time in good work and less time in idle talk. Say you will do it and mean it. Prove to us what you say is true.

How can you do it? Actions speak louder than words.

Sincerely yours,

FRANK FOGARTY.

MEMBERSHIP.

The following candidates were voted on for the first time, Oct. 20: Martin Conroy, Harold Dunne, Spader Johnson, Chas. Gillette, Don M. Clark, William Meehan, John C. Wilhelmi, Steve F. Manning, Frank Terry, Tom Williams, Charles Hickey, Albert Wiser.

The following applicants were duly elected to membership in the White Rats Tuesday, Oct. 20: Wm. V. Dunham, Theodore Tenny, Bernhard Lohmuller, Herbert Spencer, Frank DeWitt, Jack Lewis, William Mitchell, Jack Allman, William Moran, Bert Melrose, Francis Lennie, Irwin Dash, J. E. Sullivan, Jos. Schrode, Pat Stromberg, Cecil Emmett, Leon Emmett, Paul Gorden, Arthur Hartley, Louis Poohoff, Jack Barnes, Bobby Mar.

THURSDAY NIGHT SCAMPER.

Sociability and brotherly spirit prevail at the weekly Good Fellowship Scampers held at eleven p. m. every Thursday. For these Scampers special arrangements are made and entertainment provided. Aside from the voluntary entertainment supplied by members and guests the tango band provides music for dancing in the billiard room.

These Scampers will be held every Thursday night and all are welcome. If you like an evening of sociability and good fellowship, it is suggested that you call at the White Rats Club Thursday nights.

REGARDING ANIMALS.

Members of the White Rats Actors' Union and Associated Actresses of

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.)

If by chance you have failed to receive official notification of your election, please write giving next week's address. Marie Russell has been added to our list of life members in the Associated Actresses of America. Miss Russell is the third paid life member.

MEETINGS.

Meeting of the Ways and Means Committee takes place in the Board of Directors Room, White Rats Club, Oct. 27, 1914, at twelve noon sharp.

Meeting of the House Committee takes place in the Board of Directors' Room, White Rats Club, Oct. 28, 1914, at twelve noon sharp.

Requested to Communicate.

Ella Smythe is requested to communicate with the office of the White Rats Actors' Union or the office of Lent & Humphrey, attorneys. Mills Building, San Francisco, Cal., on a matter of importance concerning herself.

Columbia Theatre Settles.

The Columbia theatre, Detroit, has paid Attorney George W. Bates \$71.45, including costs of an action brought in favor of Howard and Delores during April, 1913.

The act is requested to communicate with the W. R. A. U.

Information for Walter Carr.

The address of Walter Carr is wanted by the White Rats Actors' Union, which has information of importance for him.

America, who have animal acts and have been compelled to get certificates from city veterinaries before leaving for their engagement, will kindly communicate with the White Rats office, giving details and as to whether this procedure has in any way harassed or embarrassed them to the extent of their losing their engagement.

NEUTRALITY IN GYM.

The clubhouse restaurant is taking on an atmosphere of friendliness and good cheer these days, which promises well for the long nights of the coming winter.

Cozy little supper parties attended by well known player folk is getting to be the rule.

About the only place where the war spirit does not run rampant is in the "gym" of the White Rats Clubhouse. Here may be seen during practice hours German acrobats helping to lift the rigging of an English team, or a Russian dancer chatting with an Austrian animal trainer.

The rule of the clubhouse is "Nix on the war stuff, if you must disagree, talk vaudeville."

Associated Actors Company Notice.

The present whereabouts of the following stockholders of the Associated Actors Company is desired at the office of the company, 227 West 46th street: Tom Almond, Jos. DeKoch, Victor Faust, Joseph Green, Lou Reals, Jerry Sullivan, Eddie Silbon and Walter Webb.

NEW ACTS NEXT WEEK

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

Paul Swan, Hammerstein's.
Jack Lorimer (New Act), Hammerstein's.
George T. Stallings, Palace.
Louise Dresser and Co., Palace.
Adeline Gence, Colonial.
Moore and Yates, Colonial.
Fritz and Lucy Bruch, Alhambra.
Norinne Coffey, Broadway.
Regini Conelli and Co., Prospect, Brooklyn.
Nan Halperin, Prospect.

Tom Lewis and Co. (4).
"Brother Fans" (Comedy Drama).
16 Mins.; Five (Interior).
Palace.

Tom Lewis is presented by Jos. Hart in "Brother Fans," a comedy drama that is almost a farce in idea, but saved from disaster by Mr. Lewis and his co-players. At the Palace Monday evening, Mr. Lewis, probably to oblige the stage management, did a bit in "one" following the finale of the sketch. Time was needed to strike the set for the full stage dancing act following. Mr. Lewis' monolog of broken-up dialog in this after-portion made the hit the sketch scored a Lewis-riot, for he actually stopped the show. After the lights had been flashed for the Brown-Dolly turn, the continued applause forced Mr. Lewis to return, and gauging from the reception he personally received, Tom Lewis as a "single" would be equal to the full value he and his company may have, if not more. The playlet tells of the excitement caused among Americans abroad by a baseball game played in London between the round-the-world Giants and White Sox. Lewis invites a couple of fans, met at the game, to a private dinner in the evening. One is a consumptive who came from Algiers solely to see the game. The other is the London correspondent for the Associated Press. The newspaper man recognizes the invalid as a defaulter from America. The A. P. man insists he will turn the criminal over to Scotland Yard. With a few meller tricks, the correspondent phones the detective bureau. Lewis intervenes for the consumptive, balks the detective when he arrives, and arranges to send the invalid back to Algiers, because "he is the greatest fan in the world," and took a chance on his life and liberty to see one more ball game. During the little meal they are having and previous to the disclosure, a film shows scenes of a baseball diamond, as Lewis "recalls" to his companions the Polo Grounds. A phonograph also echoes part of a game. Some lines in the piece bring laughter, and many more lines which should be there (since Mr. Lewis so easily handles dialog of a certain character) are missing. At the opening when the talk becomes twisted over "Tell her that you saw me" and so on, it is remindful of a section of one of the Conroy and Lamaire blackface sketches. But Mr. Lewis can put "Brother Fans" over, with all of its many shortcomings. He has a good company in support.

Time.

Hank Gowdy and Dick Rudolph.
Baseball Stars.
11 Mins.; One.
Hammerstein's.

A difference between "putting 'em over" and "pulling 'em in." This was proven at Hammerstein's Monday night. Those who made the test were Hank Gowdy, the premier swatter of the World's Baseball Champions, and his side partner, the pitching marvel, Dick Rudolph. The team was engaged for Hammerstein's for the week at a big figure as a box office drawing card, but judging from the house, they are failures in this particular. Rube Marquard, who sat with his wife, Blossom Seeley, in the fifth row, must have gloried in the fact that he knew just what his confreres were passing through; however, this noted vaudevillian was there with the "Iron Hand" when it came to applause for the newcomers. The turn was introduced by the "Only Loney" who turned loose his ready wit on the audience in an introductory speech. He stated that when the battery was hired for vaudeville they confessed that they couldn't do a thing on the stage so Loney framed the act for them. It consisted of Gowdy showing signals used by him in coaching pitchers, and an explanation by Rudolph of the various styles he pitched in the Series. He then warmed up and lobbed a few over to Gowdy, which ended their part of the entertainment. The audience was generous in its applause for the stars of the diamond and gave them enough to warrant a couple of bows, which they took good naturedly.

Charlotte Leslay.
Songs.
9 Mins.; One.
Hammerstein's.

Charlotte Leslay is billed as being able to sing higher than Mme. Tetrazzini. Well, Arthur Hammerstein should know, but as far as big time vaudeville is concerned, who cares? The young woman has a soprano voice of some range, but it is not a voice of any timbre or quality. The singer spoils whatever chance she may have had with such billing by opening with a rag. Her second number is also popular, a ballad following. At the finish she sang "Falling in Love with Someone" and "My Hero." The latter is, without doubt, the American flag to all sopranos and tenors. Miss Leslay is a lyric soprano, and as long as she clings to operatic billing, might better confine her repertoire to classical and semi-classical material. With an evening gown of dark material and a new selection of songs she should be a neat little single on small time.

Austin, Hopkins and Austin.
Piano Act.
12 Mins.; One.

This act may not claim to be the best, but it can travel along in any of the pop houses. Two young men and a young woman. The former dress like twins. One plays the piano and also chimes in on the choruses. Girl has neat appearance and makes one change. Hit in the 23d Street neighborhood.

Blanche Ring and Co. (5).
"Oh, Papa" (Comedy).
Full Stage (Special Set).
Colonial.

Barring a very visible, and in this instance unnecessary slowness at the start, "Oh, Papa," a condensed version of "When Claudia Smiles," a former musical play, made over for vaudeville by Channing Pollock and Ren Wolf, looks suitable for Miss Ring's vaudeville invasion. The scene shows a room in Claudia's (Miss Ring) apartment. Her maid (Nellie Filmore) is very active when Johnny Rogers (Alfred Fisher), divorced husband of Claudia, arrives. A few minutes of conversation reveals much of the plot, after which Rogers exits to allow Mr. Brook (Fred W. Strong) an opportunity to explain his connection. Frederick Walker (Chas. J. Winninger) comes next, completing the cast, a small bit being played by Jas. Duddy in the opening. Claudia, a musical comedy star, is in love with her ex-husband, but takes delight in coddling the two "old boys," married millionaires. A complication is neatly handled by Claudia's "Oh, Papa" line, when the two old men unexpectedly meet and take each other for the girl's dad. The finale shows the return of Rogers and the cheerless exit of the two old "chasers." Two numbers are employed in the piece proper, "It's a Long Way to Tipperary" and "Dear Old Pet." The former went exceptionally well. Winninger in a sort of polite German role monopolizes the comedy with a good characterization and makes an excellent foil for the star. Miss Filmore as the colored maid provided some contrast for Miss Ring's appearance, filling in to satisfaction. Strong fits the type his role calls for and stops at that. Fisher had little to do, but did it well enough. With the skit over, Miss Ring appeared in "one," for some reason or other, to continue with songs with which she has become familiar in the past. This section could be comfortably shelved, except in cases where an encore is essential. And the opening should be penciled enough to allow for a brief introduction of the plot, although the costume changes should remain for the benefit of the women. Until Winninger's entrance, the cast must depend upon light comedy, and light comedy in vaudeville is more luscious in small chunks. Miss Ring, as was expected, scored an individual hit, with her principal comic running a close second. With the necessary alteration "Oh, Papa" will fill all vaudeville wants.

Wynn.

Strauss and Becker.
Music.

14 Mins.; Three (Interior).

Man and woman. Instruments range from cornet to bass viol. Good musicians. Opened with xylophone medley which brought forth a hearty encore. Man plays cornet well. His announcements may be necessary in the pop houses. Woman scored with saxophone, and man's bass fiddling of "The Rosary" also pleased. Brass finish. Splendid act for the pop circuits.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"The Highway of Life," Wallack's (Oct. 26).
"A Perfect Lady" (Rose Stahl), Hudson (Oct. 28).
"The Lilac Domino," 44th Street (Oct. 28).
"Milady's Boudoir" (Adele Blood), Garrick (Oct. 29).
"The Battle Cry," Lyric (Oct. 29).

Rosika Dolly and Martin Brown.
"Danceland."
11 Mins.; Full Stage (Curtains).
Palace.

After giving Rosie Dolly and Martin Brown credit for framing their act for a Palace audience, and knowing enough to get away from the hum-drummed "society dances," also noting that Monday evening at the Palace the somewhat light audience held a considerable portion of their friends, there isn't a great deal left to be said of this new dancing turn, excepting that it is another instance exhibited where a vaudeville audience will fall easily, if the bunk is delivered right. Mr. Brown has come back from Europe with several ideas new to the American dancer. They are quickly recognized as belonging to the French dancer. The Russian steps or style Brown affects he has more trouble with. And Brown often articulates "Voila!" after the manner of French acrobats, though confessing Mr. Brown's garbled version of the French word nearly disguises it. Miss Dolly dances well enough with Brown. She can do that with any good leader. They do a waltz or two, doing their worst with a Spanish effort mainly consisting of foot stamping. The dressing for this is picturesque, what there is to it, but not much clothing is worn by either. Between changes of costume a Pierrot sings the story of the next dance, before the curtain. Many flowers were showered upon the couple. Their friends came early, and remained to see Fanny Brice later on. But the house was not filled by quite a large margin (for the Palace) even with Houdini headlining. Dolly and Brown will gain a reputation for class with this turn, and maybe dancing also. Both are fair dancers in their line, which appears to be classical from this exposition, but when classical dancers are spoken of, there's a long list to be read off before Rosie Dolly and Martin Brown's names are reached. The American vaudeville audiences—which have stood and stands for so much in the dancing line that isn't—will be as easy as they are gullible for this team.

Time.

Elsie White.
Songs.
12 Mins.; One.
Shubert.

Elsie White is a young woman with a big heavy voice not very musical but good for rag singing. Miss White has four songs all rag hits. One of the numbers could be omitted for age. A white accordeon pleated frock is a very dainty dress for this girl. Miss White should be able to get along.

Weston and Leon,
Songs and Piano.
14 Mins.; One.
Royal.

Cecile Weston and Louise Leon are presenting an act that is patterned closely after that Weston and Bernard formerly gave. Miss Weston is Willie's sister, and almost as clever as her brother, working along the self-same lines as he follows. Miss Leon is billed as the champion girl ragtime player. She will have a time living up to this billing for there are girls about town in cabarets who will give her a run. The act as framed up at present does not start right. The idea of letting the pianist open with a selection before Miss Weston enters is poor showmanship. Miss Weston is the strong feature and should be there from the start. The singer is using four numbers. Three seem to be of the restricted type, and the fourth is "Poor Pauline," done as a double. The act was one of the hits of the first half of the Royal bill. When the routine is rearranged it should be ready to go in anywhere.

Walton and Brandt,
Songs and Talk.
13 Mins.; One.
Royal.

Fritz Walton and Meta Brandt are offering the usual man and woman two-act with a couple of songs and a little talk. The turn will answer nicely in an early spot on the big time bills. They open with a song, following with some baseball talk, the comedy of which comes from the man, who claims to be an expert on the national sport, misnaming all of the prominent players in his endeavors to explain the game to the girl. For the finish another song is used with incidental business that is effective. Vaudeville is more or less a business of accidents, and during the playing of this act Tuesday night one happened that the team might well keep in, for it is sure fire for laughs. One of the chairs that are used for the seats in the baseball stand collapsed and the man of the couple was quick-witted enough to make the best of what might have been an awkward situation, to secure laughs.

Louise Dresser.
"A Turn of the Knob" (Farce Comedy).
16 Mins.; Full Stage (Interior).
Keith's, Atlantic City.

Atlantic City, Oct. 21.

Louise Dresser is this week presenting here for the first time in vaudeville, Matthew White and May Tully's playlet "A Turn of the Knob," a highly amusing farce. The farcical action is built around the invasion by a woman life insurance agent of the apartment of a young man on the eve of his wedding. In attempting to hurry her from the room the young man jerks the knob from the door, which then can be opened only from the outside. Thus the situation is manufactured. In clearing up the complication the young man loses his bride but gains the insurance agent (Miss Dresser). George W. Howard was the bridegroom and Edward Langford a third member of the company.

Spinette Quintet.
Novelty Acrobatic.
12 Mins.; Full Stage.
Palace Music Hall, Chicago.

Chicago, Oct. 21.

This act has many novel features and is one that affords much diversion. The paraphernalia used is out of the ordinary and the work of the five people is neat, natty and finished. They stand on their heads and dance against platforms. The act is startling in many respects.

Florence Timponi.
Songs.
12 Mins.; One.
23rd Street.

Florence Timponi with fair personality and nice appearance, is following the beaten trail of singing single women. She wears a white ruffled dress throughout, appearing first in black hat and gold cap that is very attractive. The songs are of the usual run, excepting the last, a Hebrew comic, that should be dropped immediately. It is about "gin physics," etc., not nice enough for the girl. The other numbers are handled acceptably. For the small time Miss Timponi should not find the going hard.

Bissett and Bestry.
Dancing.
11 Mins.; One.
23rd Street.

Bissett and Bestry, dancers, go through their allotted time without singing. The dancing at present is too similar. The solo dancing is the best. Some new steps would put these boys along with the best of the dancing two-acts.

Eveleen Dunmore.
Songs.
16 Mins.; One.
Colonial.

Sixteen minutes of straight songs in "one" is a bit too much time for even the best in modern vaudeville to consume, and Eveleen Dunmore, with due regard to her splendid high soprano, is hardly strong enough for that classification. Three ballads and a medley of time-worn melodies, complete the repertoire, with three costumes worn. The opening should be altered to eliminate the present conflict in numbers, two ballads around a similar theme, showing poor judgment in selection. "Pick Me a Rose" and "Killarney Rose" follow in the order named, with "Long Way from Home" and the medley coming next. A basket of flowers is distributed by the singer during the "Killarney Rose" number, Miss Dunmore wearing an Irish costume for both this and the succeeding number. The medley is long and, while well pieced together, stands up only through the vocal efforts of the principal. One number should be dropped with the total time not exceeding 10 or 12 minutes. Miss Dunmore's voice is the sole attraction, her appearance running a distant second. She did quite well at the Colonial, but would have finished much better had she curtailed her offering to a reasonable length.

Wynn.

Daly and Healy.
Songs and Dances.
14 Mins.; One.
Broadway.

No excuse for these boys "dragging" out 14 minutes. They show bulldog tenacity in hanging on to comedy "bits" that avail nothing. They dance better than anything else although the straight is not a bad little vocalist. The team has versatility and willingness. Act rearranged, speed and more play on the stepping would help greatly.

National Trio.
Accordeon and Songs.
20 Mins.; One.
Broadway.

Foreign male trio. Two sing while the third, the youngest, plays the accordeon. Act was a hit at the Broadway through the musician's work. He almost does a "single," is young, has a likeable personality and displayed sufficient versatility to frame up a "single" for the bigger houses. He is a good whistler and showed aptitude in dancing to instrumental music. He needs a little more pep and seasoning. The boy's pop medley was well received. The other men sing well and render a stereotyped routine with "Snooky Ookums" thrown in.

Josie Flynn and Minstrel Misses (6).
Songs and Jokes.
30 Mins.; One (Special Drop) and Two (Semi-Circle).
Broadway.

Josie Flynn and Misses hail from Philadelphia. Miss Flynn and a woman of more corpulent proportions appear in blackface. The other girls fill in the semi-circle. There's the usual minstrel routine with individual song numbers. The songs by two willowy blondes, one who showed "hoofing" ability, were heartily encored. Miss Flynn is the busy bee and she carries most of the act. Act pleasing with strength lying in the novelty of women working in blackface. Good closing act.

Johnson and Deen.
Songs and Dances.
11 Mins.; One.
Hammerstein's.

This team of colored entertainers was one of the three real hits of the bill at Hammerstein's this week. Johnson has a new woman partner, as far as America is concerned, in Josephine Deen. She makes a splendid stage appearance and wears three gowns nicely. She is also possessed of a soprano voice that passes her in the single number she does. Using "Follow the Crowd" for an opening number starts the act nicely. "You're Here" and "Dancing Mad" also help along and give opportunity for dancing. Johnson is doing his eccentric stepping as usual.

Leonard and Haley.
Songs.
11 Mins.; One (Special Drop; Exterior)
Grand O. H. (Oct. 18).

Fairly good harmony. Opening character song well received. Act diversified with girl's whistling the closing number giving additional strength. Couple should thrive in the pop circuits.

Lillie Jewell's Manikins.
Puppet Show.
17 Mins.; Full Stage.
Loew's Empress, Chicago.

Chicago, Oct. 21.

This manikin act, often confused with another act, and reviewed erroneously as such, is brand new in every particular, from the stage settings to the routine, and from subject matter to manipulation. The miniature theatre whereon the puppets dance, prance and cavort is handsomely set with a glittering background and has rich plush curtains and proscenium decorations. The act opens with persons entering the stage boxes to witness the performance of the manikins. When the curtain goes up a boy announcer comes on, and after displaying a card, runs off kicking the card, a good laugh. Then follows a neat little travesty on the modern society dance, admirably executed. "Mutt and Jeff," next, alternate as tall and short men with ludicrous effect. Texas Nell, who performs after the circus manner on a horse, and puts him through his paces with all the aplomb of the real thing, is another novel feature. The act closes with the "Baseball Rag," in which players representing famous teams come out for some very funny antics on the diamond. In this last bit the manikins are made to sing and talk, and this adds to the effectiveness. It is one of the neatest acts of its kind on the boards and is manipulated in a manner to please the most exacting. Closing the show at the Empress, it held the audience to the close, and was especially pleasing to the children.

Nowlin and St. Clair.
Burlesque Comic Opera.
18 Mins.; One.
American Roof.

Dave Nowlin and Gertie St. Clair have a double that will prove a standard turn on the small time. The opening is a bit of burlesque of light opera, patterned very much after the finish in "one" Willard Simms does. This runs about 10 minutes. For the finish Miss St. Clair has a song that permits of the interpolation of a number of barnyard imitations by the man. It makes a strong comedy ending, and the turn gets over very big.

Arthur Nicholson and Co.
Musical.
16 Mins.; Full Stage.
Columbia (Oct. 18).

A three-man musical turn that leans strongly to brass and has comedy. A fat boy in an Eaton jacket leads in the comedy. He is assisted by a straight and a Scottish Highlander. The trio runs through a routine of playing that wins applause. Very good musical act for small time, with lots of ginger and laughs.

Waldron and Rio.
Burlesque Magic.
11 Mins.; Three (Interior).
Grand O. H. (Oct. 18).

One man performs magic while the other as the assistant exposes the tricks. At the finish there are several that the legerdemain boy does which are not shown up by the helper. Good act for the pop houses.

PALACE.

One of the poorest night houses the Palace has had in months Monday evening didn't speak any too well for the drawing powers of either Houdini, who headlined, or Rosie Dolly and Martin Brown, the latter couple making their vaudeville debut as a team. Houdini played Hammerstein's for a month during the summer. It may have had its effect upon his powers of attractions so near by, although the truth probably remains Houdini's is not the sort of turn the Palace clientele prefers. It is not partial to freak acts.

The Dolly-Brown turn drew a certain percentage of the orchestra attendance. That could be observed at both performances Monday, from the familiar faces of those who travel in the Broadway clique. The program did but fairly well. It started nicely through a big flashy Russian dancing number, Great Fridowsky Troupe, that did the usual of its kind, although without as much speed as some of them. The opening position was against the act, of course, but they left the audience wide awake, and were followed, "No. 2," by Hawthorne and Inglis, who try to be a couple of "nuts." They may make their billing in a different sort of a theatre than the Palace. The absence of class and the familiarity of what they do will let these boys know before the end of the week just how funny they are before a \$1.50 audience. Included in their familiar matter is considerable of the musical business Bickel and Watson did ever so much better last week in the same theatre. Before a small time audience they probably would be a riot of laughter. On the big time they will have to watch and improve themselves, also their material. This "nutty stuff" is sometimes very nutty, and it's not so easy to become accomplished fools before an accomplished crowd. The refinement and repose of Willa Holt Wakefield, who followed the wild act, were immediately appreciated. While Miss Wakefield was undoubtedly too early on the program, she restored the bill into the class division. New numbers at the piano, with Miss Wakefield's appearance and manner left her a large success in a very hard position under the circumstances. Next was the Tom Lewis sketch (New Acts), the first part closing with Dolly and Brown (New Acts).

Foster Ball and Ford West opened after intermission, the spot Hawthorne and Inglis had had at the Monday matinee. Mr. Ball cleaned up with his old soldier character, that is so well taken by him, and ably supported by the straight of Mr. West's. Houdini came next spot, doing the needle trick, and his escape while head downwards in a tank of water. Houdini also did his straight-jacket escape through the medium of a moving picture scene that is connected by a story. This film, opening the turn, was taken in Paris.

Next to closing was Fanny Brice, who is fortunate in vaudeville she is not compelled to pay royalty. Miss Brice has lifted liberally, taking Harry Delson as her principal model, but still she isn't using as much borrowed material as formerly, and has it almost blended past easy discovery. She did

very well, having held in the crowd that came to see Rosie Dolly. Closing the show were Eis and French, another freak dancing team. *Sime.*

HAMMERSTEIN'S.

Hank Gowdy and Dick Rudolph (New Acts) may have had a fielding and batting average of nearly a thousand in the big league, but as vaudeville stars and a box-office attraction they were in a bush league as far as business was concerned Monday night. Hammerstein cheated on the whole bill because of the baseball stars, and the result was a poor vaudeville entertainment.

The show started a few minutes before 8.15 with the house less than one-quarter filled. This made it hard for the first four numbers. But the acts that showed later did not have a full house. The three opening turns worked in "one" and started little. The first turn in full stage was that of Florenz Kolb and Adelaide Harland, who present a dainty bit entitled "Evolution 1860-1920" (New Acts). They managed to wake those present slightly. Harry Mayo and Harry Tally followed, and were the first to register anything that looked like a hit. This half of the old Empire City Quartet sang four numbers closing with "The Land of My Best Girl" and got over strongly. For a comedy bit at the close they are doing a prison lock-step gag that is a scream. It isn't the "gag" as much as the way that it is put over.

Willard, The Man Who Grows, followed the singers and interested the audience mightily for eleven minutes. Willard is a showman. He brought a number of laughs with his talk and his growing mystified. Arthur Dunn and Mae Bunte followed the tall one and Dunn made the most of a burlesque bit of comparisons.

Closing the first part the Four Bards with a hand-to-hand acrobatic routine filled in. The quartet of strong men worked very badly at the night show Monday, missing frequently and being unable to accomplish one of the stands after two attempts with several misses to each. The act was badly placed and consequently did very little in the applause line.

Four turns followed the intermission. Two registered nicely. Charles E. Johnson and a new woman partner, Josephine Deen (New Acts) started things moving in this section with as substantial a hit as any act scored during the evening. They were followed by Stepp, Goodrich and King, who were another clean-up. This trio is working far and away differently from the usual run of rathskeller acts and they deserved all that they got in the way of applause. Their closing number, "Salvation Nell," with its incidental business, is a big laugh from start to finish. In this number King does a "cissy" bit that entertains and does not offend. That is a rarity.

The baseball stars were next to closing. "Any Night," with its attendant smoke (held over) was in the closing spot.

Vincent Bach and Charlotte Leslay (New Acts). Hirskind, cartoonist, opened.

AMERICAN.

They're introducing Marshall P. Wilder around the Loew Circuit with a one-reel dramatic picture in which he played a principal role, preceding his stage entrance, a good sensible idea since the large majority of small time patrons are really in doubt as to whether Marshall is a proper name or a phoney title (such is fame); at least so it seemed at the American, where the diminutive story salesman is headlining for the full week. The film is labeled "The Greatest Thing in the World" (not meaning Marsh) having a theme of its own wherein Wilder portrays a miserly old cobbler's role. The reel is good. So is Marsh's routine in spots, so good that it earned him the second call of the bill and might have landed the evening's top honors had it not been for the presence of Kelso and Leighton, who run lighter on reputation, but a bit heavier on vaudeville wealth.

Wilder's ability to wield fiction has long since ceased to be emergency copy for the popular magazines, consequently any comment would be superfluous. His current crop carries a few over-ripe puns, but the greater section is composed of solid laughs. His power to satisfy the three-a-day managers will evolve into a box office problem with his reputation and the circuit's press department as sole contenders. It should work out successfully on the road, but around the American theatre neighborhood Marshall P. Wilder runs a dead heat with Jonathan Smith for pulling powers.

Kelso and Leighton have an entirely new combination of "bits" and gags. They work in full stage and depend solely upon light comedy material and their delivery to hold the time. Miss Leighton carries liberal avoirdupois with exceptional grace, looks good and has a likeable personality. She might dispense with some of the excess laughter during the "souse" period. While it's appropriate and fully within the characterization, too much is worse than none at all. The table scene is a bit overburdened with it. Mr. Kelso should pay strict attention to his dressing. The pair were a continuous laugh and scored such a legitimate hit one naturally wonders how they ever strayed away from the two-a-day circuits.

Edith Clifford in next to closing spot and following Wilder, was another hit. Edith is an attractive looking blonde with all the requirements for the pop houses, offering a routine of dialect numbers. A double dialect song is the best of the lot, although her repertoire in general shows careful selection.

Hamilton and Bean opened the show with a barrel-jumping specialty, one that runs a little beyond the average. Their list of tricks is difficult and varied, the finish approaching the semi-sensational and might even surpass that classification could the principal alight within a barrel instead of on the mat. It might be done.

Medlin, Clark and Townes have one of those familiar trio things without any semblance of novelty, unless it be in their opening when two of the three enter via the auditorium. The

boys sing well, but the songs remain the principal redeeming feature. A good singing trio very seldom fails in a pop house.

Potts Bros. and Co. offer a farce comedy skit built around their similarity in features. The men are twins which about sums up their vaudeville claims. The vehicle speaks wonders for the author (not programed), but carries signs of inferior stage direction. Two women are employed during the action, one handling a small part in the opening. The other spoils what might be a good appearance with too much facial makeup. The company run through their respective lines without any attempt at light and shade, resting the entire weight upon the dialog and situations. This throws the offering into a sort of low comedy groove where it stands up on its own foundation. For the pop audiences the act should prove a universal success, although it lacks the class and finish required in the better grade theatres.

Leo Beers who plays piano, whistles and renders song recitations with a certain degree of expertness, seemed to fit in nicely and earned for himself a safe hit which entailed the employment of one or two encores.

The Three Jennetts have a good all around acrobatic-animal turn and one that should hold up as a closer in any of the small time houses. Greenlee and Drayton (colored) won out through their dancing, the singing section running far below expectations. Both boys look well in evening clothes and can dance with the best. *Wynn.*

CITY.

Business at the William Fox City theatre, on 14th street, was pretty good Tuesday night. This house is not playing to the capacity audiences it did before the opening of Fox's Academy, across the way, with vaudeville, but the slight drop in attendance is neither depressing nor alarming.

The show ran with considerable snap, opening with the Cullen Brothers, who danced acceptably to pleasing returns. Gale Stewart (New Acts) appeared next.

Burke and Harrison with comedy and singing took up too much time. The act has good spots, some hidden by rather useless matter.

A back-stage skit, presented by Rowland and Farrell, pleased very well. The one man has a good voice and his song went over with a bang. The talk with a little hard luck story interwoven held up nicely.

"Edelson and Burns" put over the hit of the night in the next to closing spot. The Hebrew comedian had the audience at his mercy and put over a round of laughs that were the biggest in the show. These two were the hit of the evening, evidently playing under an assumed name.

The Five Musical Byrons held sway in the first half, with music. The men have a good variety of instruments on which they play some attractive selections. The returns were not as good as expected for an act of this type.

The show closed with the Kazawa Japs with their pole work and foot balancing. These little fellows held the people for the late spot.

COLONIAL.

A good vaudeville bill at the Colonial this week with comedy outdistancing the other ingredients, and comedy seems to be the prevailing want in the Colonial section. Blanche Ring & Co., headline in "Oh, Papa" (New Acts), with Eddie Leonard and Mabel Russell an added feature. The latter turn took away the applause honors Monday night, but this achievement can be safely credited to Leonard's showmanship rather than to the turn proper. And it remains a question if Leonard's deportment in staging his encore is good judgment. There is no question as to Leonard's individuality. He stands alone with a small army of imitators trailing. He can do more with a bunch of syncopation than Caruso can with high C. But the remarks accompanying his rendition of the old melodies could be eliminated to general advantage. The couple can hardly fail anywhere and run among the front favorites for any bill's honors, and this fact coupled with their ability, appearance and routine suggests more strongly that Leonard retain as much dignity as conditions permit.

Weber and Capitola opened with a refined little song and dance skit in "one" before a special brown drop. Weber's footwork brought the team over safely, although Capitola's solo left the eventual result in doubt for awhile. They team together nicely and would probably register somewhat better in a lower spot.

Hymack has a novelty in his lighting clothes changes with the general outline of the act running to a mediocre bend. If Hymack could consistently present his specialty in "One," dropping much of the dialog and accompanying "props," it would show up much better.

Ed Vinton and "Buster" were well down on the bill, a fact which said sufficient in itself, considering Vinton's line of work, and Emmett Devoy and Co., in "His Wife's Mother" landed nicely with little effort.

Brooks and Bowen, opening the second section with talk and songs, earned second honors, working to a continual line of laughs. Collins and Hart closed.

23D STREET.

No complaint on the show at the 23d Street the last half of last week. The bill gave big satisfaction.

Sylvester, one of the army of "nut" magicians, opened the show and pleased. Strauss and Becker (new acts) were followed by Wallace and Hatfield. Looks as though it would be better if the girl wore white harem pantaloons under that white outfit instead of black. At 23d Street they don't split their hands applauding the new-fangled dancing routine any more.

Austin, Hopkins and Austin (new acts) were followed by the Proctor pictorial review (Pathé) which ended up with war scenes. Harry Kennedy passed nicely, receiving the biggest on his dancing. Elizabeth Otto, the piano girl, scored with her musical "single." The house took very kindly to her "Musical Milestones," in which Miss Otto showed how cleverly she can manipulate the keyboard.

Glrand and Gardner were a laughing hit. The act has been changed around a bit. Eddie Glrand as Dooley, the copper, throws the big foreigner out of the window without going through his former darkened stage maneuvers. It's just as funny and quick as the pace. Lewis and Davis were next to closing. This team of male sinners and crossfire claps finished unusually strong on their "In the Army of Great Men" number. The reference to the war and universal peace turned the trick. Moray's mechanical reproduction of the Titanic disaster closed. It is ingeniously conceived.

WINTER GARDEN.

Sunday night the Winter Garden had the best show in a long while, given before a capacity audience. Hammer and Pritchard opened with a neat dancing turn. Miss Pritchard made three changes. Klass and Bernie, musical, were second, and Kitty Doner, next, received applause after dancing.

Burrill Barbaretto and Emelie Lea did a nice singing and dancing act. Mr. Barbaretto has a pleasing voice and Miss Lea showed some wonderful kicking in a taffeta dress of pale blue over pink.

Artie Mehlinger scored with three good songs. Doyle and Dixon, as usual, pleased with their dancing. Whiting and Burt depend on Miss Burt's demureness. Her first dress suggested a night gown, but the second was really pretty. The skirt was entirely of ruffles in salmon pink and the white bodice was belted with black velvet ribbon.

Frank Carter, carrying the longest cigarette holder on record, scored with his acrobatic dance.

And then came Howard and Howard, who easily carried away the honors in the first half.

Bankoff and Girlic, opening after intermission, didn't do so well with their double, but in his own dance Bankoff showed up the entire Winter Garden bunch for acrobatic dancing.

Barnard Granville discarded evening clothes, much to his disadvantage. A rough tweed suit isn't quite the thing for a Sunday night concert. Mr. Granville is much in need of new material.

Trentini sang her song hits in her brilliant style, aided materially by Melville Ellis at the piano and Rudolf Friml in the orchestra. Trentini stepped upon the stage from a box, and looked wonderfully girlish in a navy blue velvet dress, topped with a scarlet hat.

Al Jolson seemed to fear following Trentini's tremendous success, but he needn't fear anybody. The Winter Garden may come and the Winter Garden may go, but Al Jolson will go on forever, it seems. Mr. Jolson has added this one to his Ford collection (speaking to Oscar, the orchestra leader):

Do you know what day this is?

Oscar—No.

Al—I'm married ten years today, tin wedding, and what do you think the Shuberts gave me?

Oscar—What?

Al—A Ford.

JEFFERSON.

The Jefferson had a likeable show the last half of the week with a couple of good acts that failed to make a big impression. The audience last Thursday afternoon was a dense collection.

The best act the Jefferson has seen in some time is what Innis and Ryan served up, but it was a bit over the heads of the people. Maud Ryan's clothes dazzled the 14th streeters who are not used to such finery, on or off. Fair returns at the finish but not what there should have been.

"Gully," a sketch miles over the heads of the audience, received little recognition. The sketch is talky and about wife loving another man, etc. The act carries its own set, better than the general run of small time settings.

The show opened with Cadieux, with his usual work on the wire. A good opener for this house. Sallie Fields followed. She worked hard and the audience took kindly to her.

Morhan and Morris followed a three-reel melodrama picture that had little enough even to satisfy the Jeffersonians. The boys went rather well. White, Pella and White sang a bit and fooled around to good returns in the next to closing position. The men should work the parodies in earlier for that part is the act. Carson and Carson, two more men, closed with some work on the bar. The comedian got a few laughs for his efforts.

BROADWAY.

They drop in late at the Broadway. The audience Monday night was very slow assembling, but once in the house was fairly well filled. No doubt "fifty cent" admission keeps away a box-office stampede at nights. Matinees are 25 now. There was little enthusiasm. Now and then an act aroused the people and they applauded accordingly, but for the most part they remained quiet.

The show in review ran along in a pop house groove although it picked up toward the close.

Gavin-Platt and Co. opened the show. No spot by any means for an act of this calibre. The company includes three other people, each playing a role. Gavin and Platt did not enter vaudeville yesterday, but some of their support appeared new. A black wig made that young "son" appear older than either of the supposed "fathers."

The Mimic Four is a new name for an act playing the pop houses hereabouts for some time. Farical and nothing to the story. Crazyquilt affair at start with lively closing in "one." The finish is the best. Some of the former stage turmoil has been eliminated.

Verna Mesereau and Co. has a young dancer with a wonderful pair of arms. She works hard. With a good showman in charge she could scale loftier heights.

The Steiner Trio is an old circus act. Three men swing around the horizontal bars in circus fashion. Act slowing up a bit.

National Trio (New Acts) looked as though the war sent them here.

Hickman Bros. & Co. in an old idea and long time between laughs. Comedy hinges on mistake of props working divers articles in dramatic act.

Daly and Healy (New Acts) slipped up on the comedy.

Billie Seaton, on at 10:27, never had a chance at that late hour. Miss Seaton is working along new lines. No longer skips in and out, making repeated changes. Her song routine is also changed with one that had "blue" rings. One costume change. She would have been better off in an earlier spot. Josie Flynn and Minstrel Maids (New Acts) closed.

AMERICAN ROOF.

Mighty good small time bill at the American Roof last half last week. Nine acts contained everything that one could ask for in the way of variety and the show, as laid out, played nicely. An illustrated song started the proceedings, followed by Robin, the comedy juggler. He got away nicely with the early act. Ivalis, Browning and Dean, in their black-face comedy offering did 14 minutes with songs and talk. The boys could easily cut the singing, as neither has sufficient voice and their duets were decidedly off. Bradley Martin and Edith Fabrin, dancers, were next, and did fairly well. The act is pretty enough but it seems to be arranged badly. It has a big time idea badly worked out. Next to closing in the first part, Dave Noulis and Gertie St. Clair (new acts) did nicely. The Bernivell Brothers with their double violin routine were one of the big hits, closing the first portion.

Margaret Farrell opened the second part. She is interesting repertoire rather cosmopolitan. Opened with an Irish number, dressed in a pretty little frock of white and green, and starts her turn nicely. Next a southern bit, partly French. Her third, an English bit. Dressed in a corset, she sings "The Dress My Mother Wore," putting the number over nicely. The closing number is one that was popular some months ago. However, she has a little twist at the close of the song that lets her over with it nicely. John T. Kelly and Co., in "A Game of Con," got a number of laughs. The act is good for small time. Murray Bennett, next to closing, got laughs. The Hessmans closed the vaudeville section nicely. A Keystone comedy finished.

PROSPECT.

Very big house. Acoustics very good. Each seat downstairs has good view of the stage. Outside the sidewalk is wide and lighted after a boulevard fashion. Lobby wide. Two ticket booths make entrance much easier. Prices within the Brooklyn laboring man's reach. A \$2 seat for 75c. is building up a clientele in the Prospect Park neighborhood that spells prosperity for the Prospect.

The folks were in great humor Tuesday night. Business was A1. And the house sure howled at anything in the comedy line, and that part of the entertainment was well taken care of by several acts constructed for that purpose.

The show ran late but not a person quit until the pictures. The Six Navigators opened with acrobatics. Sue Smith followed with her singing single and pleased. Then the Three Keatons appeared and from that time on the audience was deluged with comedy.

Buster Keaton and Papa Joe now look alike as peas, the former having grown so that if he keeps on he will be head and shoulders above his dad in another year. The Keatons are working closely along their former lines with a few new ways of doing some of their "bits." They were a laughing hit. The trio omitted the singing "encore" in "one."

Mullen and Coogan kept up the comedy. They are now displaying accordions instead of violins at the close. The Alan Brooks act turned on more laughter. Brooks' funny work on the spiral staircase holding up the turn. The rain did not have the effect as in other houses, the light appearing too strong for the "shower" to show properly.

After intermission "Jasper," the thinking dog, bow-wowed all right, but he is tantalizingly slow in movement. Nothing but electricity might make him get a hustle.

James and Bonnie Thornton were big favorites. Jim's monolog had 'em roaring and they worked about a half hour without much effort. One would have thought that there wasn't a laugh left when Willard Simms and Co. appeared. But those Brooklyn folks know a thing or two about enjoying stage fun. Simms' paperhanging absurdity may be as old as the hills, but it appears to grow funnier every day.

Newhouse, Snyder and Co. (New Acts) closed the show at 11:23.

SHUBERT.

The Shubert is easily one of the biggest money makers for Marcus Loew on the other side of the bridge. The house has as its position the Bushwick, but fifty paces away. Last Thursday night a disagreeable evening, the Shubert was filled to over capacity at eight o'clock. William Shubert, the manager, is one of the foremost of the Loew house men, having been assigned to several of the new Loew theatres to get things in running order before the placing of the regular resident manager.

All of seven acts had two headlines. "When Women Rule" and "Kings and Kings." Both scored heavily. The suffragette sketch was the biggest kind of a laugh for the Bushwick section. The Briere and King turn is a clever little bit of nonsense that pleased greatly. Miss King's "Pauline" number was one of the big things in the act. The couple played throughout their allotted time.

Another big laugh in the performance was the black-face skit of Willard and Bond. The act is pretty old, but seemed new to the Brooklynites. Conrad and Marceno put over some good comedy.

Deltorelli and Gilsando closed. Elsie White (new acts) opened.

MOVING PICTURES

MANUFACTURERS MEET.

The first meeting of the Motion Picture Trades Association was held at the Hotel Wellington Tuesday night. Two dozen of the largest manufacturers in the trade were represented. The Association was first formed at the July exposition held in Dayton. Its purpose is for the manufacturers to control the next National Exposition of the moving picture industry, to be held in New York next spring.

At the time of the formation of the association in Dayton general dissatisfaction was expressed by the manufacturers present over the lack of attendance, space rates and the utter failure that attended both the Toronto and Wilkes-Barre expositions. They also felt that in the case of the expositions that had been held in New York that they had been overcharged for space.

Inquiry developed that other industries, notably the automobile and electrical trades, conducted expositions wholly under the supervision of the manufacturers in those trades and that since the manufacturers had taken over the show proposition, floor rentals had been cut in two. The committee on organization then consulted Job. E. Hedges, who had successfully organized the Automobile Dealers' Association, and on his advice applied for a charter under the state laws of New York. The name Motion Picture Trades Association was decided upon and a charter secured. At the time nothing further was done in the matter and the meeting last Tuesday was the first definite step since toward enrolling the members of the trade in the association. At the meeting were the following:

William Wright.....Kalem Co.
Eugene F. Loomis.....Kodak, Wurlitzer Co.
Arthur James.....Mutual Film Co.
R. C. Decker.....Robbins & Myers Co.
Adolph Zukor.....Famous Players Film Co.
Jacob William Bender.....National Board of Censorship.
Samuel Goldfish.....Lasky Feature Play Co.
B. A. Proctor.....Kinokon Apparatus Corp.
Tom Moore.....Lasky Feature Play Co.
Carl Anderson.....Lasky Feature Play Co.
Wm. A. Johnson.....Motion Picture News.
Wm. C. Smith.....Nicholas Power Co.
J. F. Alexander.....Wagner Electric Mfg. Co.
J. F. Confal.....Novelty Slide Co.
C. E. Davidson.....Strauss & Co.
Wm. W. Hodgkinson.....Paramount Pictures Corporation.
Ernst Glantzberg.....Typhoon Fan Co.
J. F. Stuart.....Robbins & Myers Co.
Harry Scott.....Sterling Camera & Film Co.
A. E. Kirschner.....Slocum Avram & Slocum
J. L. Hoff.....Moving Picture World.
C. R. Baird.....Hald Motion Picture Mch. Co.
Richard Pollard.....Bausch & Lomb Optical Co.
Gustave Schroeder.....Schroeder Art Flower Mfg. Co.
Merritt Crawford.....Mutual Film Co.
Joe Farnham.....All Star Film Co.
F. J. Rembusch.....Mirror Screen Co.
A. H. Byrd.....Wyanoak Publishing Co.
S. M. Spedon.....Vitagraph Co.

Speeches were made by a number of the manufacturers and all were heartily in favor of the movement. Temporary Secretary A. H. Bird stated briefly just what the association proposed doing. The general idea is to divide pro rata the profits of the show among the manufacturers who exhibit and thus reduce the floor rentals.

The next meeting of the association is called for Nov. 17 at the Wellington.

MELIES HORSLEY FILMS.

The Melies' license in the Motion Picture Patents Co. will hereafter cover the exhibition in the General Film Co. program of three films weekly, manufactured by David Horsley and formerly exhibited as part of the Universal release list.

Horsley does not, under this arrangement, become a factor in the M. P. Co., but merely sells his product to Melies. No information was forthcoming this week as to the brand the new films will bear.

The explanation of the transaction is that Melies has discontinued his agreement with certain manufacturers who have been supplying the Melies office and the Horsley films were contracted for to supplant those of the discarded makers.

Horsley recently announced that he would manufacture seven comedy reels a week, lining up 29 exchanges of his own to handle them in the United States and abroad. The announcement of the General connection does not explain what Horsley will do with the out turn of his Bayonne, N. J., plant in excess of the Melies releases.

EASY IN COLLEGE TOWNS.

College towns are becoming the prey of the picture makers. Studio directors and field marshals of the camera forces find it to great advantage to work in the places where colleges and universities abound as the students prove very apt supers.

College towns produce all sorts of male types and with the boys hailing from all over the globe.

Allow Motor Driven Machines.

Spokane, Oct. 21.

Over the protest of eight managers, the city council has passed an ordinance, permitting the use of motor driven picture machines in certain houses and for the registration of operators. No operator under 18 may be employed, with the exception that apprentices may be 16 years old.



ANNA ROSE.

A young film star, who is having success in big features put out by the Kinetophote Corporation. Miss Rose has just finished working in the star part in a November release of the Kinetophote, "The Little Jewess."

DYER IN WORLD FILM.

Frank L. Dyer, former president of the General Film Co.; J. Parker Read, Jr., and J. Searle Dawley, formerly of the Famous Players, have contracted with the World Film Corporation exclusively to distribute the output of the Dyreda Art Film Corporation. The first release under the new agreement will be Laura Sawyer in "One of Millions," announced for release Nov. 16.

The arrangement was made late last week between Mr. Dyer and Lewis J. Selznick, vice-president and general manager of the World Corp.

KINETOPHOTE BOOKING.

The K. C. Booking Co., Inc., the distributing branch of the Kinetophote corporation, opened this week in the Leavitt building, where the parent concern has its home. Its organization has as its head Ira H. Simmons, who retires from the Montgomery-Simmons Film Service, Inc., of which he was the executive.

The bureau is handling the Ambrosio spectacle, "Markia," the American rights of which the Kinetophote Corporation owns. Other releases announced for the near future by the Kinetophote Co. "The Coming Power," a tale of political intrigue, by Catherine Carr from a script by R. C. Hill. Edith Luckett, Chauncey Olcott's leading woman, heads the cast. Another is "The Little Jewess" with Anna Rose leading. Both are directed by Edward Mackay.

Chas. Pathe Comes in.

Charles Pathe, of the Pathe Freres, Paris, the large French picture concern, slipped quietly into New York Sunday, and may remain here for some time.

Didn't Buy Pathe Studio.

A report that William Fox and the Box Office Attractions Co. had purchased the Pathe Studios in Jersey City was officially denied by Winnie Sheehan, president of the Box Office Attractions Co.

Having given up purchasing foreign features, the B. O. A. Co. temporarily rented the Pathe studios to manufacture American film, while its own studios are being built. The location of the new studios was not divulged.

Women Cranking Cameras.

Incident to the denial made by Pathe Freres this week they had sold out to William Fox, an officer of the concern said that the foreign plants of the concern were still in operation, but most of the parts were being taken by women, owing to the fact that most of the men players were with the French colors.

Lasky Signs Thomson.

Frederick Thompson, Vitagraph director, was signed by the Lasky Feature company this week and will proceed to Los Angeles to take up his work with the feature concern.

FAMOUS PLAYERS' COURTESY.

Famous Players' activities of the week include the announcement of Mary Pickford's next feature as "Behind the Scenes"; the release of John Barrymore in "The Man from Mexico" Nov. 2, and the loan to the Lasky Co., associated with the Famous Players through the Paramount program, of Marguerite Clark, said to be the first time rival feature film concerns have exchanged such courtesies.

"CAPT. JINKS" FOR FOX.

William Fox has arranged to produce "Capt. Jinks" as a five-reel feature. The play was a success at the Empire, New York, a number of years ago. Lloyd B. Carleton will be the director.

"Idols" is another piece that is scheduled for production by the Fox concern.

BOOKING FOR ROAD.

The World Film Corporation has organized a separate department to take advantage of the failure of the legitimate managers to supply attractions for the combination houses out of New York.

Jacob Wilk and E. Davidow are in charge of the bureau which will keep track of the road houses, note when they are not supplied with attractions and generally carry on a campaign to supply them with feature film service both in emergencies, created by the sudden failure of scheduled attractions to appear, and to fill in with feature pictures the gaps in their ordinary bookings, using for the purpose multiple-reel features in which figure important dramatic stars in roles which have made successes on Broadway.

Sea Writer Picturizing.

Morgan Robertson, a recognized writer of sea stories, has entered into contract with the Vitagraph for the proposed picturizing of his stories. One of the first to be done by the Vita will be "The Closing of the Circuit" with the second likely "Primordial."

In the next issue of the Marine Journal there will appear an advertisement (the Vita's) calling for a full-rigged ship which is to be used in one of the Robertson stories.

Organized in New Orleans.

New Orleans, Oct. 21.

The Coquille Film Co., a \$50,000 corporation, was launched here this week. The concern has started building a studio, and will turn out only two and three-reel dramas. Rene Plaissety, until recently with Pathe, in France, will direct the company.

J. F. Carter is president of the new corporation.

New Orleans, Oct. 21.

E. A. Schiller has taken a lease of the Greenwall and will install the Emma Bunting stock at the house, commencing Sunday. Miss Bunting has been at the Crescent for seven weeks. The name of the Greenwall has been changed to the "Bunting."

FILM FLASHES

Della Connor, formerly with the Pathe stock for more than a year, has been placed under contract by George Kleine.

Alice Maud Edwards, picture actress, was granted an interlocutory decree of divorce from Frank Evans, on the grounds of non-support, by Judge Dunne in San Francisco, Oct. 16. The couple were married in 1908 and have no children.

Fred Dahken, Jr., a member of Turner & Dahken, exhibitors, is about having fully recovered from his illness.

Joe Brandt, who has taken the place of J. C. Graham, has not as yet relinquished his duties as general advertising and publicity man for the Universal, with the result that Joe may be seen in his office during the wee small hours of the morning.

Edward Bernardi, a pioneer picture man of Cincinnati, has disposed of his theatre interests in that city to his partner, Tom Kelly. After Jan. 1 Bernardi goes to San Francisco, where he will have some exposition exhibits.

Exclusive Features, Inc., enters a denial that their film "Europe at War" was barred by the authorities from exhibition in New York as being against American neutrality. The subject was submitted to the New York Commissioner of Licenses in scenario form and received his sanction.

Frank G. Zabriskie, manager of the old Paterson Opera House, has gone into the moving picture business with a house in that city, where he has long been identified with theatrials.

The Cosmos Feature Film Corporation this week sent out a warning that the Exhibitors' All Feature Co. of Albany has no right to book the film version of "Lena Rivers" with Beulah Poynter, as it announces in a circular. The Cosmos Corp. controls the Poynter feature and denies that the Exclusive holds the New York state rights to it.

Tom Terris asks that denial be made of a rumor that he is allied with the Gibraltar Films, Inc. He is associated only with the World Film Corporation.

Mothers were admitted free to the Empress, Spokane, Washington, on mother's day, when the World Film Corp.'s feature "Mother," with Emma Dunn, was shown.

The New Willis Wood theatre, Kansas City, has signed contracts with the World Film Corp. for a year's supply of Shubert and W. A. Brady film productions under a first run agreement.

Nat I. Brown, Alco Film Corporation representative, has just returned from a trip through the south.

"The Man from Mexico," with John Barrymore, is the Paramount release for Nov. 2. It is in five parts.

Lloyd E. Carleton will start work on the film production of "The Idler" at the Pathe studio in Jersey City on Thursday next, for the Fox Company.

Charles Hayden has joined the Hollywood studios of the Oz.

"Rip Van Winkle" will be released Nov. 9 as a part of the Alco program, with Thomas Jefferson featured. This is a B. A. Rolfe feature.

The Alco Film Corporation of Texas, in Dallas, has been added to the list of Alco film exchanges. It will serve the territory of Texas, Oklahoma and Arizona, with Alco moving picture supplies as well as feature films.

Syd Chaplin, brother of Charles Chaplin, the Keystone comedian, has signed with that organization.

"Keystone Mabel" Norman is spending a vacation in New York.

Stanley Twist, who has charge of the Universal's Booking Exchange, is in Flower Hospital suffering from nervous prostration. He was removed to the institution from the Elks' Club last Friday.

Owen Davis is batting high in the dramatic league. Besides his play, "Big Jim Garrity," at the New York, he has three moving picture features in process of preparation in the Fort Lee studios of the World Film Corporation: "The Marked Woman," with Barbara Tennant; "Lola," with Clara Kimball Young, and "The Wishing Ring," with Vivian Martin.

Wilton Lackaye makes his early morning rendezvous with the Camera Man in the World studios in Fort Lee, where he is putting on "The Pit," but at terrific cost. At 8 o'clock (a. m.) the light is just right in Fort Lee and Lackaye has to be there. His regular bedtime is 3 a. m. That's why the commuters from the Jersey side think he's a sleep walker.

Hal August has joined the forces of the Eaco Film Company, of which his brother Edwin is director.

"The Sate of the Mighty" will be given a private exhibition by the World Film Corporation for the benefit of the trade before it

is released for general exhibition. The Hotel Astor ballroom will probably be the place.

James Kirkwood is still being congratulated upon his selection as the chief executive of the Screen Club.

Velma Steck, of the Kolb and Dill force, is a picture actress, with the Sterling Co.

"Galad of Twilight" will be released Oct. 26, with William Garwood playing the lead in a suit of armor.

John Emerson, who produced and appeared in "The Conspiracy" in New York, is going to do his last in pictures, through the Famous Players.

"The Last Egyptian," a romantic drama, is the latest work of Frank J. Baum, who has been turning out the Os pictures. It will likely be brought out around the holidays.

One of John Cort's former stage pieces, "The Truth Wagon," has been obtained by the Masterpiece Film Co. It will fill five reels, the picture version to be written by M. De La-Pareille, who will also direct.

Frank Walton has almost recovered from the effects of a recent studio explosion.

"Money," a feature film which James Keane of the United Keanograph Co. is personally producing, is ready for a New York showing. Keane's wife, Charlotte de Felice, is threatened with appendicitis.

"The Next in Command" will be a release of the Picture Playhouse Co. It's a three-part military tale of the Soudan.

A number of New York photoplaying celebs are making arrangements to attend the Hal-lowe'en ball and reception to be given in Washington under the auspices of the M. P. Picture Exhibitors' League of the District of Columbia. The league affair will be held in convention hall.

Walter E. Perkins' next picture will be "Who Goes There?" for Edison.

The Excelsior is making a feature film of "The Path Forbidden" from the book, featuring Octavia Handworth in the dual role of the twin sisters. Another book piece, "When Fate Leads Trumps," is also to be done later by this concern.

RELEASED NEXT WEEK (Nov. 2 to Nov. 9, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.

| GENERAL | | UNIVERSAL | | MUTUAL | |
|-----------|-----|---------------|------|------------|-----|
| Vitagraph | V | Imp | I | Gaumont | G |
| Biograph | B | Bison | B101 | American | A |
| Kalem | K | Chrysal | C | Keystone | Key |
| Lubin | L | Nestor | N | Reliance | Rel |
| Pathe | P | Powers | P | Majestic | Maj |
| Selig | S | Eclair | Eclr | Thanhouser | T |
| Edison | E | Rex | Rx | Kay-Bee | K B |
| Keaney | S-A | Frontier | Frnt | Domino | Dom |
| Kleine | S | Victor | V | Prince | P |
| Melies | Mel | Gold Seal | G S | Komic | Ko |
| Ambrosio | Amb | Joker | J | Beauty | Be |
| Columbus | Col | Universal lke | U I | Apollo | Apo |
| | | Sterling | Ster | Royal | R |
| | | | | Lion | Ln |
| | | | | Hepworth | H |

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

OCTOBER 26—MONDAY.

MUTUAL—Sir Galahad of the Twilight, 2-reel dr, A; Shot in the Excitement, com, Key; Our Mutual Girl, No. 41, Rel.

GENERAL F—The Squashville School and The Villainous Uncle, split-reel com, B; The Lynbrook Tragedy, 2-reel dr, K; Playing With Fire, 2-reel dr, S; The Cave Dwellers, com, V; Wood B Wedd and the Microbes, Series No. 11 (Wood B Wedd's Sentimental Experiences), com, E; Rivalry and War, com, S-A; The Holdup, Series No. 7 (The Beloved Adventurer), dr, L; Hearst-Selig News Pictorial, No. 68, S.

UNIVERSAL—Mary's Patents and Educational, split-reel com, I; Snookes's Day Off, com, Ster; The Lass O'Killinkranks, 2-reel com-dr, Vic.

OCTOBER 27—TUESDAY.

MUTUAL—A Madonna of the Poor, 2-reel dr, T; A Mother's Influences, dr, Maj; A Rude Awakening, com, Be.

GENERAL F—The Mystery of the Sealed Art Gallery, No. 12 (The Chronicles of Cleek), dr, E; An Unplanned Eloquence, dr, S-A; The Butterfly, 2-reel com-dr, dr, S; The Sheriff Is a Bachelor, dr, S; The Menace of Fate, 2-reel dr, K; The Tale of The People's Choice Who Answered the Call of Duty and Took Seitzer, com, S-A; Willing Henry Jones' Courtship, com, V; The Wasp, dr, S; The Mountain Law, 2-reel dr, L.

OCTOBER 28—WEDNESDAY.

MUTUAL—The Golden Goose, 2-reel dr, Br; Sweet and Low, dr, A; Sheriff for an Hour, dr, Rel.

GENERAL F—The Lost Melody, dr, E; The Menace of Fate, 2-reel dr, K; The Tale of The People's Choice Who Answered the Call of Duty and Took Seitzer, com, S-A; Willing Henry Jones' Courtship, com, V; The Wasp, dr, S; The Mountain Law, 2-reel dr, L.

THOMAS OUT OF ALL-STAR?

Augustus Thomas is no longer connected with the All-Star Feature Film Co., according to report in the picture trade, which says the eminent playwright severed his connection with the film concern through becoming dissatisfied with the quality of the product the All-Star has turned out on the average so far.

\$2 REELS BRING RUSH.

Since the General Film Co. has inaugurated its \$2.00 per reel feature service, its quarters have been inadequate to cope with the crowd. It has been necessary for some exhibitors to wait from three to four hours to get a chance to book.

This prevails throughout the entire departments, including the poster and reel room.

KINGSTON WITH FOX.

Sam Kingston, who has been managing the Amsterdam Theater Roof over the summer, has gone back to William Fox. He will be in charge of the two Fox picture stock companies. One of these is to be headed by Wilton Lackaye, the other by Edmund Breese.

Flora Finch Headlining.

The Halsey, Brooklyn, last week had as its leading feature Flora Finch, of the Vitagraph forces.

The house has made a practise of securing big picture people in person when possible for the headline spot on the vaudeville bill.

PRESIDENT PEARCE HERE.

National President Pearce of the M. P. E. L. of A. came to New York last Friday to assist in the installation of the newly elected officers of the City Local.

During the meeting Mr. Pearce suggested several ways of amalgamating the two local State bodies, which did not meet with the approval of some of the members.

It is very likely the two bodies will be together after Dec. 1.

Mr. Pearce urged the amalgamation proposition in emphatic terms.

"I really thought this would be effected almost as soon as the Dayton convention was over," he told the meeting. "I realize the obstacles to the amalgamation, but I am convinced that it will be brought about within a few weeks. I have just had the pleasing assurances of Mr. Samuel Trigger, who recently returned from a trip up state, that the exhibitors in that territory are ready for amalgamation."

Washington, Oct. 21.

The emergency war tax bill, as amended, passed the Senate Saturday evening, carrying the graduated tax against moving picture theaters, advocated by the Motion Picture Exhibitors' League of America. It is said to be likely that this Senate measure will probably be substituted for the bill passed by the House of Representatives, in which case a joint conference between the two branches of Congress will not be necessary.

President M. S. Pearce, of the Exhibitors' League, who has led in the fight for an equitable distribution of the tax, expressed himself as satisfied with the disposal of the bill by the Senate, but called upon the members of the league to continue their representations to their Congressmen.

"The success attained in this fight against an impossible measure," said Mr. Pearce, "only brings home to every member of the league the absolute need of better, stronger, more complete organization."

"It's a big success—easily the biggest the league has ever accomplished. I hope this incident will prove such a lesson to every exhibitor in the United States, in favor of organization, systematic, concerted action, and similar beneficial features, as will make every theatre owner and operator who is not a member send in his application."

NO DISCRIMINATION.

Many exhibitors are complaining of prices as asked for standard features of the larger producing companies are entirely out of proportion to the seating capacity of the theatres booking them.

An instance was revealed where the Odeon, with 1,200 seats (on Clinton street) booked "My Official Wife" from the G. F., paying \$50 for rental. The Union, on Grand street, with a seating capacity of 274 (two blocks from the Odeon) was asked the same price.

There has been some talk among the smaller exhibitors of cutting out these features entirely, unless the prices can be adjusted to the seating capacity.

UNIVERSAL—The Mystery of Grayson Hall, 2-reel dr, Eclr; Mr. Noad's Adress Day, com, J; Animated Weekly, U.

OCTOBER 29—THURSDAY.

MUTUAL—Eric the Red Wooling, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 86, M.

GENERAL F—The Wife's Stratagem, dr, B; Snakeville and the Corset Demonstrator, w-com, K; The Wolf's Daughter, 2-reel dr, L; Kidding the Boss, com, V; Hearst-Selig New Pictorial, No. 70, S.

UNIVERSAL—In Self Defense, 2-reel dr, I; White Roses, dr, L; Rx; A Race for a Bride, com, Ster.

OCTOBER 30—FRIDAY.

MUTUAL—The Worth of a Life, 2-reel dr, K B; The Dead Line, com, Pr; The Availing Prayer, dr, Rel.

GENERAL F—The Midnight Ride of Paul Revere, 2-reel dr, E; Whatsoever a Woman Soweth, 2-reel dr, S-A; Ham and the Villain Factory, com, K; The Grate Imperyul Sirkus, com, S; Bunny Blackslides, com, V; Thumb Prints and Diamonds, dr, L; The Tides of Sorrow, dr, B.

UNIVERSAL—When Bess Got in Wrong, com, N; The Senator's Lady, dr, P; The Witch Girl, 2-reel dr, Vic.

OCTOBER 31—SATURDAY.

MUTUAL—The Wrong Prescription, 2-reel melo-dr, Rel; Keystone title not announced; Phil's Vacation, com, R.

GENERAL F—The Hand of Iron, dr, E; Broncho Billy's Mother, w-dr, S-A; The Sou-brette and the Sloop, and An Interrupted Nap, split-reel com, K; The Grate Imperyul Sirkus, com, S; The Vengeance of Winona, dr, K; Heart of Gold, dr, B; At the Transfer Corner, com-dr, S.

UNIVERSAL—The Blacksmith's Daughter, com, Frnt; When Their Wives Joined the Forces, com, J; A Red Skin Reckoning, 2-reel dr, B101.

BILLS NEXT WEEK (October 26)

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
ALHAMBRA (ubo)
Valerie Bergere Co
Jack E. Gardner Co
Ruth Royce
Cross & Josephine
Courtney Sisters
Joe Jackson
Hawthorne & Ingalls
Darrall & Conway
Gilding O'Mearas
Carrey Bros
Edgar Berger
ROYAL (ubo)
Jas & Bon Thornton
Florence Tempert Co
Emmett De Vay Co
"Edge of World"
Stepp Good & King
Grace De Mar
Mullen & Coogan
Lucy Gillette
Coakley Hanvey & D
Maxine Bros
Hartley Bijouville
Frits & Lucy Bruch
COLONIAL (ubo)
Adeline Genee
Brice & King
Whiting & Burt
Franklyn Ardell Co
Weston & Leon
Moore & Yates
Tuscano Bros
(Others to fill)
HAMMERSTEIN'S
Fox & Dolly
Paul Swan
Jack Lorimer
Lambert & Ball
S Miller Kent Co
Truly Shattuck
Reynolds & Donegan
Sherman DeForest Co
Helen Trux
Van Hoven
Auremia
Jack Nelson
(Others to fill)
PALACE (orph)
George T Stallings
Louise Dresser Co
Dolly & Brown
De Havens
Primrose Four
Dooley & Sales
Browning & Dean
Blanche Sloane
(One to fill)
PROCTOR'S 125TH
Langlow Co
John Philbrick
Eckert & Berg
Chevalier Marshall Co
Walman
Dwight & Gillette
Tip Top Four
Mitchell & Leichter
The Vanderloors
2d half
Paynton & Green
Evelyn Ware
Harry English Co
Saxophone Quintet
"Choo Choo Girls"
George Murphy
Irene D'Arville Co
Cushman & Sunderland
Leon Sisters Co
PROCTOR'S 23D
"Japanese Dolls"
Cushman & Sunderland
"Black Sheep"
Santrey & Sherwood S
Saxophone Quintet
Juliet Dika
Mr & Mrs Allison
Dugan & Raymond
Leon Sisters Co
2d half
Aeroplane Girls
Hettie Urma
Louise Echell Co
John Philbrick
Dawson & Gillette
Walman
"Old New York"
Mitchell & Leichter
Montague's Cockatoos
PROCTOR'S 58TH
The Pelots
Evelyn Ware
Louise Echell Co
Tyson & Barbour
"Old New York"
Triple Quartet
Montague's Cockatoos
2d half
Tate & Tate
Undine Andrews
Pearl & Terminal
Burt Melburn
"Black Sheep"
Dugan & Raymond
The Vanderloors
AMERICAN (loew)
Leonard & Dempsey
Dancing Mars
Chas Kenna
Owen McGivney
Nible & Riley
Old Soldier Fiddlers
Hussey & Boyle
John Troupe
(One to fill)
2d half
Eddie Foyer
Howard's Bears
Manhattan Trio
Bryant Summers Co
Williams & Siegel
Owen McGivney
Geo Armstrong
Reddington & Grant
(One to fill)
GREGLEY (loew)
Elinore Fisher
Ara & Williams
Barnold's Dogs
Faye & Minn
"College Life"
Taber & Green
4 Readings
(One to fill)
2d half
Harry Cutler
Howard & Field Minn
Bert Melrose
Connolly Sisters
Dancing Mars
(Three to fill)
NATIONAL (loew)
Arthur & Grace Terry
Hartley Bijouville
Klass & Bernie
Macart & Bradford
Connolly Sisters
2 Hamiltons
(One to fill)
2d half
Edith Raymond Co
Brooks & Harris
Elsie White
Macart & Bradford
Clayton & Lennie
3 Bennett Sisters
(One to fill)
LINCOLN (loew)
Marcou
Schrodes & Chappelle
Rockwell & Wood
Gracie Emmett Co
Goelette Storke & Laf
(One to fill)
2d half
Coy DeTrickey
Morris Golden
Japanese Prince
Von Hampton & J
John Troupe
(One to fill)
BOULEVARD (loew)
Usher Trio
Anthony & Adelle
Japanese Prince
Browning & Dean
Blanche Sloane
(One to fill)
2d half
Medlin Clarke & T
Thornton & Corlew
Oscar Lorraine
Jim Rosen Co
LeMaire & Dawson
Aerial LaValls
DELANEY (loew)
Charlotte Leslay
Clarence Wilbur
Howard's Bears
Clayton & Lennie
"The Elopement"
Manhattan Trio
3 Bennett Sisters
(One to fill)
2d half
Williams & Rankin
Ray Snow
Fantan's Athletics
Lyrics
Mann Players
Lee & Noble
(Two to fill)
ORPHEUM (loew)
Brooks & Harris
Elsie Gilbert Girls
Morris Golden
Erynn Summers Co
LeMaire & Dawson
Bean & Hamilton
(One to fill)
2d half
Anthony & Adelle
Greenley & Drayton
Inez McGauley Co
Chas Kenna
Edmonds & Basil
Viola Duval
Sam Mann Players
3 Keltons
2d half
Blanche Sloane
Leonard & Dempsey
"10 Dark Knights"
Elsie White
Potts Bros Co
Brown Harris & B
Revell & Deery
2d half
Nible & Riley
Barnold's Dogs
3 Keltons
"When Women Rule"
Hussey & Boyle
Marcou
(One to fill)
Brooklyn
ORPHEUM (ubo)
Blanche Ring Co
Julius Sings Co
Morton & Glans
Pekin Mysteries
Mullen & Stanley
Vinton & Buster
Collins & Hart
Brooks & Bowen
The Magleys
PROSPECT (ubo)
Amelia Bingham Co
Leonard & Russell
Gallagher & Carlin
Regina Connell Co
Sylvia Loyal
Adler & Arline
Nan Halperin
Bucks & Lorraine
The Lelandas
BUSHWICK (ubo)
Eddie Foy
Belle Baker
Harry Beresford Co
Hymack
Farber Girls
Elsie George
Gleeson & Houlihan
Newhouse Snyder Co
Vandinnoff & Louie
FLATBUSH (loew)
Fayaca Acaro
Eddie Foyer
"When Women Rule"
Thornton & Corlew
Evelyn's Animals
Telegraph 4
Bobbie's Arabs
2d half
Volgas & Girls
Weston & Young
Harry Temple
That Sextette
Edith Clifford
Potts Bros Co
Tower & Darrell
4 Readings
WARWICK (loew)
Williams & Rankin
Ray Snow
Chas Deland Co
Brooklyn Comedy 4
Stewart & Dakin
(One to fill)
2d half
Schrodes & Chappelle
Holmes & Holliston
Clarence Wilbur
Klass & Bernie
Saona
(One to fill)
SHUBERT (loew)
Von Hampton & J
Bert Melrose
Holmes & Holliston
Edith Clifford
That Sextette
(One to fill)
2d half
Leonard & Alvin
Gertrude Cogert
"The Elopement"
Craig & Williams
Old Soldier Fiddlers
American Comedy 4
Arthur & Grace Terry
BIJOU (loew)
Greenley & Drayton
Hager & Goodwin
"The Elopement"
Fantan's Athletics
(Two to fill)
2d half
Chas Deland Co
Viola Duval
Joe Welch
Holmes & Holliston
(Three to fill)
COLUMBIA (loew)
Lawton
Coy DeTrickey
Oscar Lorraine
American Comedy 4
(Two to fill)
2d half
Stewart & Dakin
Sid Rose
Bessie LeCount
Barnes & Robinson
Conrad & Mareena
Revell & Deery
FULTON (loew)
Aerial LaValls
Edmonds & Basil
Viola Duval
Sam Mann Players
3 Keltons
2d half
Blanche Sloane
Leonard & Dempsey
"10 Dark Knights"
Elsie White
Potts Bros Co
Brown Harris & B
Revell & Deery
2d half
Nible & Riley
Barnold's Dogs
3 Keltons
"When Women Rule"
Hussey & Boyle
Marcou
(One to fill)
Albany, N. Y.
PROCTOR'S
Parefoot Boy
Elinore & Frankins
Graham & Randall
Virginia Girls
Luigi Bros
Calson & Calson
Equestrian Lion
Flo Irwin Co
2d half
Morrissey & Hackett
Eldon & Clifton
Weber & Elliott
7 Genous
Zeno
Versatile 3
Fitch E Cooper
McCarthy Sisters
Atlanta, Ga.
FORSYTH (ubo)
Gard & Howard
"Telephone Tangle"
I & B Smith
Gould & Ashlyn
Cusson Sisters
(Others to fill)
Ann Arbor, Mich.
BIJOU (ubo)
3 Millards
Rice & Morgan
Chas Wayne Co
Grace Cameron
Harvey 3
"Dream Girl"
Baltimore
MARYLAND (ubo)
"Bridal Shop"
Britt Wood
Hope Vernon
Van & Schenck
Ann Hamad Troupe
6 Brown Bros
Stewart Barnes
Battle Creek, Mich.
BIJOU (ubo)
Judson Cole
Dynes & Van Epps
"When Love Is Young"
Bessie & Baird
(One to fill)
2d half
"Little Modiste"
Bay City, Mich.
BIJOU (ubo)
Les Cougets
Billy & Edith Adams
J C Nugent Co
Capitol City 4
Moralas Bros
Sam Kaoni
Madame Marlon
Joe Daniels
"Kid Kabaret"
Billings, Mont.
BABCOCK (loew)
(27-28)
Amoros & Mulvey
Meredith & Snosier
Pisano & Bingham
"Sidelights"
Cabaret Trio
Alvin & Kenny
Birmingham
ORPHEUM (ubo)
Pietro
McDevitt Kelly & L
Woodchoppers
Fred J Ardath Co
Mack & Sangster
Wm Penn
Marshall Montgomery
Boston
KEITH'S (ubo)
The Langdons
Von Tilzer & Nord
Henrietta DeSerris Co
Prince
Bond & Casson
Girl from Milwaukee
ST JAMES (loew)
Kelt & DeMont
Lyrics
Kelso & Leighton
Dor Will Davis
Saona
2d half
"Spider & Fly"
Nowlin & St Claire
Duffy Gelsler & L
The Hassmans
(Two to fill)
GLOBE (loew)
Gypsy Countess
Geo B Reno Co
Sandy Shaw
Frey Twins & Frey
(Four to fill)
2d half
Proning & Dean
Dancing Kennedys
Kelso & Leighton
"In Monkeys-land"
Marie Russell
(Three to fill)
ORPHEUM (loew)
"Spider & Fly"
Duffy Gelsler & L
Nowlin & St Claire
The Hassmans
(Four to fill)
2d half
Arthur & Emma Cody
Dor Will Davis
Dairy Maids
Morris & Allen
3 Kelors
(Three to fill)

Buffalo
SHEA'S (ubo)
Alice Lloyd
Howard & Syman
Billy Rogers
The Gaudemidts
Felix & Barry Girls
(Others to fill)
Calgary
PANTAGES (m)
Dancing Nereids
"Strenuous Daisey"
Laurie Ordway
Davis & Walker
DeWitt Young & Sis
Butte
EMPRESS (loew)
Golden & West
Sallie Stembler & B
Holmes & Riley
Cameron DeVitt Co
Wilson Bros
Slayman All's Arabs
Charlotte, S. C.
VICTORIA (ubo)
(last half)
(Same as at Savannah
first half this issue)
Chicago
MAJESTIC (orph)
Ethel Barrymore Co
Marion Vadie Co
Raymond & Caverly
Kramer & Morton
Hess Sisters
Marvelous Danubies
Ernie & Ernie
(Others to fill)
PALACE (orph)
Trixie Friganza
Avon Comedy 4
Mabel Berry
Zertho's Dogs
Jack Wilson Co
Santly & Norton
Albert Perry Co
Chas Weber
(Others to fill)
WILSON AVE (wva)
Carlson & Willard
Harlan Knight Co
Park Rome & Francis
3 Emersons
Dolley & Evelyn
2d half
Kennedy Nels & Platt
Rhoda & Crampton
Libonati
Burns & Kissen
Amber Bros
ACADEMY (wva)
Maxwell Holden
Edwards & Edwards
Berry & Berry
Holden & Herron
Shaw's Circus
2d half
George Dixon
Rooney & Bowman
Brown Fletcher 3
Claude Tracy
The Glockers
COLONIAL (loew)
Grudeller's Dogs
O'Connor Sisters
The Thereses
Leicht Quartet
Guy Baldwin 3
"Between Rain"
Sophee Tucker
Garry O'Reilly
3 Ameras
2d half
Carita Day
McDermott & Wallace
Nip & Tuck
"Bower of Melody"
Frank Morrill
Eldridge & Barlow
Sophee Tucker
Schreck & Percival
Morris & Parks
Marguerite's Lions
EMPRESS (loew)
Halsted St
(Open Sun Mat)
El Clive
Joyce & West
"When It Strikes Home"
Melnotte Twins
6 Olivers
Bush & Shapiro
2d half
Summers & Gonzales
Helle & Jones
Mr & Mrs McCann Co
Dunlap & Virden
Gene & Kathryn King
Colonial Montrose Tr
McVICKER'S (loew)
Arno & Stickney
Sampson & Douglas
Ward Sisters
Russell's Minstrels
Ina Grady Co
Lee Casadon
2d half
Asaki
Paul & Azella
"The Criminal"
Haron Lichter
Great Richards
Fitzsimmons & Son
AMERICAN (loew)
Summers & Gonzales
Belle & Jones
Mr & Mrs McCann Co
Dunlap & Virden
Gene & Kathryn King
Colonial Montrose Tr
2d half
El Clive
Joyce & West
"When It strikes Home"
Melnotte Twins
6 Olivers
Bush & Shapiro
Willard (loew)
Paul Stephens
Lee Tung Foo
Chas Terra Co
McDermott & Wallace
Schreck & Percival
2d half
Dunnette Troupe
Morris & Parks
Princeton & Yale
Patricia
LaViera
STAR HIP (loew)
Marguerite's Lions
Johnson & Johnson
Carita Day
2d half
Thereses
Lesnick Anita Co
Jordan & Stanley
LYCEUM (loew)
Jean McElroy
Cardo & Noll
2d half
O H Cushing
The Overtons
(Others to fill)
Cincinnati
KEITH'S (ubo)
Cheebert's Troupe
Colonial Days
Gen'l Ed Laveen
Hoey & Lee
Rempie Sisters Co
Carlo & Noll
Sam Barton
Cleveland
KEITH'S (ubo)
McCallahan & Carson
McCelia Wright
Panster Duo
Harry Brown
"Song Revue"
(Others to fill)
Columbus
KEITH'S (ubo)
Julie
J W Hennings
Wills & Hassan
Parrillo & Frabito
(Others to fill)
Davenport, Ia.
COLUMBIA (ubo)
Metropolitan Minstrels
Koner Bros
Ash & Shaw
Lillian Watson
Kenno Walsh & Mel
2d half
Day Co
Gordon Highlanders
4 Milos
Hurst Watts & Hurst
Heras & Preston
Denver
ORPHEUM
(Open Sun Mat)
D Sherman & Belles
Merrill & Otto
Francis McGinn Co
O'Brien Havel Co
Blinn & Bert
Pinn & Pinn
Kram & Patterson
EMPRESS (loew)
(Open Sun Mat)
Jeter & Rogers
Hilly Inman Co
Christenson
Sigabes Dogs
Krazy Kids
(One to fill)
Des Moines
ORPHEUM
(Open Sun Mat)
Allen Stanley
John Geiger
Alexander Bros
MacKay & Ardine
Mile Ogoria Co
John Higgins
Thomas & Hall
Detroit
EMPLE (ubo)
Chretienne & Louiset
Julia Curtis
Bert Fitzgibbons
Girard & West
Allen Dinehart Co
"The Volunteer Ladies"
Penderson Bros
FAMILY (ubo)
Al Ramo Co
James Heston Co
Nash & Evans
Luce & Luce
Pat & My Tourney
Harry Sauber
Bright & Merry
ORPHEUM (m)
Desmond Gallagher Co
Pearl & Roth
5 Yocarsy
Novelty Hardts
Wright & Lane
Schaefer & Waller
Aline N...itt
Duluth
ORPHEUM
(Open Sun Mat)
Anna Held's Daughter
Lewis & Russell
Williams & Wolfus
Grover & Richards
Harris & Rochelle
Fremont Benton Co
Bertie Ford
Edmonton, Can.
PANTAGES (m)
Walter S Howe Co
Wayne 3
Larry Comer
Honamir Arabs
Beltrah & Beltrah
Elizabeth, N. J.
PROCTOR'S
Lambert
Marlon Kay
Brown & Moulton
Girard & Gardner
Burt Melburn
Altus Bros
2d half
Sylvester
Kaki Jap Dolls
Adelaj Jewell Co
Midgely & Elton
George Roesser
International 6
Erie, Pa.
COLONIAL (ubo)
Schooler & Dickinson
Bison City 4
Jarvis & Harrison
Leon Co
(Others to fill)
Fall River, Mass.
ACADEMY (loew)
Mario & Trevette
Florent
"Honey Girl"
(Two to fill)
Ward & Gray
Wm O'Clare Girls
Frey Twins & Frey
(Two to fill)
Flint, Mich.
BIJOU (ubo)
Wentworth Vesta & T
Hal & Francis
Lella Davies Co
Low Wells
2d half
Kaiton & Kilford
Weisser & Reisser
Carroll & Pierlott
3 Majestics
Zeno Jordan & Zeno
2d half
Kaiton & Kilford
Weisser & Reisser
Carroll & Pierlott
3 Majestics
Zeno Jordan & Zeno
2d half
St. Wayne
TEMPLE (ubo)
Carlisle & Romer
Little Miss Jean
Burns & Kissen
Emmett's Dogs
2d half
Frawley & Hunt
Massey & Hunt
Stan Stanley 3
Les Salvaggi
Hans Kronold
Hermine Shone Co
6 American Dancers
Alexander & Scott
THOMPSON (loew)
The Samberg
Jolly & Wild
Allen Miller Co
Rose & Moon
Allice Hanson
3 Mori Bros
PANTAGES (m)
Ethel Davis Dolls
King Thornton Co
Taylor & Arnold
Chester Kingston
Miller Packer & Sels
Louisville
KEITH'S (ubo)
Hopkins Sisters
Ryan & Lee
4 Roaders
"Fixing the Furnace"
Walter C Kelly
"Eloping"
Kenno
Burdella Patterson
(One to fill)
Lowell, Mass.
KEITH'S (ubo)
Crouch & Richards
Routini & Crotelli
Mr & Mrs M Murphy
Cotter & Bolden
5 Annapolis Boys
Taylor & Norma
Mang & Snyder
Memphis
ORPHEUM
Mme Yoraka Co
Odiva
"The Volunteers"
Fisher & Green
Gardner 3
Lee Barth
Lightner & Jordan
Minneapolis
MAJESTIC (loew)
"Woman Propose"
Mr & Mrs D Crane
Elio Rugger
Mr & Mrs J Barry
Tate's Motoring
Nelusco & Herley
(Others to fill)
Minneapolis
ORPHEUM
(Open Sun Mat)
Ward Bell & Ward
Burns & Fulton
Lal Mon Kim
Duffy & Lorenz
Bertha Kalich Co
Everett's Monkeys
(Others to fill)
Montreal
ORPHEUM (ubo)
The Seabacks
Ors & De Conta
Fidell Lewis
Hronson & Halwin
Willie Weston
Newark, N. J.
LYRIC (pr)
Sylvester
Boston Vons Co
Reed & Tuttle
Little Nap
Adelaj Jewell Co
"Shirt Waist Factory"
George Roesser Co
Tate & Tate
2d half
Lambert
Pearson & Garfield
Marlon Kay

Mr & Mrs Allison
Geo Nagel Co
Wiley & Ten York
Pop Ward
S V Leveaux Co

Newburgh, N. Y.
COHEN O H (loew)
Williams & Siegel
Howard & Field Miss
Wolgas & Grille
(Two to fill)
2d half

Fremont
Edmonds & Baill
"The Pardon"
Elsie Gilbert Girls
(One to fill)
New Haven, Conn.
POLI'S (ubo)
(1st half)
"Aurora of Light"
Tena Ralno
(Others to fill)

New Orleans
ORPHEUM
Salon Singers
Beli Family
Anna Chandler
Chas Yule Co
La France & Bruce
Cameron Sisters
Merle's Cockatoos

New Rochelle, N. Y.
LOEW
1st half
Barnes & Robinson
Ex-Mayor Shank
(One to fill)
Norfolk, Va.
COLONIAL (ubo)
(1st half)
Norcross & Holdsworth
Willie Bros
Griff & Dietrich
Pierlot & Scofield
(2d half)
Edwin Geo. Co
Brunelle Sisters
(Others to fill)

Oakland
ORPHEUM
(Open Sun Mat)
Morris Cronin Co
Federicks Siemons Co
Kalmier & Brown
Chief Caupolican
Rube Dickinson
Lyndell Rogers & L
Lockett & Waldron
Adair & Adair
PANTAGES (m)
(Open Sun Mat)
"Kingdom of Dreams"
Acme & Corneli
Corley Co
Early & Light
Kelley & Catlin
Gray & Peters

Oakland
ORPHEUM
(Open Sun Mat)
Wherry Lewis Quintet
Elinore & Williams
Chinko
DeHaven & Nice
Jones & Sylvester
Minnie Kaufman
(Others to fill)
Ogden, Utah
ORPHEUM (loew)
(28-31)
Laypo & Benjamin
Eva Prout
McCrone
Mr & Mrs D Elwya
Irwin & Hersog
Sen Francis Murphy
Deane's Fantoms

Ottawa
DOMINION (ubo)
Mack & Orth
Gore & Delaney
Hilda Hawthorne
Lambert
Sully Family
Bill Pruett
Olympic 8
Philadelphia
KEITH'S (ubo)
Weber & Capitola
Cussey & Dayne
Claire Rochester
Robbie Gordone
James Cullen
Aerial Buds
Sylvester Schaffer
KNICKERBOCKER
(loew)
Conrad & Marceus
Willard & Bond
Beale LeCount
Carl Damann Troupe
(Two to fill)
2d half
Golette Stork & L
"College Life"
Brown Harris & B
Von Cello
(Two to fill)

Pittsburgh
GRAND (ubo)
Ed Morton
3 Lyons
Empire Comedy 4
Pernickoff & Rose
(Others to fill)
Plainfield, N. J.
PROCTOR'S
Nordal
Scott & Marke
Morrissey & Hackett
Lewis & Davis
"Georgia Campers"
2d half
Jold Kennedy
a Dicka
Riverside 4
Black Bros
"Shirt Waist Factory"

Portchester, N. Y.
PROCTOR'S
Ben Lawin Co
Harold Kennedy
Riverside 4
Black Bros
Carly Randall
2d half
Lewis & Davis
Girard & Gardner
Bud Snyder Co
Aubrey & Riche
Great Karrel

Portland, Ore.
EMPRESS (loew)
Geo & Lil Garden
Bogart & Nelson
Hippodrome 4
Eugene Emmett Co
The Stanton
Wormwood's Animals
PANTAGES (m)
Teddy McNamara Co
Titanic
Rosell Singers
Lonsdale & Ledy
Saunders & Von Kuntz

Providence, R. I.
KEITH'S (ubo)
Sutton McIntyre & S
Boothby & Evardeen
Bickel & Watson
Roxa La Rocca
Marie Fitzgibbon
Lawand Co
Frances & Lee
WESTMINSTER
(loew)
Dancing Kennedys
Morris & Allen
Ines McCauley Co
Marie Russell
"Vaud in Monkeyland"
2d half
Gypsy Countess
Jones & Rose
Geo B Reno Co
Sandy Shaw
(One to fill)

Richmond, Va.
BIJOU (ubo)
Edwin George
Brunelle Sisters
(Others to fill)
(2d half)
Norcross & Holdsworth
Willie Bros
Griff & Dietrich
Pierlot & Scofield
Adair & Adair
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(Open Sun Mat)
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Kelley & Catlin
Gray & Peters

San Francisco
ORPHEUM
(Open Sun Mat)
Jos Jefferson Co
Theo Bendix Players
Burham & Irwin
3 Type

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Burham & Irwin
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3 Type

Springfield, Mass.
POLI'S (ubo)
(last half)
(Same as at New
Haven first half, this
issue)

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(last half)
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Springfield, Mass.
POLI'S (ubo)
(last half)
(Same as at New
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Victoria, B. C.
PANTAGES (m)
Lander Stevens Co
Bruce Richardson Co
York 3
Prinos & Deerie
Togan & Geneva

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Bruce Richardson Co
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Prinos & Deerie
Togan & Geneva

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Togan & Geneva

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Lander Stevens Co
Bruce Richardson Co
York 3
Prinos & Deerie
Togan & Geneva

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Floralan
Godfrey Henderson Co
(Four to fill)
Winnipeg, Can.
ORPHEUM
Imhof Conn & C
Alfred Bergen
El Ray Sisters
Barry & Wolford
Genevieve Warner
Johnny Johnston Co
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Imperial Opera Co
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Shear & Herman
Haley & Haley
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OTHELLO.

Five reels of the George Kleine feature, "Othello," are about three reels too many. In the picture now runs, the only and most valuable place for it would be a table d'hôte restaurant, where it could be used as a chaser or the usual long-distance diners. Uptown where "Othello" was seen the other evening, he audiences rushed the wrong way, going out in squads. Hardly anyone remained at the act show to witness the finish, which contained the single kick of the five parts, and had kick wasn't over strong, also somewhat gruesome, as Othello cut his throat upon earning he had unjustly accused Desdemona, after strangling her. Iago is there, also Jago, and the other prominent personages had should surround the Moor. In a kingly scene a large assemblage of bewhiskered patriarchs looked like a reunion of Civil War veterans. The feature is processional mostly. Its figures come and flit away, with the dark-skinned Othello always around. Whoever played this black-face role resembled Lew Dockstader under the cork. Opportunities to give grandeur and volume to "Othello" were passed over, probably to save additional expense. As produced, for five reels, "Othello" didn't cost much, with the odds that even the costuming was not manufactured especially for this production. When the feet of warships of hidden times left for Cyprus, it recalled that other war fleet in another Klein film, "Antony and Cleopatra." These foreign makers either try to fool themselves or their public. Their small time wars are very funny. Mr. Klein is a "bloomer" in "Othello." If he can cut it down to two reels, it might get over as a meller through the wife murder and the suicide, but they may walk out even before the finish arrives. This film was never put on with America in mind. *Time.*

BORN AGAIN.

Dorothy Grey.....Beulah Poynter
Jeff Marsh.....John Burroughs
Mrs. Marsh.....Mrs. E. Walton
George Dunbar.....Octay Luzon
Dr. Morrow.....George Middleton
Theatrical Manager.....William Rising
Butler.....Wilbur Hudson
Beulah Poynter is the star of the five-reel feature "Born Again" (Hector). The photodrama is based on the adventures of Dorothy Grey, who leaves home to escape a step-mother, achieves success on the stage, but quits the footlights' glare to marry a millionaire, whom she leaves on the wedding night after she has been struck on the head by her husband during a quarrel which follows an alcoholic debauch. The blow caused a loss of memory and she wanders into a farm house where she is taken in by the widow and her son who live there. Dorothy is placed in bed and a physician called. He explains that the loss of memory is due to the blow. The girl recovers and begins to develop her mind, but recalls nothing of her past life, and when, sometime later, the widow's son

proposes to her, she accepts and they are married. A year passes and a child blesses the union. With the birth of the little one the wife's memory returns, and she is frightened because of the fact that she realizes that she has unconsciously bound herself to two men. She confesses to the doctor, who, in turn, tells her that her first husband was killed in an auto accident just 30 minutes before she wedded the young son of the soil. The same doctor was called to attend the victim of the accident. The wife, then happy in the love of her husband and child, silently rejoices. The story is one of homely interest and the feature will appeal to the picture fans who delight in the super-sentimental story. The playing cast is nicely balanced and Miss Poynter comes in for a special share of praise. She is a very talented young woman, and her facial expressions register exceedingly well in pictures. The direction of the picture was capable and the automobile accident has a thrill that satisfies.

THE JUDGE'S WIFE.

A White Star three-reeler sent out through the Box Office Attractions Co. The film features Neva Gerber. It is devoid of much action, and runs slowly because of that. The two principal scenes are the lover (with a mustache) rescuing his fiancée from an attempted abduction, and also the same lover's discovery of the judge's wife robbing the safe in her own home. She wanted money to pay her debts. The judge was about three times her age, very wealthy, but shy on handling out coin to the family. His young and second wife was a rapid shopper. She bought half a department store from appearances, before the engine of the auto could cool off while it stood outside. But the thing that seemed to bother wife most was \$107 she lost at bridge whilst one afternoon. Shortly after the game was over, one of the judge's real estate agents called to hand him "several thousands of dollars," collected after banking hours. The judge accepted the money as though it were a cigar, and jammed it in the safe. When the house was dark, the wife returned to the parlor, and unlocked the safe (although the manner in which the knob pointed showed the safe had not been locked). The mustached lover heard her descend the staircase, followed, threw on the lights, saw his employer's wife, but she turned the tables by grabbing his revolver and holding him at bay, after he had taken the money from her. Then the wife screamed for help, proclaiming the lover (the judge's secretary as well) as the thief. He stood for it, and went up stairs to pack. The wife repented, confessed, and everything was lovely. Probably also the judge loosened up when he heard of that one-hundred-and-seventy. A couple of other mustaches were in this three-reeler. It would seem that the White Star, with the exception of Miss Gerber and one or two others of the principals, needs a new stock company, for appearances, if nothing else. "The Judge's Wife," as a

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Next Week (October 26)

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Adams Rex & Co Variety N Y
Adler & Arline Variety N Y

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Adair & Adair Orpheum Oakland
Alexander Bros Orpheum Des Moines
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Althoff Sisters Columbia St Louis
Arnaut Bros Grand Syracuse
Asoria Mille Co Orpheum Des Moines
Avon Comedy 4 Orpheum Minneapolis

feature, wasn't worth while, on its scenario.
in the first place. *Time.*

THE KEY TO YESTERDAY.

The first feature of the new Alliance Program is the Favorite Players Film Co.'s, with Carlyle Blackwell, called "The Key to Yesterday," in four parts. It was made for the screen by Robert A. Dillon from the novel by Charles Neville Buck. It is a good picture, a very good one, with a few buts. The first point that strikes the watcher of it, after the film has run a short while, is that this picture originally ran beyond four reels, but has been trimmed down. If so, the trimming could not be said to have been expertly done, since there are voids in the story that the lack of captions does not permit the audience to pick up. Often the tale becomes vague, excepting of course, that a reviewer may be "thick" and not quick enough to get an involved story, such as this is. Mr. Blackwell plays a dual role. He starts at a rapid pace, through a daring escape he makes when taken as a spy by Mexicans, during a revolution. The scene shifts to an artist's studio. The artist suffers a loss of memory. He wanders around

Franklyn Ardell

In "THE SUFFRAGETTE"

Direction HARRY FITZGERALD

VAUDEVILLE

Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y

the world, carrying only the key to his apartment in Paris. During his travels he is shorn of his moustache and goatee. Without them he resembles the escaped spy, and is mistaken for him, this leading to complications. A brief view of fighting during a revolution is seen, and onto the battlefield enters the artist. He is wounded although somewhat behind the firing line. He continues to wander, trying all the front iron gates of Paris eventually, until he finds a lock his key will fit. Entrance into his old quarters and among acquaintances restores his memory. His wife dies as he reaches home, but he returns to America, to the girl he loved when memory lapsed. With its defects though, "The Key to Yesterday" will do, especially with Mr. Blackwell's playing, besides his popularity on the screen. The photography is a mark of merit as well to this film, that could easily have stood five reels, and might have sufficient of the film cast away restored to reach that number. More captions are required. The matter of captions is often in question nowadays. Either they are too few or too many, too long or too small in print. If this is Mr. Blackwell's own effort as a picture producer on his own, under the title of the Favorite Players Co. as maker, he has done extremely well. *Time.*

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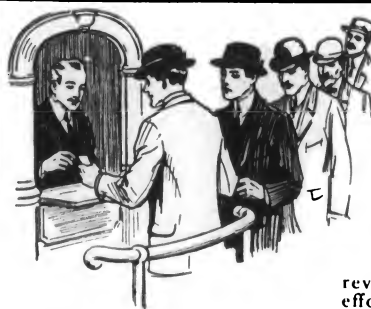
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I went down from Brussels town to Waterloo,
Waterloo,
I saw where the bullets flew at Waterloo,
Waterloo,
I stood where Napoleon his sword he drew,
To do or die or fly from Waterloo.

CHORUS

And there I met a pretty Belgian maid, with eyes of blue,
Sweet eyes of blue,
I stopped a while to listen to her "parlezvous,"
And kissed her, too,
And like the great Napoleon, What did I do,
What did I do,
I met my fate way down in Waterloo.

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"things."
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Ballad.

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"NO PLACE LIKE THE U. S. A."

By CLARE KUMMER

CHORUS

The sunny Rhine is very fine,
Apple blossom time in Normandy is sweet,
I love you, France, land of romance,
Dear old England, too, is pretty hard to beat.

But east and west you'll agree with me,
This season there's a reason
Why there's no place like home;
I say, no place like the U. S. A.

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There was NO ARGUMENT. Even four years ago when I was stopping in dollar-a-day board and room places and
was skinny and unhealthy I would not allow any one to ARGUE with me, so what chance is there now when I am in
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I also wish to deny that while playing Hammerstein's recently that I made the following remark from the stage:
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and butter with it, and JOHNSON nor any one else (they all look alike to me) can use it. I'm going to protect my rights.
I always have and always will and any man that doesn't protect his rights is a COWARD. The reason I'm putting
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| Alexander Chas (C) | Beach Geo F (C) |
| Alexander Russell | Bell Peggy |
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This
Week
(Oct. 19)

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A STUDY IN SONGS

NEXT WEEK (Oct. 26) SEVENTH AVE. and NATIONAL

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Frank Bohm

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The Virginia Judge

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Castellano F
Cate Frank
Cathberts The
Childrey Richard
Christian Julia
Churchill Estelle
Clarendon Trixie
Clark Ed
Clark Herbert
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Clayton Zella
Cleighbough Lucky
Clemens Catherine

Cleve Henry
Cleveland Harry
Clifton Helen (SF)
Cohn & Hirsch
Cole Judson (C)
Colleges Viola
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Cooley Hollis
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Copeland Les
Creighton Susie
Croudin R & H
Crowley J
Cuff John
Curwen P J
Curzon J W

D
Dahlberg May
Dakota Jack
Dale Loretta
Dale May
Dandy Ned
Darrall Jack
De Alam George
De Armo Billy (C)
De Polce Carletta (SF)
De Forest Gladys
De Grant Oliver
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Delaney Frances
Edmore Chas A (P)
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G
Gaffney Mr
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Galt Robert
Gardner Harry
Garden & Elgin Sis
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Garfield Frank
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Germaine Florence (C)
Gilmore & Castle
Godfrey Phil (C)
Golding & Keating (C)

Goldino Spanish (SF)
Goodwin Fred
Goodwin Suse
Gordon Blanche
Gordon Belle
Gordon Eldrid Co
Gordon James
Gorman & Bell
Graham Mr
Grant Rose
Gray Elaine
Gray Julia
Greene Mrs B
Griffin Gerald (C)
Griffith Fred (C)
Guise Johnnie
Gygi Ota

H
Hagan Martyn
Haggerty & Hobbs
Haines Robt
Harcourt Jean
Harding Richard
Hardy Adele (C)
Harlan S E
Harold Smuger (C)
Harrington Ray
Harrison Claire
Harrison Happy (C)
Hartman Marie
Harvey W S Co
Hayes Helen
Haynes Orville (C)
Hazard Grace
Hagon Jack
Hearn Julia
Hearn Lew
Heath Frankie
Heather Josie
Held Frida
Henderson Frank E
Herman Dr
Herbert Carl (C)
Herbst L (C)
Herman The Great
(SF)
Hallard Wm (C)
Hoffman Gertrude
Hopkins Mr
Holley G A (C)
Horelick Family (C)
Howard Jos (C)

Howe Warren
Huber Virginia
Humphrey John
Hunter Harry
Huxtable Fred

I
Imhoff Roger (P)
Imhoff Roger (C)
Ince Clara
Irwin Merrick (C)
Irving A (C)

J
Jackson Leo
Janett F J
Johnson Honey
Jones Ethel (SF)
Jordan Leslie (C)
Jordan R

L
Lee Jose
Le Roy Frances
Lester Bert
Lester Hugh
Lester Bert
Levey Ethel (C)
Lewis James R
Lewis Harry
Lewis Sidney (C)
Libonati Jess
Lind Homer & Co
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ORPHEUM, BROOKLYN, NEXT WEEK, (Oct. 26)

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A BIG HIT

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Lytle Angus

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Macmillan Stella
Mathinson M
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Malle Ed
Mallia Harry
McNamara J
Mansfield Dick
Morgon W
Marquon Pearl
Martha Mille (C)
Martin Frank (C)
Maynard Harry (C)
Martini Trolse (C)
McConnell & Simson (C)
McCoy Geo
Melchert B
Mercer V
Meyers Charlotte
Meyers Mamie
Milliss Arthur
Mohamad Ben
Montgomery Ray
Moore & Gibson
Moran Ethel
Moran Hazel
Moran Pauline
Morse Billy
Mueller M
Muller Gene
Murphy Theo

Nadel Leo
Nelson Ethel
Netchman Bern'd (C)
Newman W (SF)
Nolan Andy (C)
Nolan Louis
Norton & Lee (C)
Norton Dixie
Norton Ned
Noyes Fred
Nugent Arthur

O'Brien Jeannette
Okabe Family
O'Neill Gaye
Opp Joe
Orth Frank
Owens Mildred

Page & McGrath
Paka Jule
Paka Toots
Palmer Philip
Parker Stanley
Parker Florence
Pantzer Ernest
Pearson Harry
Perry Harry
Pisano General
Pitson Mrs
Pitson & Daye
Powers Mr & Mrs (C)
Prestler Dolly
Prior Ernest
Pruitt Bill (C)

Quirk Billy
Rafael Dave
Ray & Hilliard
Mand & Reynolds
Rhea Mme (C)
Richards M
Richards Wm
Richardson Leander
Richmond Dorothy
Ring Trio
Ritchie Billy
Robel Dave (C)
Roberts J E
Roberts (C)
Rogers John
Rogues Alphonse (C)
Rogues & Floce (C)
Rooney Julia
Rose C M (C)
Ryan Jack
Ryan Alice

Sampson S
(C)
Samules Maurice
Sanford Myrtle
Saparo Henry
Saunders Alex
Sharp Lew
Shaw Winn (C)
Sheehan Lester
Sikes Jane
Sigler R C
Simmons James
Slevin James
Smillata Sisters
Smith Clavio
Smith Tonnle
Smythe William
Snyder Bud
Spears Ama
Spoonor El
Stefano (C)
St George Jenny
Stixk Clifford
Stoddard & Hynes
Stover Glen (C)
Stuart Marie
Suits Anna (C)
Syman Stanley

Tallman L
Tennery Ernest
Tennie Francis
Terry & Elmer (C)
Thatcher Bob
Thomas Billy
Thompson Ray
Thriller Harry
Tiffany Maud
Todd Jimmie (C)
Townsend Bee
Trevor Ted
Turner & Grace
Tyrrell J (SF)

Van Arthur
Van Chas (C)
Van Dell Harry
Van Nally Elsie
Vennette Leana (C)
Vidrog William

Walby Louise
Waldo Grace
Wall Jimmy
Wallace Jack (C)
Wallace Vesta
Wallner Earl
Wells J (C)
Walters Am Co (C)
Walters & Murray (C)
Wardell E
Washburn Howard
Weatherford Tas
Weber & Burns
Werte Amil (C)
Weston
Wheeler Bun
Wheeler Elsie (C)
Wheeler Ed (C)
Wheeler H
White Gussie
Whitman Edna
White F
Whitney F
Wiggin Bert (C)
Wilbur Clarence
Willard Allie
Willcox George
Williams Lottie
Will & Kemp
Williamson Douglas
Willis May
Winner & Quirk
Wilsh & Francis
Wilson Virginia
Wood Nellie (C)
World Kingston
Wright Nirk
Wynne Manna

Yarrick (C)
Yates Betty
Yours Mae
Yost Clifton (C)
Yrebor
Zimmerman A (C)
Zinn A (C)
Zushell May

CORRESPONDENCE.

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

W. REED DUNROY

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

The Little theatre opened its doors Tuesday for the season.

Mme. Gadski appeared in concert at the Illinois last Sunday.

Watson's "Orientals" is the attraction this week at the Casino, on the north side.

Lysle Moredick is organizing a new act at Grant Park, Ill., which will soon be on the road.

Mary Manning Nelson, assisted by Mary Hansen, will give a lecture recital in the Caxton Club rooms in the Fine Arts Building Saturday night, Oct. 24.

Mrs. George Ade Davis is suing for a divorce and is asking alimony and a division of property. Mr. Davis is a nephew of George Ade, the writer.

A large party of agents, managers and others went to Champaign, Ill., Monday to attend the opening of the new Orpheum, booked out of the "Association," by Sam Kahl.

John and Mae Burke have purchased the old Judge George Gutries road house in the Flat-bush section of Brooklyn and will go into business after the end of the present season.

Rumors are rife that a new show will be offered in Chicago soon, to be called the "1914 Revue of Chicago." The people who had "The Elopers" out are said to be the proprietors.

Grace Kimball and Dick Arnold were married Oct. 19. Earl Taylor and Dick Arnold, after being apart two years, have joined hands once more and will go to Australia in March.

Sir Johnstone Forbes-Robertson will start his farewell tour out of Chicago, Nov. 2, opening in Indianapolis. He will go to the Pacific Coast and after playing in Canada, will end his trip in Albany, N. Y., the latter part of April.

AUDITORIUM (Bernard Ulrich, mgr.).—John Bunny in "Funnyland" opened to good

house last Saturday night.

BLACKSTONE (Augustus Pitou, mgr.).—Sir Johnstone Forbes-Robertson in repertoire. COHAN'S (Harry Ridings, mgr.).—"Under Cover," meeting with popular favor.

COLUMBIA (William Roche, mgr.).—Joe Hurlig's "Bowery Burlesquers" opened Sunday.

CORT (U. J. Herrmann, mgr.).—"A Pair of Sixes," still a big magnet.

CROWN (A. J. Kaufman, mgr.).—"The Winning of Barbara Worth."

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," playing to good houses.

ILLINOIS (Will J. Davis, Jr., mgr.).—"John Windermer's Fan," with Margaret Anglin, opened Monday night.

IMPERIAL (Joe Pilgrim, mgr.).—"Fine Feathers."

LA SALLE (Joseph Bransky, mgr.).—"One Girl in a Million," playing to good houses.

NATIONAL (John P. Barrett, mgr.).—"Annie Laurie."

OLYMPIC (George C. Warren, mgr.).—"Potsah & Perlmutter," getting the biggest results in town.

POWERS (Harry J. Powers, mgr.).—"The Yellow Ticket," with a second company nearing the end of its engagement.

PRINCESS (Sam. P. Gerson, mgr.).—"Today," getting better returns every week.

STAR & GARTER (Paul Roberts, mgr.).—Burlesque.

VICTORIA (Howard Broilaski, mgr.).—"One Day,"

LITTLE THEATRE (Maurice Browne, mgr.).—"Sundry Lovers," opened Tuesday.

COLONIAL (George Harrison, Marcus Loew).—Paul Stevens, a man with one leg, does a balancing act to open show. He gets over nicely. George Randall and Co., next, pleased. Harry and Anna Seymour have a neat singing and dancing act. Miss Seymour does a faithful imitation of Anna Held, and her soft shoe dancing is diverting. The act was one of the big hits of the show. Mad Miller, billed as the handcuff king, does some very neat work. Miller went over fair. Archer Carr singing and talking, need no songs. The Ladrona Trio, skaters, do some fancy skating and pass easily. Gene Greene, headlined, and more than made good. He

sang nine songs and was given a great reception. He has home with "Poor Pauline," which he delivered with a great deal of uncton. Beatrice McKenzie and Co. appeared in "The Anti-Climax," a comedy in which there are a few good laughs. Menetti and Sigelli, two ludicrous acrobats, funny. They closed the show and went over nicely.

PALACE MUSIC HALL (Harry Singer, mgr.).—Corking good comedy bill with considerable class here and there, especially with Lina Abarbanell in headline position. Miss Abarbanell, who at one time was a grand opera star, still retains her style and is thoroughly interesting. The Le Grohs open with their European novelty. The act is unusual in many respects. All three are acrobats, and they also have much comic ability. They started the bill with class and made a splendid impression. Mr. and Mrs. Jimmy Barry, in "The Rube," did not have a hard time to get into the good graces of the audience. Dunbar's Nine White Hussars, next, gave good satisfaction. Lew Hawkins, in black and white, had some new stuff and got the audience with him in no time. John and Mae Burke, hit it off big. This act always gathers a big harvest of laughs. "Woman Proposes," the Paul Armstrong act seen here last summer, was much better in every way than formerly. The Spinette Quintet, billed as a novelty in black and white, offers many new features. The act is well dressed and has a good draw. It is handicapped in closing position, after Lina Abarbanell works about 35 minutes.

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San Francisco, Oct. 21.
ORPHEUM.—The Victor Moore-Emma Littlefield Co., appreciated; Frank North and Co., big; Fredrika Slemmons and Co., pleased; Rich, Rogers and Lydell, well liked; Rube Dickinson, well. Of the holdovers, Kalmar and Brown opened, and with Chieftain Caspolican and the Morris Cronin act repeated successfully.

EMPRESS.—Long Tack Sam's Shangtung mystery, delayed by quarantine, unable to open this week; Neil McKinley, big hit; Dolly Richards and Joseph Shindler, well; "Through the Skylight," well presented; Murphy and Foley, opened the show acceptably; Romaline and Orr, pleasing; McClure and Dolly, closed successfully; the Roddas Trio, cyclists, did nicely.

PANTAGES.—The Ethel Davis Co. disclosed some ordinary orders by the principals and eight girls. There is singing and talking throughout, but the turn develops no novelty Lolo, successful. Harry Cornell and Co. presented a 20-minute sketch, "The Crooks," with possibilities but showed lack of preparation. Gray and Peters, opening, displayed cleverness. The Acme Four, good. Tidy and Catlin, pleased. The Alto Duo did not appear and in its stead appeared Early and Lait, with an entertaining line of songs and talk.

CORT (Homer F. Curran, mgr.).—"Kitty MacKay," (second week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—George Arliss in "Diarsell" (first week).

ALCAZAR (Belasco & Mayer, mgrs.).—Stock.

GAIETY (Tom O'Day, mgr.).—Kolb and Dill in "The Rollicking Girl" (second week).

WIGWAM (Jos. Bauer, mgr.).—Monte Carter Co. and vaudeville.

PRINCESS (Bert Levey, lessee and mgr.; ast. Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; ast. W. S. V. A.).—Vaudeville

Jerome and Carson, who are at present playing Rickards' Circuit in Australia, finish their tour and sail for home Nov. 24.

Florence Milone has been secured to succeed Alice Fleming as leading woman at the Alcazar, opening her engagement Oct. 21.

Maud Gray, who has been playing soubret roles with Kolb and Dill shows at the Gaiety, withdraws from the company this week.

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The San Francisco Symphony Orchestra's season will begin on the afternoon of Oct. 23 at the Court.

"Chimmie" McFadden, known the world over as "The Big Noise" among newsboys, is laying plans to enter vaudeville this season.

The Industrial Fair opened at the Coliseum Oct. 17. John Joy Robinson, assisted by Thalia Weed Newcomb, is one of the amusement features.

The W. S. V. A. has transferred the Abram-Johns Co. from the Hippodrome in Los Angeles to the Republic in this city. The aggregation play dramatic tabs.

A three-act drama, entitled "The Voice Within," written by Herbert Bashford, will be produced in the near future by A. H. Mackenzie and J. Whittemore.

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Phil Hastings, the well known press agent, who went to the country some time ago to ward off a threatened attack of bronchitis, is back in town apparently in good health.

"The Gods of the Mountains," a three-act symbolic play by Lord Dunsany, was presented here at the Paul Elder Art Gallery Oct. 13, under the direction of Clara Alexander.

W. H. Cross of Cross and Darragh was stricken with an attack of Bright's disease while playing in La Grande, Ore., on Oct. 4. At the time it was thought advisable to send for his sister, who lives in Chicago. It is believed that Cross will return east with his sister for a brief visit.

Louis Bennison, who was Richard Bennett's principal support in "Damaged Goods," but now a member of the Alcazar Stock, announced that he will organize a western company to play the Brieux piece over the one night stands which were not touched by the original company in its coast tour.

"The Graven Image," a three-act drama, from the joint pens of Adrain Matzger and Walter A. Rivers, had its first production on any stage at the Alcazar here Oct. 12. The play lacked the necessary requirements to put it over in the winning column.

In order to arouse and maintain interest, the P. P. E. Bureau of Exploitation prevailed upon the Italian element to hold their annual Columbus Day festivities on the fair side, Sunday, Oct. 11. The program consisted of athletics, aquatic sports and a huge pageant depicting the landing of Columbus. 35,000 people were attracted to the grounds during the day.

ATLANTIC CITY.

BY LOU S. WILLIAMS.

APOLLO (Fr. E. Moore, mgr.).—18, "Love's Mod." 19, "The Round-Up"; 22, Alla Nazimova. That Sort" (premiere). NIXON (Harry Brown, mgr.).—"Chocolate Soldier" (pictures).

KEITH'S (Chas. G. Anderson, mgr.; U. B. O.).—Louise Dresser and Co. (new act), "A Turn of the Knob." Jos. E. Howard & Mabel McCane, went well; Van and Sehenack, good;

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Edwin George, clever; Elsie Fay Trio, scored; Ford & DeWitt, went well at closing; Woodie & Wyde, weak; Alice De Garmo, opened show. Savoy has closed for rehabilitation.

Nixon will run, beginning Oct. 24, Columbia Burlesque attractions four days each week, beginning Sunday.

Marie Dressler will open in her new show entitled "A Mix Up," Oct. 20, at the Apollo.

After the poor business at the beginning of last week for the legitimate theatres, due to the repeat attractions, the attendance at "Kick In" took a leap after the success of the premiere performance.

Kelth's is rapidly becoming known as try-out house for new vaudeville acts. Over a half dozen have had their premieres there in the past two months.

Over five millions of dollars are being spent on new hotels in the resort, now under course of construction and reconstruction. Two new boulevards that will connect New York and Philadelphia will not direct routes than they now possess will add greatly to the touring car contingent that makes Atlantic City the week-end point of vantage.

The Morris Guards, a crack military organization of the resort, returned from their annual encampment Oct. 18. They are planning a theatrical production for the fall season.

The old-fashioned dances look to be due for a return. These dances which are held as part of the evening feature on one of the piers are rapidly gaining favor. The Boston Dip is a much-requested number.

ATLANTA.

By R. H. McCaw.
 FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.).—Winona Winter, scored; "Lawn Party," hit; Diamond & Virginia, go well; Fred Sosman, big; Penderson Bros., good; Hoen & Dupree, applause; Lawrence & Edwards, please.

ATLANTA (Homer George, mgr.).—"The Midnight Girl," fair business.

BIJOU (Jake Wells, mgr.).—Jewell Kelley Stock.

COLUMBIA (James Roberts, mgr.).—Nat Haynes' Burlesquers.

GRAND (Harry Hearn, mgr.; agent, U. B. O.).—Feature films.

The Jewell Kelley Stock company at the Bijou again threatens to close unless business improves.

May Lee of the "Mutt and Jeff" (southern) and Ernest Dand of New York were married at Hendersonville, N. C.

With the death of Columbia Extended burlesque at the Lyric, local promoters have reopened the Columbia with stock burlesque. The Columbia formerly played such attractions but dwindled away.

AUSTRALIA.

By E. G. KNOX.

Sydney, Sept. 26.
 For some months now, Australia has been the happy hunting ground of American ac-

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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tors and actresses not only on the vaudeville but also the legitimate stage. For years the enterprising proprietors of vaudeville circuits have looked to America for their "best seller" acts, with the result that the Australian theatre-going public have come to look in the theatrical advertisements for the "Straight from the United States" line after the merits of the different performers. But it was only a matter of a few months ago that J. C. Williamson, Ltd., commenced to star actors and actresses from America in plays that had proved successful in New York. Of course, we knew and were grateful for powerful

Satisfied that American plays were what the public wanted, the J. C. Williamson Co. imported another organization with Muriel Starr at the head to play "Within the Law." Triumph followed triumph. After proving a box office success in every city in Australia "Within the Law" was given a revival in the principal cities. The Muriel Starr Company, which includes Mary Worth, Lincoln Plumer and E. W. Morrison, are at present drawing packed houses at the Sydney Criterion with the "Yellow Ticket."

Naturally enough, the present is not a very good time in the theatrical profession be-

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women like Margaret Anglin, and for entertaining comedies like "The Man from Mexico" and powerful dramas like "The Third Degree," but these came to us, as it were, in fits and starts. Now all over Australia and New Zealand we have regular American plays and none of the big cities are content unless an American play with real American people are catering to their tastes.

The pioneer play of this new era in Australian theatre history was the George M. Cohan production, "Get Rich Quick Walling-

ford," which saw its Australian premiere in Sydney with a sister (Josephine) and a brother-in-law (Fred Niblo) of the great American in the principal roles. "Wallingford" came to Sydney at a bad time for theatres. The people had had a lot of high class stuff to choose from and had become more or less blasé in their tastes. But "Wallingford" caught them. It had the record run of any comedy in Sydney, holding the boards at the Criterion for 15 weeks. It went round the Williamson time and scored successes everywhere. "Wallingford" was followed by the "Fortune Hunter," another record maker, by "Excuse Me" and "Never Say Die," in all of which Fred Niblo and his wife, Josephine Cohan, were the stars.

The war was responsible for big changes in the program of the Niblo-Cohan company, which returned here from New Zealand yesterday. They were having their share of successes in New Zealand prior to the out-

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break, but found business so bad once the trouble had gotten fairly under way they returned.

The vaudeville theatres continue almost un-interruptedly good business. At the Sydney Tivoli, while Paul Cinquevalli is the topliner, Americans are well represented. One of the best acts I have seen in the dancing line, and we have had quite a surfeit of American dancers over here, is that presented by Marco and Fanchon Wolf, a pair who present the latest craze steps in an artistic fashion. Among the other American acts at present in Australia are Wright and Dietrich, Al Herman, Beth Tate, and Harry Taft (Sydney

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Tivoli), and Roberts and Lester (Melbourne Tivoli).

American artists have been very much to the fore in the many entertainments arranged to secure funds for Red Cross and relief work in connection with the war. It remained to two American artists, Miss Starr and Lincoln Plumer, to raise the most money for the entertainment given by the members of the profession, Lincoln Plumer starring as the auctioneer of a British flag.

BALTIMORE.

By J. K. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agt., U. B. O.).—Eddie Foy and Little Foy, Foy droll as usual, but children have improved wonderfully; Canter and Lee, much laughter; Regina Connell and Co., clean comedy; Melodious Chaps, real ability; Bond and Carson, applause; Eddie Howard, good; Vera Berliner, selections do not appeal; Crouch and Welch, fairly; Aerial Budda, astounding.

VICTORIA (Pearce & Schock, mgrs.; agts., N.-N.).—Valer Troupe, sensational; Lady Sem Nel, pleases; Victorson and Forrest, hit; Kelly and Galvin, funny; Crepe and Co., enjoyed.

NEW (George Schneider, mgr.; agt., Ind.).—Dainty Diving Nymphs, pretty and shapely; Sullivan-Pasquillo Company, score; Joe Brennan, humorous; Verno and Castello, perfect ease and grace; Zella Morton, winsome; Belzac and Baker, fair.

FORD'S O. H. (Charles E. Ford, mgr.).—Seven Keys to Baldpate. Flourishing business at beginning of week.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—Otis Skinner in "The Silent Voice." Excellent houses.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poll Players make good in "The Rose of the Rancho." Miss Grace Huff again wins laurels in the leading role. Business the same as ever.

COLONIAL (C. F. Lawrence, mgr.).—Bought and Paid For, draws large attendances.

GAYETY (J. C. Sutherland, mgr.).—Moorish Maids, has almost capacity houses at each performance.

PALACE (W. L. Ballauf, mgr.).—Matt Kennedy and "The Liberty Girls." Receipts pretty large.

HOLIDAY STREET (Martin J. Dixon, mgr.).—The Female Swindler. Has the usual fair-sized crowd.

Anniversary week is being celebrated at the Poli's Auditorium. The stock company has completed its first year.

The Palais de Dance, a new addition to the Suburban Winter Gardens, was opened Wednesday. Admission free.

The Lincoln, which is to be built shortly by the Mutual Amusement Co. on the site of the old African Methodist Episcopal Zion Church, Pennsylvania avenue, between Hoffman and Dolphin streets, will be equipped to furnish vaudeville and pictures for colored people. It will have a seating capacity of 1,800.

Joseph Bushee, a professional acrobat, was arrested last Friday charged with disorderly conduct. The prisoner said he had arrived here from Havre de Grace, Md., where a circus with which he was connected had disbanded, and had met some friends with whom he had a few drinks. He was found asleep in a roadway. The charge against him was dismissed.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larson, mgr.; agt., U. B. O.).—Amelia Bingham carried the house by storm. The scenic investiture was the subject of favorable comment. Ma-Belle and her Ballet of eight did not go over especially well. Jack Gardner went big. Lipinsky's Dogs closed and went big, the shift from second from close being possibly ill-advised, and the audience had more than half-emptied a well filled Monday night house before it was appreciated that the act had unusual merit. The remainder of the bill comprised Kingston and Eber, going big; Ryan and Tierney, a good act; Edward Farrel and Co., fair farce seen here before; Shannon and Annis, and the Celtic Trio.

LOEW'S GLOBE (Frank Meagher, mgr.; agt., Loew).—Receipts not up to the Loew standard but is cutting into the Olympia and one or the other should have the capacity crowds within a month when the Bostonians make up their minds.

LOEW'S ST. JAMES (William Lovey, mgr.; agt., Loew).—House playing capacity and turning away big crowds week ends.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agt., Loew).—Capacity and steady business. This is the fourth anniversary week and the house is splitting an especially good Loew-type bill with the St. James.

NATIONAL (Charles Harris, mgr.).—Ireland: The Nation. Opened Monday night on a long chance with good crowds which may hold up.

BIJOU (Harry Gustin, mgr.; agt., U. B. O.).—Pop vaudeville and reels. Corking business.

PARK (dark).—Opens in a fortnight with picture.

BOWDOIN (Al Somerbee, mgr.; agt., U. B. O.).—Small time vaudeville with big-time advertising. Idea is effective and business great.

HOLLIS (Charles J. Rich, mgr.).—Frances Starr in "The Secret." Play knocked by critics roundly. Will do good business, nevertheless.

COLONIAL (Charles J. Rich, mgr.).—Ziegfeld's "Follies" starting on last three weeks to biggest receipts in town.

MAJESTIC (E. D. Smith, mgr.).—"To-day" on its second week. Fair business and rated as "pretty good" show along the street.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Road to Happiness." Good.

TREMONT (John B. Schoffel, mgr.).—"Potash and Perlmutter." Holding up exceptionally.

BOSTON (William H. Leahy, mgr.).—Italian opera venture now looks like a good proposition, it being officially announced this week that there will be no Boston opera season. Newspapers have all fopped to Leahy's aid, as the performance is unusual at a \$250 top.

PLYMOUTH (Fred Wright, mgr.).—"Wanted: \$22,000" still picking up steadily and will probably prove a consistent winner.

CORT (John E. Cort, mgr.).—"Peg" in for a run.

CASTLE SQUARE (John Craig, mgr.).—Stock. "The Ne'er Do Well" this week to a rousing business, never having shown here.

GRAND (George E. Lothrop, mgr.).—"Review of 1915." Fair.

HOWARD (George E. Lothrop, mgr.).—"The Auto Girl's" company. House bill headed by Irene West and her Hawaiian troupe. Capacity.

CASINO (Charles Waldron, mgr.).—Rose Sydell's "London Belles." Good.

GAITY (George Batcheller, mgr.).—Al Reeve's "Beauty Show." Excellent.

The Loew houses found shortly after the opening of the Globe that there was a general opinion that the downtown houses were playing split weeks, and as a result some well-timed advertising was done explaining that the Loew houses near each other never played splits and that the public can go from one to the other in a single week and not only evade repeats but see acts new to Boston.

The second annual ball of the Motion Picture Exhibitors' League of Massachusetts is scheduled for the Boston Arena on the night of Nov. 18. The program is in charge of President Ernest H. Horstman assisted by Samuel Grant. The motion picture actors which proved the main drawing card and money-making feature last year are being sought with even more vigor this year.

BUFFALO.

By CLYDE F. REX.

STAR (P. C. Cornell, mgr.).—Hazel Dawn makes her first bid for stellar honors in Buffalo, offering "The Debutante," a delightful new musical comedy. Although the young prima donna's role in this new play is decidedly different from that in which she was last seen, her success was instant and the play is already appreciated by Buffalo. Next: Lydia Lopokova, with Imperial Russian ballet, full week.

TECK (John R. Olsner, mgr.).—Beautifully staged and featuring an all-star cast, "The Only Girl," first appearance here, is another of this week's attractions enjoying great patronage. The production pleased beyond a doubt. 20 "Pinafore," heavily advertised.

SIREA'S (Henry J. Carr, mgr.; agt., U. B. O.).—Frank Fogarty, after an absence of several seasons, scored big hit; Bert Lamont and his Cowboys, did well; Odiva, liked; Tracey, Stone and Spink, clever; Max and Mabel Ford, entertained; Claud and Fannie Usher, big; Duneid Duo, pleased; DeWitt, Burns and Torrance, laughter; "The County Chairman," 5 reels, concluded.

LYRIC (G. S. Schlesinger, mgr.).—The Brownell-Stork stock, becoming more popular; this week, in "The Woman in the Case," capacity business. Next, "The Third Degree."

OLYMPIC (Charles W. Denzinger, mgr.; agt., Sun).—Edward de Corsia and Co., headline, big; Four Luciers, spectacular musical; Downs and Gomez, classy; Stewart Sisters, novelty; Dell and Dell, fair; "Million Dollar Mystery," feature film.

GARDEN (W. F. Graham, mgr.).—"Taxi Girls," opened to packed house. Management greatly pleased with new attractions, which has again placed the house in its proper class.

ACADEMY (Jules Michaels, mgr.; agt., Loew).—"The Line Up," in picture feature. Eight acts follow: Mabel, Florence and Beresford Lovitt, headlining; Taz Weatherford, good; Apollo and Polo, gymnastic novelty; Tyrolean Troubadours, please; Ledegar, usual; Romaine, clever; Amy Fitzgerald, charming; LaRex and LaRex, good.

GAYETY (J. M. Ward, mgr.).—"Columbia Burlesquers" opened well. Good show.

MAJESTIC (John Laughlin, mgr.).—"The Blindness of Virtue," popular prices, good business. Next, "The Tenderfoot."

REGENT (M. B. Schlesinger, mgr.).—Feature pictures.

PLAZA (Slovak, Rosling & Michaels, mgrs.; agts., McMahon & Dee).—Whalen and West

Trio, good; Whitney and Beyer, pleased; Field's and LaAdella, scored; Five Musical Pikes, featured; Williams and Ford, fair; "Lemons," clever, and pictures.

STRAND (Harold Edel, mgr.).—Pictures. Following "The Third Degree," week Oct. 28, the Brownell-Stork stock company, at the Lyric, announces that they will jump into musical comedy, first offering "Forty-five Minutes From Broadway."

The new Mitchell H. Mark theatre, Victoria, one of the largest movie houses in the city, is nearing completion. Seating capacity, 2,500.

William Holmes, South Buffalo, is erecting a picture theatre at Smith and Elk streets, costing approximately \$25,000 and seating 800.

Sunday concerts, pictures, are proving successful at a number of theatres. No objection yet by city officials.

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—Grace George in "The Truth." Good business.

OPERA HOUSE (George Gardner, mgr.).—"The Little Cafe." Fair business only. Show not good.

HIPPODROME (Harry Daniels, mgr.).—Headed by Neptune Garden of Living Statues. Fred J. Ardath & Co., good; Meyako Girls, first time here, fair; Aronaut Brothers, good; Ed. Morton, entertaining; Conlin, Steele Trio, fair; Klutzing's animals, some enjoy it.

MILES (Charles Dempsey, mgr.).—Robinson's elephants, head pleasing bill; J. K. Emmet-Viola Grace & Co., hit; Gasch Sisters, fair; Richmond & Mann, very good; Trovelli, fair; Parisee, clever entertainer.

PRISCILLA (Proctor Seas, mgr.).—Billy Wyse and Co., good; Mayme Remington and Picks, fair; Lloyd Sabine and Co., good; Ursone and De Osta, applause; Welcome and Raven, strong; Marc Dale, fair.

GORDON SQUARE.—Capt. Tiebor's Seals, ordinary; Moran-Gonzales Co., good.

METROPOLITAN (Fred Johnson, mgr.).—Buckley and Halliday in "A Gentleman of Leisure." Big business and show hit.

PROSPECT.—"Maggie Pepper," good business.

GRAND.—"Why Women Sin," opening week of new stock. Fair business.

CLEVELAND.—Hidden Players in "Beware of Men." Good business.

STAR (C. J. Kittz, mgr.).—"The Roseland Girls," big business.

EMPIRE (Bert McPhall, mgr.).—"Beauty, Youth and Folly." Good business.

DUCHESS (Al Comey, mgr.).—Pictures. Big business.

CINCINNATI.

By HARRY V. MARTIN.

EMPRESS (George A. Moyer, mgr.; Loew).—Rose Troupe, Meilen & De Paula, Purcella Brothers, Joe Kelley, Brown & Jackson, "Love in a Sanitarium." Pictures.

KEITH'S (John F. Royal, mgr.; U. B. O.).—Pernikoff & Rose, fair reception; Pealson & Goldie, very large; The Three Lyres, big; Grapevine & Chance, fine; Ryan & Lee, good; Conroy's Diving Models, well liked; Ray Samuels, popular; Roeder's invention, first class.

GRAND (Haviland & Ayland, mgrs.; K. & E.).—"The Dummy," welcome. 25, "Queen of the Movies."

LYRIC (D. C. Hubert Heuck, mgr.; Shubert).—"The Midnight Girl"; 25, "Kitty MacKay."

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WALNUT (Ben Probst, mgr.; S.H.).—*The Tenderfoot*; 25, "Maggie Pepper."
GERMAN (Amandus Horn, director; stock).—*Taifun* (Typhoon).
GAYETY (Willis F. Jackson, mgr.).—*Dreamland Burlesquers*; 25, "Roseland Iris."
STANDARD (Charles Arnold, mgr.).—"Gay Morning Glories"; 25, "City Belles."
OLYMPIC (Tom McCready, mgr.; Progressive).—"Darktown Burlesquers"; held over unday. Rest of week, "Girls with the dreamy Eyes."

John Bunny is booked for two performances, Sunday, Nov. 1, at the Grand, to fill the open date between the "Queen of the Indies," which closes on the preceding night, and Margaret Anglin, in "Lady Windmere's an," who opens on Monday.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Irene Franklin & Burt Green, stellar honors; Jane Connelly & Co., pleasing sketch "Comfort & King, well liked; Werner-Amoros o., diversified; Doc O'Neil, laughs; Lee & ranston, excellent; Belclair Bros., splendid thelites; Three Siddons, opened.
MILES (C. W. Porter, mgr.; agent, Loew).—*A Night in Loveland*, good tabloid; Roy & rthur, comedy jugglers Clark & Rose, lever; Mlle. Camille's Dogs, good; Valentine ox, ventriloquist.
ORPHEUM (H. P. Williamson, mgr.; agent, antages).—Dunlap & Verdin, big; Quinn ros. & Drake, excellent dancers; Five O'Conn- or Sisters, refined singers; "Stage-Struck lds." gingery; Alpha Troupe, skillful hoop- ollers; Malumby & Musette, pleased; Zampa Zampa, musical.

FAMILY (J. H. McCarron, mgr.; U. B. O.).—Bob Warren, good monologist; Kane & ane, acrobats; Martini & Troise, character rtists; George Richards & Co., comedy tch; Baby Zaida, clever imitations; Adeline lentt Trio, good; Tanean & Claxton, novelty usicians; Two Franks, good balancers.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Alice Day, pleased; Sauls & Rockwood, talented; Minstrel Billy Clark, good; "Fun on the Playground," excellent; Hague & Bennett, good; Abe & Marks & Co., splendid; Dexler-Fox Trio, good; Luola Blaisdell & Co., novelty.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Arthur Angel & Co., in musical tabloid, "The Triflers," replaces six acts of vaudeville, was a big hit and has been retained for another week with change of comedy and songs Fitzsimmons & Cameron, hit; Stroud Trio, applause; Loftus & Loftus, comedy sketch; Gene & Katherine King, excellent Two Georges, comedy acrobats; Marie Dreams, popular.

PALACE (C. A. Hoffman, mgr.; Ind.).—Grace Wasson, contortionist; George & Vestino, clever; Alma Russell, strong sketch; Berri & Wilhelm, hit; Cofarth & Doyle, good; La Volos, pleased; Bombay Deer Foot, well liked; Saddle Whiting, pleased; The Almsleys, novelty; Sidney Shepherd & Co., good sketch; Milton Trio, good; George & George, pleased.
GARRICK (Richard H. Lawrence, mgr.).—Sam Bernard in "The Belle of Bond Street. Big business. Next, "The Midnight Girl."

DETROIT (Harry Parent, mgr.).—Miss Billie Burke in "Jerry." Next week, "The Little Cafe."

GAYETY (James Rhodes, mgr.).—"Gayety Girls."

CADILLAC (Sam Levey, mgr.).—"The Garden of Girls."

FOLLY (Hugh Shutt, mgr.).—Stock burlesque.

BROADWAY (Bert St. John, mgr.).—"Sapho." Next week, "Whose Baby Are You?"
LYCEUM (A. R. Warner, mgr.).—"Help Wanted." Next week, "The Blindness of Virtue."

Eddie Wheeler, Jacob Ashby, Joe Qualters and Dan Akers have formed a quartette and are at the Hotel Griswold.

In the failure of an automobile accessory store on Woodward avenue, May Irwin is listed as one of the creditors, at \$675.

Eddie Murphy, assistant manager of the Columbia, will leave Nov. 1 to assume the management of the Majestic theatre, Saginaw, owned by Col. Butterfield.

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GUY PRICE, Correspondent

Jack Lait, here last week "ahead of Harry Lauder," will return in five weeks to direct the production of his new play, "The Bohemian," which will fly the Morosco banner.

Sam Rork, local Gaiety manager, is back from New York. He brought a new cast to go into the Morosco for "The Red Widow."

Raoul Laparra, a French composer, is here writing an opera.

Bert Levey, down from San Francisco for a few days, is instituting a new policy at the Republic. Motion pictures will be a feature with vaudeville, the two probably splitting the program fifty-fifty.

Morgan Wallace and wife have gone to New York. Wallace recently resigned from the Keystone. He is well known as an actor on the "legit" stage.

It is reported Jess Dandy will again be starred by Henry W. Savage. The comedian is slated, it is said, to appear in a new play late in the season.

Lucretia Del Valle is again star in the Mission Play, "California's Oberammergau."

Harry Overton, former well known theatrical man, is here for the winter.

Frank Wolf and Shirley Lewis, heading an organization of players, are playing at San Luis Obispo. In the aggregation are Allyn Lewis, James F. Abbott, Billy Bevana, Frank Budd, J. Lola Norris, Fay Lewis and ten chorus girls.

Harry James is directing the musical rehearsals for the new Gaiety production, "The Red Widow."

Thomas Jones is down from the Tivoli in San Francisco to direct for the Gaiety company.

Myrtle Dingwall is to appear as prima donna in a coming Morosco production.

Marguerite Clark will be starred here by Morosco.

William Morris leaves Monday for New York.

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BIG SUCCESS AT THE PALACE THIS WEEK (Oct. 19) Booked Solid. Direction, PAUL DURAND

Notice Managers!!!

"Spirit of Harmony"

With the Dagwell Sisters and Co.

10 People—An Allegorical Fantasy

At Proctor's 5th Ave. Now Direction, M. S. Bentham

Thanks Thanks Thanks

AL JOLSON

At the WINTER GARDEN, NEW YORK
("Dancing Around")

Management, MESSRS. SHUBERT

Miles Overholt has written a sketch, "The Empress of the Elements," for Madame Lora Bena, for Pantages circuit.

William H. Clifford, author of "Mr. Aladdin" and other plays, and Billy Loralne, composer of "Peggy from Paris," have formed an alliance to produce several musical comedies.

ORPHEUM (Clarence Brown, mgr.; U. B. O.).—Arnold Daly and Co., well received; "Lasky's Beauties," went big; Flaville, pleasing; Burkhart and White, pleasing; Ismed, exceptionally good; Boland and Holtz, entertaining; Cole and Denahy, artistic; Reisner and Gores, clever act.

EMPRESS (George Fish, mgr.; Loew).—Neptune's Nymphs, cleverly done; Aveling and Lloyd, big laugh; Devey and Faber, very good; Sawm, fair; Laurie and Aileen, entertaining; Miller, Moore and Gardner, pleasing.

PANTAGES (Carl Walker, mgr.; Pantages).—"The Night Hawks," scored; Palfrey, Barton and Brown, clever trio; Meryl and Reba, entertaining; Dave Woods' Animals, amuse everybody; Quinlan and Richards, pleasing.

REPUBLIC (Al. Watson, mgr.; Levey).—Dixie Southern, fine; A. Fred Roberts, passable; Fernandez and May, mediocre; Du Bell and Van, pleasing; Pearson and Illmer, passable.

HIPPODROME (Lester Fountain, mgr.; Western States).—Webb's Seals, interesting; Casting Lameys, clever; Frankie Murphy, well received; Abram and John, very good; Maley and Mack, fair; Parson and Parson, mediocre; Russell and Ione, fair.

CENTURY (A. and M. Loewen, mgrs.).—Musical burlesque and vaudeville.

MILWAUKEE.

By P. G. MORGAN

MAJESTIC (James A. Hixler, mgr.; agent, Orph.).—"The Green Beetle," fine; Harry Breen, big; "The Broken Mirror," excellent; Grace La Rue, immense hit; Mile. Maryon Vadie, pleased; Santley & Norton, registered

Received a letter from Mr. Hershfield, of the New York Evening Journal, asking me to apologize for the advertisement in "Variety" of October 18th, stating that I did not have his permission in writing or verbal promise regarding the use of the title of "Able the Agent" in any form of advertising whatsoever. Mr. Hershfield came to see me twice during my engagement on the Loew Circuit and complimented me very highly on my impersonation of "Able the Agent" character, and even suggested ways of improving same. We even had a talk regarding a possible future show.

Through a misunderstanding, however, I used the title of the character "Able the Agent" in my advertising. As yet I have no rights to the same in any form, and hereby wish to apologize to the Evening Journal and Mr. Hershfield.

(Signed) **JOS. K. WATSON**

ARTHUR PRINCE

With "JIM"

Care of VARIETY, New York

Passeri's Band

Greatest eccentric vaudeville director.

Open Fox Circuit Oct. 26

Assisted by **LILY SHEAFFER** In popular songs.

easily; Australian McLeans, fair; "Evolution of Europe," opened.

CRYSTAL (William Gray, mgr.; agent, Loew).—Lida McMillan, excellent; Bessie's Cockatoos, interesting; Alma Grace, fine; Ed-

wards Bros., comedy honors; Three Loretas, big.

ORPHEUM (T. H. Ealand, mgr.; agent, Loew).—Thomas Brantford, fine; Penn City Trio, appreciated; Alvorado's Goats, interest-

ing; Gray & Wilson, good; Leslie & Anita, clever.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"Within the Law," first half, to good business. Fiske O'Hara follows Thursday.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theatre Stock in "Madame Sherry" to big houses.

GAYETY (J. W. Whitehead, mgr.; agent, East).—Geo. Stone and "Social Maids," Business good.

CLUB (Rod Waggoner, mgr.; agent, Prog.).—Harry Fields and "Moulin Rouge Girls," Capacity opening.

NEW ORLEANS.

By O. M. SAMUELS.

TULANE (T. C. Campbell, mgr.).—David Warfield in "The Auctioneer."

CRESCENT (T. C. Campbell, mgr.).—Emms Bunting in "Girls."

LYRIC (C. D. Peruchi, mgr.).—Peruchi-Gypsies Players in "Arizona."

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Gueringer, mgr.).—Vaudeville.

Albert L. Sands, manager of Barnes' Circus was fined \$50 for violating the Child Labor Law, which does not permit of youngsters engaging professionally in acrobatics.

Local airshows will use wind shields over the winter.

Maurice Barr is the literary falsifier at the Bunting.

Percy Barbat, who has been peeved because of inability to find out Othello's last name, is going to "shake" Shakespeare and take stock engagements.

Joe Alloy, property man at the Orpheum was married last week.

Tony Kennedy, Ellwood Benton, Mae Clark Beulah Benton and other members of the

Eugene HOWARD Willie

ON TOUR IN
"THE WHIRL OF THE WORLD"

Direction, MESSRS. SHUBERT

Freeman Bernstein

Manager, Promoter and Producer of Vaudeville Acts
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Phone Randolph 1895 CHICAGO, ILL.

"Blue Ribbon Belles," which closed recently, are presenting stock burlesque at the Grand, Birmingham, with success. As a concession to the I. A. T. S. E. and Musical Federation, the choristers will wear union suits.

"The Midnight Girl" comes to the Tulane next week, at which time "Too Many Cooks" starts the Crescent's regular theatrical term.

May Harvey and Rose Quinn joined the "Tango Queens" here.

Apprised that the price of carbon had risen, Herman Fichtenberg, the picture magnate, said: "I should worry. No new-fangled ideas in my office. I've always stuck to the old letter press."

ORPHEUM (Arthur White, mgr.)—York's Canines, delightful opener; Lancelotti, Lucier Co. and Chadwick Trio proved obstreperously amusing; Kimberly & Mohr, did nicely; Mercedes, tremendously successful; Ladzie Cliff, engaging Australian Woodchoppers, splendidly received.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.)—The bill Monday night moved smoothly, being well balanced, with comedy predominating. Headlined was Adeline Genée who registered a hit with her classic dances. The Kramers, opening, showed nothing new and their efforts were unsuccessful. Harry B. Lester, impersonating stage celebrities, was slow in starting, but well received at close. The comedy was started by Frank Milton and De Long Sisters. Roxy La Rocca, harpist, popular. Edwin Stevens and Tina Marshall got over big. Bronson and Baldwin, one of the hits in songs and dances, followed by Genée, who was assisted by Serge Litarkin and Vera Vannoni. Character songs by Willie Weston won applause and the Gaudsmids also did well.

GLOBE (Willie Greiner, mgr.; agent, U. B. O.)—Billed as a surprise act, a comedy song and dance team, stout man and a slim girl, who were recognized as a big time act, cleaned up all the honors on the bill at the Globe Monday afternoon. The house was good. Hoyt's "A Dream of the Orient" with Madame Makaronko featured also went big. High Lloyd and Co., rope walker, opened and was liked; Hong Fong, Chinese comedian, received applause; Warren and Francis, hit; Guy Bartlett Trio, singers, well received; and Potter Hartwell and Co., closing, drew laughs with sensational comedy acrobatics.

KEYSTONE (M. W. Taylor, mgr.; agt., U. B. O.)—Frank Bush had the audience in hysterics Tuesday afternoon. He carried away both laugh and applause honors with ease. Henrietta Wilson, rifle shot, opened, and pleased with her marksmanship although her comedy did not have much effect. Baby Ann, juvenile character singer, big. Evans and Vidor, comedians, were appreciated. Hoey and Mozart, well liked. Gordon and Rica, cyclist, closing, scored big.

WILLIAM PENN.—Felix and Barry Girls; Whitfield and Ireland; Alexander Kids; Valeno and La More; Amoras Sisters.

BROADWAY—Chung Hwa Comedy Four; Harry Brook and Co.; Spencer and Williams; Dolly and Mack; the Moscosos; Rex Comedy Circus.

NIXON—"The Buyer From Pittsburgh;" the Routons; Merano Brothers; Maxlin, Eddy and Roy; Bill Foster; Bert and Mack.

J. H. ALOZ

Booking Agency
Orpheum Theatre Bldg.,
MONTREAL, P. Q.

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Manager and Promoter of Vaudeville Attractions
ARTISTS DESIRING New York or Chicago Representation, address by wire or mail
PALACE THEATRE BUILDING
(United Booking Offices)
NEW YORK CITY

GRAND.—Barney Gilmore; Tierney Four; William E. Bence and Co.; La Salle and Raymond; the Great La Kellors; Seymour's Happy Family.

COLONIAL.—First half: "Woman's Justice"; Mr. and Mrs. Fred Thomas; Amedeo; Oweley Randall; Green and Parker; second half: Mme. Hermann; Joseph Kettler and Co.; Kennedy and Hart; the Wheelers; James J. O'Brien.

KNICKERBOCKER.—First half: Sam Mann Players; Hemmer and Pritchard; Lester Trio; Sahrey Dorsell; the Aerial Valls; Harry Temple; second half: Eddie Foley; American Comedy Four; Gertrude Cogert; Wolgast and Gile; Carter and Braden.

FORREST.—Premiere of "Papa's Darling" Monday night. Capacity house. Will stay here two weeks.

ADELPHI.—"A Pair of Sixes," capacity Monday night at opening here and enthusiastically received.

BROAD.—Mrs. Fiske in "Lady Betty Martingale, or the Adventures of a Lively Husky," began its second week and has aroused only a little interest. Oct. 26, Fannie Ward in "Madame President" for one week.

GARRICK.—Second week of "The Yellow Ticket" began Monday to fair house.

LYRIC.—"The Passing Show" has been cleaning up and is in its final week here. Oct. 26, "Whirl of the World."

LITTLE.—Opened for the season Monday with "Arms and the Man" for two weeks with resident company. Capacity house.

WALNUT.—"Way Down East" was greeted by a good house Monday, opening for the week at popular prices. Oct. 26, Eugene Blair in "A Fool There Was."

LIBERTY.—"Love's Model" began Monday night for the week with revised prices for the house, at 50 cents top. Business here has been off lately. Oct. 26, "Rebecca of Sunnybrook Farm."

ORPHEUM.—Capacity Monday night with "Rebecca of Sunnybrook Farm;" for the week Oct. 26, "Bringing Up Father."

EMPIRE.—Billy Watson and his "Big Show," opened well. Oct. 26, "The Winning Widow."

TROCADERO.—"The Broadway Girls" drew well Monday afternoon. Oct. 26, "Fay Foster Company."

GAYETY.—"The Tempters," average house at opening Monday afternoon. Charles Baker, yodler. "The Girl in Scarlet," added attraction. Oct. 26, "Girls From the Folies."

CASINO.—"The Gypsy Maids," opened Monday to good house. Oct. 26, "Town Tattlers."

BERT LEVEY

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The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Actor
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Good acts wanting Western Representation
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AMERICAN.—Stock company in "The Melting Pot." Oct. 26, "Why Women Sin."
DUMONTS.—Stock minstrels in topical burlesques.

Fred G. Nixon-Nirdlinger figured in the real estate news last week through the purchase as a residence of a large house at 320 South Forty-sixth street.

The Windsor, a picture house, at Kensington avenue, Womah street and Frankford avenue, with a seating capacity of 1,100 has been sold by the Windsor Theatre Co. to John J. McGurk and Abe and Louis Sahlosky. The price, subject to a mortgage of \$20,000, was not disclosed. The building is assessed at \$30,000.

Work has been started on a \$20,000 picture house at Allegheny avenue east of Front street for Jacob Ridgeway. The building is to be 60 by 114 feet on a lot with a 70-foot front.

The Blue Bird, an attractively designed picture house, situated in a fine residential district at Broad street and Susquehanna avenue, opened Friday afternoon with "The Man of the Hour."

Joseph C. Engel, of the Philadelphia-Chicago Opera Co., will stage the production of "Carmen," to be given by the Philadelphia Operatic Society, an amateur organization at the Academy of Music Oct. 28.

David Levinson, of the Yiddish company playing at the Arch street theatre, was trimmed for \$175 Monday night in the Tenderloin. He caused the arrest of a girl, who was held under bail.

Paramount pictures have replaced one vaudeville act on the bill at the William Penn. The house is now playing five and is billing the pictures heavily.

LISTEN!!!

In the past several weeks a number of so-called "original" comic cyclists have been advertising ridiculous claims as to the "originality" of their respective offerings, particularly one PALFREY, BARTON and BROWN, at present working out west.

In order to eliminate the possibility of any misunderstanding as to who really originated the material referred to, it might be consistent to record the following facts:

In 1900 THE GREAT JOE BARTON originated the comedy cycling routine with Frank Armstrong (now Chick of Chick and Chicklets). This routine has been copied, stolen, imitated and attempted by a large number of comedy cycling acts now in vaudeville. Furthermore, a great many cyclists have adopted the name of BARTON, which adds to the confusion now prevailing.

There is only ONE ORIGINAL BARTON.

That is THE GREAT JOE BARTON, now working alone, all other "Bartons" notwithstanding.

ORIGINAL

SUPERIOR

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THE GREAT JOE BARTON

92 BERGENLINE AVENUE, UNION HILL, N. J.

Guerro and Garmen

THE VIOLINIST AND HARPIST OF SUPREME MERIT

BOOKED SOLID IN THE WEST BY THE SIMON AGENCY UNTIL JAN. 1st

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COMMUNICATE EN ROUTE OR PERMANENT ADDRESS—4727 N. ALBANY AVE., CHICAGO.

PITTSBURGH.

By GEORGE E. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Bickel & Watson, hit; Courtney Sisters, scored; "Colonial Days," excellent; La Toy Brothers, good openers; Devine & Williams, funny; Allan Dinehart & Co., clever; Five Manchurians, good; Three Leightons, good; McLellan & Carson, class.

MILES (Harry Woods, mgr.; Loew).—(Opening week).—Royal Pekinese Troupe, headline, hit; James J. Morton, big laugh; Howard's Animals, good; Bell Boy Trio, excellent; Ouden Quartet, scored Frank Stafford & Co. pretty.

HARRIS (C. R. Buchelt, mgr.; U. B. O.).—Dr. McDonald, headline, scream; "Candy Store Girls," good; Mitchell Trio, clever; Leonard & Haley, neat; The Touheys, scored; Musical Chef, fair; Moore & Jenkins, laugh.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—Hardeen, headline, hit; Jane Heston & Co., scored; Bauer Trio, excellent; William Mackay & Co., laugh; Frank Gabay, good; Luce & Luce, novelty.

NIXON (Thos. Kirk, Jr., mgr.).—Eva Tanguay drew full house and was applauded. 26, "The Misleading Lady."

ALVIN (J. P. Reynolds, mgr.).—"High Jinks" filled the house. 26, Grace George in "The Truth."

LYCEUM (Chas. Wilson, mgr.).—"The Calling of Dan Matthews," drew big. 26, "Bought and Paid For."

SCHENLEY (Harry Davis, mgr.; stock).—

Nance O'Neill scored in "Magda." 26, "The Lily."

GAYETY (Henry Kurtzman, mgr.).—"Rosey Posey Girls" drew big house. 26, "Happy Widows."

VICTORIA (George Gallagher, mgr.).—"The Charming Widows" charmed a full house. 26, "Beauty, Youth and Folly."

ACADEMY (Harry J. Smith, mgr.).—"Darktown Follies" drew big house.

The automobile show in Motor Square Garden opened Saturday and is drawing thousands daily.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangle, mgr.).—Week 11, De Wolf Hopper and the Gilbert and Sullivan Opera Co.

BAKER (Geo. L. Baker, mgr.).—Week 11, "Paid in Full." Next, "Broadway Jones."

PANTAGES (J. A. Johnson, mgr.).—Week 12, Frank "Silvers" Oakley, opened; Silber and North, laughs; Wm. Shilling & Co., well acted; Bell Trio, fine; Webber's Juvenile Orchestra, hit.

EMPRESS (W. H. Pierong, mgr.; Loews).—Week 12, Calts Bros., good; Wilson and Wilson, laughs; Morris and Beasley, pleased; Oddone, hit; Kitty Francis and her "Widow's League," hit; Montrose and Sydel, very good. Good business.

LYRIC (Dan Flood, mgr.).—Week 11, "Little Miss Wise."

SPOKANE.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—7-21, pictures; 5-6, De Wolf Hopper.

LOEW'S (Joseph Muller, mgr.; agent, direct).—Week 11, Blanche Leslie, delighted; Patricola & Myer, counted; Polzin Bros., got little; Wheeler and Curtis, distinct hit; Gray and Graham, pleased; "School Days," still a winner.

PANTAGES (E. Clarke, mgr.; agent, direct).—Week 11, Two Kerns, good; Walter Terry and Girls, popular; La Touraine Four, good; Laraway and Moore, local and big reception; Gardner and Revere, comedy hit; Five Mowatts, whirlwind.

SPOKANE (Sam. W. B. Cohn, mgr.; agent, Fisher).—Week 11, Miller and Walker, Russell and Russell, Colonel Seymour; 2d half, Smith's Barnyard Circus, Arthur Lynn, Miller and Walker.

The loss of \$110 in cash and her wedding ring from a dressing room at Loew's was reported to the police by Mrs. Roy Mack (Dorothy Aubrey), one of the performers in Gus Edwards' "School Days."

WANTED—Young, good-looking male dancer, with first-class engagement as partner for young lady, 5 ft. 4 in. Experienced society, whirlwind and ballet dancer. Attractive appearance, personality and wardrobe. Address, Professional, VARIETY, New York.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solomon, mgr.).—"Pinafore" opened to capacity audience. 2d Sam Bernard.

PRINCESS (O. B. Sheppard, mgr.).—Mau Adams in "The Legend of Lenora," score well with large attendance.

GRAND (A. J. Small, mgr.).—"Mutt and Jeff in Mexico." 26, Thurston.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Fox & Dolly, went strong; Grace DeMaio fetching; Boganny's Lunatic Bakers, scream; Nick's Roller Skating Girls, novel; Joe Cook entertaining; La Crandall, pleased; Grea Golden Troupe, a success; De Michele Bros well received; Haviland & Thornton, clever.

LOEW'S YONGE STREET (J. Bernstein mgr.; agent, Loew).—"Ye Old Tyme Hal loween," hit; Crawford & Broderick, ver good; Stuart Black & Co., winner; Dolce Sisters, pleased; Juggling De Lisle, novel; D Witt & Stewart, good; Barnes & Barron, interested; Daisy Darts, good.

SHEA'S HIPPODROME (A. C. McArdle mgr.; agent, U. B. O.).—Arthur Huston & Co. success; The Prescotts, fine; Rose & Severz pleased; King & King, clever; Dinyle & Corcoran, entertaining; Jack Kennedy & Co scored; Pierce & Roslyn, good.

GAYETY (T. R. Henry, mgr.; Columbia No. 1).—"Ginger Girls."

STAR (Dan F. Pierce, mgr.; Columbia No. 2).—"The French Models."

The 9th Anniversary Number

OF

VARIETY

WILL BE PUBLISHED DECEMBER 25th

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INSURES UNIVERSAL RECOGNITION

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**FRANCES
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**"Their Little Girl
Friends"**

in
"Yesterdays"

A Delightful Story of Youth
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CHRIS O. BROWN

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Week (Nov. 2), Pantages,
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"Fun in a Tavern"

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FAST AND FUNNY TUMBLERS

Now Playing Pantages Time

BOOKED SOLID ON W. V. M. A. opening Oct. 29

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By AARON HOFFMAN

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Personal Direction MAX GORDON

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In "THE HABERDASHERY"
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8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (Oct. 26) SHEA'S, BUFFALO

Representative, **PAT CASEY**

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VARIETY, New York

EVELYN NESBIT

AND

JACK CLIFFORD

Direction, H. B. MARINELLI

Original South American Dancers. The International Characteristic Transformation Dancers. The original and true creators of the authentic **Tango Argentino and Brazilian Maxixe** in Buenos Ayres since 1905.

Originators of the Tango all over the world. Their Tango and Maxicse not to be confounded with other dances bearing these names.

**COLOSSAL ATTRACTION--Absolutely New in
the United States**
**Monday, Tuesday, Wednesday, Oct. 26-27-28, at the 81st St. Theatre,
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UNDER THE DIRECTION OF ANTONIO BAGAROZY, 219 W. 48th St., New York City



**Original
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Artistic**

Versatile Incomparable

6 Grand Scenes— With Light Effects

6 Changes of Costumes With Six different Dances

Characteristic Transformation of the countries

20 Minute Act no Intermissions

True Novelty and Inimitable



NOTICE TO MANAGERS AND AGENTS

We have the honor to present to the public of New York an **attraction absolutely new to the United States**—different to all others of its kind ever seen in New York.

We are the creators of the Tango Argentino and the Brazilian Maxixe, and we were the first to present these dances in 1905 in Buenos Ayres, and in Paris where it was absolutely unknown in 1907 after which we made a tour of the world.

We dance the **Tango** characteris-
tic, the **Pericol of Gaugho** and the
modern **Society Tango** as we did at
the **Royal Theatre, Buenos Ayres,**
in 1912, and in 1913 at the **Grand**
Revue Franco, Argentina, for four
consecutive months.

We are willing to pay **\$500** to anybody that can dance the **Tango Argentino** and the **Brazilian Maxixe** as we do, but it must be authentic and with no immoral motions or motions of other popular dances. We have evidence in the shape of programs, press matter, etc., dated from 1905 to 1914, at the disposition of the public, showing the success of the **Tango and Maxixe**, which we presented **300 times at Buenos Ayres** where we won the first prize.

Signed,

FLORENCE AND MECHERINI

TEN CENTS

VARIETY

VOL. XXXVI. No. 9.

NEW YORK CITY.

PRICE TEN CENTS.



JEROME H. REMICK, President

F. E. BELCHER, Secretary

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MOSE GUMBLE, Mgr. Professional Department

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BY AMERICA'S GREATEST SONG WRITERS

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"DOWN IN WATERLOO"

By ALFRED BRYAN, the HIT WRITER

Music by ALBERT GUMBLE and JACK WELLS

This Song will surprise you.

Call or send at once for a copy.

I went down from Brussels town to Waterloo,
Waterloo,
I saw where the bullets flew at Waterloo,
Waterloo,
I stood where Napoleon his sword he drew,
To do or die or fly from Waterloo.

CHORUS

And there I met a pretty Belgian maid, with eyes of blue,
Sweet eyes of blue,
I stopped a while to listen to her "parlezvous,"
And kissed her, too,
And like the great Napoleon, What did I do,
What did I do,
I met my fate way down in Waterloo.

It's one of those "things."

A timely, beautiful, applause-getting Song.

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"CHINATOWN, MY CHINATOWN"

By WM. JEROME and JEAN SCHWARTZ

A quaint, dreamy Oriental ditty by two of the best song writers in America

"NO PLACE LIKE THE U. S. A."

By CLARE KUMMER

CHORUS

The sunny Rhine is very fine,
Apple blossom time in Normandy is sweet,
I love you, France, land of romance,
Dear old England, too, is pretty hard to beat.

But east and west, one place is best, you'll agree with me.
This season there's a reason
Why there's no place like home;
I say, no place like the U. S. A.

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SONG HITS

"WHEN IT'S NIGHT TIME DOWN IN BURGUNDY"

By PALEY AND BRYAN

"AT THE BALL, THAT'S ALL"

By J. LEUBRIE HILL

"AT THE MISSISSIPPI CABARET"

By BROWN AND GUMBLE

"I WANT TO LINGER"

By MURPHY AND MARSHALL

"THE DRESS MY MOTHER WORE"

By MARION SUNSHINE AND H. I. MARSHALL

"BACK TO DIXIELAND"

By JACK YELLEN

"WAY DOWN ON TAMPA BAY"

By BROWN AND VAN ALSTYNE

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VARIETY

Vol. XXXVI. No. 9.

NEW YORK CITY, SATURDAY, OCTOBER 31, 1914.

PRICE 10 CENTS

LEXINGTON AVE. OPERA HOUSE GOING INTO POP. VAUDEVILLE

**Frank A. Keeney and Walter Rosenberg Forming Corporation
to Take Over Property from Oscar Hammerstein. If
Closed, Possession Passes Immediately.
House Seats 2,700.**

Oscar Hammerstein's Lexington Avenue opera house may shortly shift its policy from the present feature film performance, to pop vaudeville, if the plans of Frank A. Keeney and Walter Rosenberg are brought to a successful consummation.

Messrs. Keeney and Rosenberg were on the verge yesterday of taking over the opera house, forming a corporation to operate it, and taking possession at once, placing a vaudeville show, looked through Harry A. Shea, in the Hammerstein property by Nov. 9.

The opera house seats 2,700. It is located at Lexington avenue and 50th street. From a vaudeville standpoint, it would be opposition to the Plaza (Moss & Brill) at Madison avenue and 59th street, and Protcor's 58th Street house.

Mr. Shea is at present booking the Keeney and Rosenberg out of town theatres playing vaudeville.

Mr. Hammerstein recently stated he wanted \$75,000 annual rental for the Lexington avenue edifice, built originally for grand opera. It has done a fair business with a picture show since opening late in August.

REMICK RESIGNS.

J. H. Remick, representing his firm of J. H. Remick & Co., the music publishers, resigned Thursday from the American Society of Authors, Composers and Publishers.

It is the society that recently notified restaurants and cabarets in New York and vicinity they could not play copyrighted music published by members, without paying royalty to the society.

Remick & Co. is also of the Music Publishers' Board of Trade, a separate organization.

VERDICT KILLED IT.

The jury who disagreed as to the guilt of Mrs. Florence Carman, tried in Nassau County last week for the murder of Mrs. Louise Bailey, came perilously near providing Loney Hascall with a sensational headliner for Hammerstein's.

Just previous to the announcement of their verdict arrangements had been settled for Mrs. Carman's appearance at Hammerstein's. When the jury disagreed, Mrs. Carman's family called the proposition off.

Placing "Watch Your Step."

The Charles B. Dillingham show, "Watch Your Step," when completed, may find a New York home at the Knickerbocker theatre. It depends upon the success of "Papa's Darling" at the Amsterdam. Provided that fails to get over, "The Girl from Utah" may be removed from the Knickerbocker to the Amsterdam, though there is a chance Dillingham's newest show may go direct to the Amsterdam.

WEBER CASE SETTLED.

The suit against the Columbia Amusement Co., brought by L. Lawrence Weber for an alleged breach of contract by the company at Schenectady, N. Y., was settled out of court Wednesday.

"COUNTRY GIRL" REVIVED.

(Special Cable to VARIETY.)

London, Oct. 29.

A revival of "The Country Girl" was staged at Daly's yesterday (Oct. 28). The piece went over successfully.

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

**THE
PLAYER**

appears on page 8 of this issue.

TANGUAY WITH UNITED.

Eva Tanguay, whose "Miss Tabasco" piece closed last week after a short season, has adjusted her differences with the United Booking Offices and will open at Keith's, Boston, Nov. 9, for a tour of the circuit.

It is the first U. B. O. date for Miss Tanguay since she left the big time two seasons ago to promote her own vaudeville road show.

Johnny Ford will open a producing office in New York and proposes to launch a number of girl acts now in preparation.

"MR. WU" DISAPPOINTS.

"Mr. Wu," the piece in which Walker Whiteside is starring at the Elliott and which was expected to prove a sensational drawing attraction, has proven a disappointment for its producers.

The receipts last week were in the neighborhood of \$4,200, the average nightly business running around \$600 with Saturday pulling over the total.

Henry Savage, Walter Floyd and Mr. Whiteside each have a third interest in the attraction.

"TIPPERARY" SELLING.

The English war song, "Tipperary," is having a strong sale over here at the present time. The New York publisher handling the number is forcing a retail charge of 30 cents a copy for the song, with a probable sale of 1,000-600 copies in sight.

Wayburn Act at Hammerstein's.

Toward the middle of November a large-sized production, staged by Ned Wayburn, will open at Hammerstein's for a run of two weeks.

MARINELLI BACK TO U. B. O.

The action for damages against the United Booking Offices and others, instituted a year or more ago in the U. S. court by H. B. Marinelli, was discontinued Wednesday, when Marinelli again commenced booking with the agency.

It is said that in the settlement understanding with the United, Marinelli is to have the exclusive representation of the U. B. O. and Orpheum Circuits for international turns.

In pursuance of this arrangement, according to report, Marinelli will reach an agreement with W. Passpart, who has been the Orpheum Circuit's foreign agent for some years.

DROPPING OUT TACOMA.

Tacoma, Oct. 28.

Within the next two weeks the Marcus Loew Circuit will drop the Empress here from its route sheet as a vaudeville theatre. The house will probably continue with a picture policy.

The local Empress hasn't seemed able to get started with a profitable patronage and the Loew people have concluded to close it rather than to force an inevitable loss weekly.

The line of Loew travel will be changed by the shift from Vancouver to Portland.

The Empress has been leased for dramatic stock.

IRENE FRANKLIN HEADING.

Through uncertainty whether she would be prepared to open at the Palace Monday, Valeska Suratt withdrew from that engagement Thursday. Irene Franklin and Burt Green were substituted to head the bill.

GERMANY'S THEATRES RESUME; LONG DARKENED BY THE WAR

**Berlin Wintergarten Reopens and War-Ridden Populace
Rush to Playhouses to Lighten Gloom. Reawaken-
ing Spreads to Many Cities.**

(Special Cable to VARIETY.)

London, Oct. 27.

According to returning travellers who reached London this week from the Continent, Germany is awakening from the stupor into which it was thrown by the outbreak of the war. Many of the amusement places which have been closed since the beginning of hostilities have reopened within the last few days, and the populace is grasping the opportunity to escape from the general feeling of depression.

The Wintergarten is open, as is also Luna Park, although part of it is used by the Red Cross service.

Others among the houses thrown open recently are Benz in Munchen, Schuman cabaret, Frankfurt; Central, in Stettin; Victoria Salon, Dresden; Hansa, Lubeck; Eden Nauke and all the halls on the Spielbuden Platz in Hamburg as well as the Mellini, Hanover.

There are, however, still some theatres dark. Among them is the Vogelweiss, Dresden, and Hansa, Hamburg.

KAISER FIXES ALIBI.

According to a statement issued this week by the New York Pathe office, Emperor William is using one of that firm's European camera men to alibi the German army on the charges of atrocities which have been made widely.

The camera man is permitted to "shoot" scenes of actual battle as well as to accompany the German troops upon their entry into captured cities and take pictures of the proceedings. The views will probably be exhibited in the United States in the Kaiser's efforts to retain the good opinion of this government and people.

MUSIC PLATES FOR BULLETS.

Paris, Oct. 19.

If reports which have reached us here are true, the Germans are going to suffer for want of sheet music shortly. Paris hears that the German government has used up all its lead and in search of new supplies has requisitioned the music plates of that metal—that is, the printing plates from which the music is made. They all go into the melting pot to be made into missiles.

Although there is still some fear that Paris may be besieged by the Germans, commerce goes on. VARIETY is regularly received and its sale at the street kiosk stands has been uninterrupted.

GOING AFTER KIPLING.

(Special Cable to VARIETY.)

London, Oct. 28.

The war must have gotten to a vaudeville agent here, who wrote a proposal to Rudyard Kipling to accept a theatrical engagement in America. A lecture tour was likely suggested, but

vaudeville over there was in the agent's mind, he having been impelled to waste his time through the intimation of a New York vaudeville broker.

The London agent was gratified at receiving a reply to his missive, Mr. Kipling answering through his secretary, acknowledging its receipt.

NO RELIEF FOR ACTORS.

(Special Cable to VARIETY.)

London, Oct. 28.

Stage folk have been declared ineligible to application for participation in the war relief funds being raised all over the world.

The ruling has been the cause of bitter feeling, since the players have been the biggest contributors to the fund through their stage benefits.

CREATORE CAUSED ROW.

The Victoria theatre was without an orchestra for the three acts Sunday, owing to a dispute with the musicians' union over the engagement of Creatore and his band at Hammerstein's Lexington Avenue opera house for an extended engagement.

When the union learned Creatore had been engaged for the Hammerstein establishment, its executives served an ultimatum on Hammerstein, no Creatore at the opera house or no union orchestra at the Victoria. Hammerstein declined to accept the terms. George May's musicians walked out of the vaudeville theatre and the show progressed to its third number without an orchestra. Then Hammerstein announced that he had reconsidered.

The orchestra went back to work and the Creatore engagement was called off.

AGENCY FRANCHISE REVOKED.

Chicago, Oct. 28.

Mrs. Nellis Pearl, one of the many ten percenters operating on the 11th and 12th floors of the Majestic theatre building, has had her franchise with the United Booking Offices and the Western Vaudeville Managers' Association cancelled for booking her attractions with opposition agencies in town.

"MISS HOOK" REVIVED.

(Special Cable to VARIETY.)

London, Oct. 28.

"Miss Hook of Holland" was revived yesterday at the Prince of Wales theatre.

"NO. 2" "ON TRIAL."

The "No. 2" "On Trial" production will start rehearsing, according to report, upon the first waning signs of the drawing powers of "Under Cover" at Cohan's Grand, Chicago. The second show of the Candler theatre success will succeed the Chicago attraction.

FEATURES SCARCE ABROAD.

(Special Cable to VARIETY.)

London, Oct. 27.

Novelties for the music hall stage are growing daily scarcer, with no relief in sight. One important circuit here has notified the agents it must have new faces and urged them to bestir themselves.

CUTTING IN AUSTRALIA.

Sydney, Oct. 1.

The depressing effect of the war on show business has sent some managers to extremes for economy. The J. C. Williamson firm has cut salaries of its principals in productions from 20 to 40 per cent., and it has also reduced its official staff.

PAT CASEY BITTEN.

Pat Casey has taken a vow never to go out of his way again to assist anyone. Last week Pat had to make good \$1,500 to the Customs authorities, through having given a bond for Louise Agnes and Her Irish Colleens, for entrance at Boston. Mr. Casey happened to be in Boston at the time the act entered that port, and was called upon to assist them.

To release the bond it was only necessary the Agnes act should account to the Customs for the property bonded, before it was removed from this country. This the woman from Ireland refused to do, without giving any reason, leaving America for her home and leaving Mr. Casey to pay the bond.

CHESTER FOX RETIRES.

(Special Cable to VARIETY.)

London, Oct. 28.

Chester Fox, for eight years the European press representative for Charles Frohman, announced last Saturday that he had retired from that post.

Frohman has cancelled the provincial tours during the war and there remains nothing for Mr. Fox to do.

FOLLOW LONDON'S LEAD.

(Special Cable to VARIETY.)

London, Oct. 27.

Brighton and the other seashore resorts have followed London's example in revising their shows to the daily matinee and no night performances.

ACT HELD AT HOME.

(Special Cable to VARIETY.)

London, Oct. 28.

The engagement of Bert Coote and Co. for an American vaudeville has been called off, through the English managers having Mr. Coote under contract declining to release him at this time.

AFFILIATED IN CANADA.

Chicago, Oct. 28.

The Affiliated Booking Co. has completed arrangements to supply the Walker Circuit in western Canada with its bills commencing Nov. 9.

South American Circus.

Caesar Guiletti, who represents South American banking interests, is organizing a wild west and circus to invade that country in December.

The Guiletti circuit sails Nov. 21.

SAILINGS.

(Special Cable to VARIETY.)

London, Oct. 28.

Oct. 28, Cyril Maude and his company (Celtic);
Oct. 31, Seeley West, Pipifax Panlo (St. Paul);
Nov. 4, Rosie Lloyd (Baltic);
Nov. 7, Okabe Troupe (New York).

San Francisco, Oct. 28.

Oct. 27 (For Australia), Noble and Brooks, Aerial Lesters, Frank Coffee, Lester Brown (Sonoma).

Reported through Paul Tausig & Sons, 104 East 14th street, New York:
Oct. 27, The Rodriguez (Britannia).
Oct. 28, H. Bento, Charles A. Clarke (Adriatic); The Apollos (Europe).
Oct. 31, Camillo Vermet (Chicago).

HARRY WANTS HIS.

(Special Cable to VARIETY.)

London, Oct. 28.

It now transpires that all that stands between Gaby Deslys and reconciliation with Her Harry is a matter of \$100 a week. Pilcer demands an increase of \$150 in his salary; Gaby is willing to boost \$50. Harry says he'll quit if the \$150 is not forthcoming.

Gaby counters with the threat that she will replace Harry with Morosoff, a Russian dancer, formerly with Pavlowa, next week, if Harry does not accept her terms.

MORE ENLIST.

London, Oct. 19.

Names of players continue to appear in the lists of men in the ranks of the British army. Additional enlistments this week include:

Malcolm Blakeway, Nixon Held, John Lauder, Marcus Williams, A. Miller, Peter Rock, E. C. H. Rowland, A. Edward Sproston and Tom Taylor-Vinson.

GERMAN SPY COMING.

Armgard Karl Graves, whose uncanny predictions as to the present European conflict earned him the title of "The Super Spy," will deliver a lecture at Carnegie Hall, Wednesday, Nov. 4, on "War and the Why."

The outcome of this event may result in Graves either entering vaudeville for a series of lectures or continuing on a lecturing tour over the one-nighters.

The Carnegie Hall engagement is being handled by John Iris. Graves was formerly a member of the German Secret Service.

Musicians in the Army.

London, Oct. 20.

List of musicians now serving in the English army:

| | |
|-----------------------|-----------------------|
| Butterworth George | Mason, Edward |
| Coates, John | Sharplington, Douglas |
| Hamilton, Rowan A. J. | Teye, Geoffrey |
| Harrison, C. A. | Wilson, F. B. |
| Read, Jervis H. v. | Wynne, Warren |
| Lambert, Frank | |

AGENCY AGREEMENT OFF.

The agency agreement existing between M. S. Bentham, of New York, and Will Collins, of London, for mutual booking interchange, will terminate with the new year.

It is said Mr. Bentham has already closed for another London agency to succeed Mr. Collins, as his foreign representative.

PLAYERS DEMAND FULL PAY EXCEPT IN LONDON HALLS

Declare Business is Normal in Provinces and Turn Down Managers' Proposals for Sliding Scale. Reductions Based on Salary. Agree to Cut in Capital, Where Business is Bad.

(Special Cable to VARIETY.)

London, Oct. 28.

The artists have received the proposition of the managers for the sharing plan on a sliding scale basis and have made a return proposal of fifty-fifty co-operation in the London halls and full salary in the provinces. The artists are now awaiting the managers' reply.

At the Variety Artists' Federation meeting Sunday the managers' proposal was submitted as follows:

The 50-50 split shall continue where the gross is more than \$1,750;

From \$1,250 to \$1,750 the managers shall take 55 per cent. and the actors 45 per cent.;

Where the gross is less than \$1,250 the split shall be 60-40.

James Tate suggested the managers be approached with this counter proposition:

No reduction where the salary is less than \$50;

Five per cent. reduction in salaries from \$50 to \$100;

Ten per cent. reduction in salaries from \$100 to \$150;

Fifteen per cent. reduction in salaries from \$150 to \$200;

Twenty per cent. reduction in salaries from \$200 to \$250;

And 25 per cent. reduction in salaries of more than \$250.

All salary reductions to remain in effect only during the continuance of the war.

The discussion became general following Tate's remarks. It was pointed out business is normal in the provinces and the depression is pronounced only in London. This phase of the situation was gone into thoroughly and the final sense of the meeting was that it represented the important point in existing conditions.

It was finally decided to put another counter proposition to the managers on the 50-50-London and straight-salary-in-the-provinces basis. The Federation will make a stand if the proposal is turned down by the managers, it is declared.

It is worthy of note that within the last few days the English agents have changed their tone as to the need of new material. Probably inspired by the managers, they are now voicing the view that there is abundance of material available.

Members of the Federation believe the threat of the managers to close their halls if the performers decline to accept the co-operative salary dictum is an empty one.

It is pointed out that should the halls close, it is very likely their liquor licenses would lapse automatically.

MORTONS PLAYING UNITED.

Sam and Kitty Morton, scheduled to reopen on the United Booking Office's

time this week at Cincinnati, had to cancel when Kittie Morton suffered an attack of neuralgia. They were about to sign with the Loew Circuit last week, it is said, when the U. B. O. compromised with them on the "salary cut." They will play Indianapolis next week, booked by the U. B. O.

Another act, Irene Franklin and Burt Green, reported close to signing with Loew, stopped negotiating the latter end of last week, and this Monday opened at the Temple, Rochester (U. B. O.).

Bart McHugh's "Lawn Party," a "kid act," is said to have been withdrawn from the road through being unable to travel with profit at the salary offered.

Clark and Hamilton, the English turn, is reported about to become part of a road show through having been given a cut in salary from \$800 to \$500.

Cincinnati, Oct. 28.

Just before the matinee yesterday at Keith's, Carl Bial received a wire of his mother's death at Findlay, O. He gave his performance, then broke down in the dressing room and left for home.

Charles Howard and Co., on the Orpheum Circuit, closed at Winnipeg last Saturday, declining to accept the cut in salary made for the act.

JUDGMENT AGAINST AGENT.

In the case of Barney Fagan vs. Louis Pincus, the New York representative for the Pantages Circuit, following August Dreyer's motion to have the verdict of a jury for \$2,614.78 on alleged contract violation in favor of the plaintiff set aside, Justice Newburger reserved decision and named a date for the attorneys on both sides to file briefs.

Fagan, through O'Brien, Malevinsky & Driscoll, brought suit, claiming Pincus agreed by wire to give Fagan 20 weeks on the vaudeville circuit. Pincus sent contracts for eleven but Fagan declined them and then sued for the agreed twenty weeks at \$300 per.

Pincus at the trial contended he was only an agent and that Fagan would have to look to Pantages for his money.

Attorney Ryan, of Seattle, informed Fagan's attorneys the Pantages Circuit of Vaudeville Theatres, Inc., did not legally exist in a former suit that the O'Brien, Malevinsky & Driscoll firm instituted for Amann-Hartley against Pantages some time ago. Aware of this the lawyers held Pincus personally responsible.

The main point arising is whether the case should have been against the agent. If the judge decides that Pincus is liable, a precedent will have been established.

TWO SUDDEN DEATHS.

Two deaths among the profession early Monday morning at Bellevue Hospital resulted in the Coroner holding inquiries to ascertain their real causes. They were that of James Callahan, formerly of Callahan and Mack and late of Callahan and Daly (Bernard), who died at 1 a. m. Oct. 26, and Harry Clinton Sawyer, whose demise came at 7.05 on the morning of the same date.

Callahan, a few days ago, was removed to one of the Bellevue wards to recuperate, his heart and stomach having failed to work perfectly of late.

Sawyer, formerly of musical comedy, where he acquired considerable fame, later a "single" in vaudeville and recently connected with several pop circuit vaudeville agencies as an assistant booker, was reported as being with a party of friends the night before he became ill at his room in the Hotel Taft.

Sawyer was found unconscious in his room and shortly after removed to Bellevue died without regaining a normal condition.

As Sawyer had been despondent of late suicide was hinted at and the Coroner was notified to ascertain if possible by autopsy whether there was poison in his stomach.

Detectives are working on the case in an effort to find out Sawyer's movements prior to his death.

Sawyer was unmarried but has an aged mother living in a small town in Oregon to which the body is to be sent for interment.

LOEW BILL IN PROVIDENCE.

Providence, Oct. 28.

One policeman knocked out and two others roughed up will testify to the size of the crowd trying to get into the Emery theatre at its opening Monday night.

It is estimated at least 3,000 people thronged the street in front and pushed and shoved and fought to get inside where there is room for only 1,800.

Manager Martin Toohey opened the theater in behalf of the Emery brothers, and, after lugging away about two tons of flowers, called on Mayor Gainer for a speech. The Mayor replied and then the show began. The friendly audience liked the opening vaudeville bill, which was diversified and pleasing. The Emery will play Marcus Loew acts only and will change the bill twice a week. There will also be three or four pictures a night.

The Emery is the most modern theatre in the city, and one of the best equipped. It is well situated and should be popular.

JACK HENRY SETTLES.

Jack Henry and August Dreyer, his attorney, split up \$350 of David Kessler's money this week, when Mr. Dreyer settled Mr. Henry's suit for \$10,000 damages against Mr. Kessler.

Jack thought he was hurt \$10,000 worth in an automobile accident some time ago. It was Kessler's car and Kessler's driver. Henry's injuries, according to him, were bruises on the shoulder and an impediment in his left ear hearing, causing him to lose much business with managers who didn't book on the right side.

SAM THALL'S "TAB" WHEEL.

Chicago, Oct. 28.

Sam Thall, of the tabloid department of the "Association," has organized his department on the order of a burlesque wheel, and committees are sent on to see the shows in the same manner.

The following is a list of the shows Thall is booking: Jack Trainor in "Watch Your Step"; Hal Johnson, in "Little Modiste"; Dewey & Rogers in "Safety First" and "This Is the Life," all Halton Powell shows. Max Bloom in "The Sunny Side of Broadway," "Dream Girl," "My Cinderella Girl" and "Whose Little Girl Are You?" Boyle Woolfolk's shows. "Fillies of Broadway" and "Adams & Guhl," owned by Dwight Pepple; "The Masqueraders," owned by Johnny Galvin; "The Isle of Smiles," owned by New Alford; "Fascinating Flora," owned by Minnie Palmer; and Edde De Noyer and Rose Danie in "It's Up to You."

Hodges & Tynes, who are out in "A Night on a New York Roof Garden," have broken all records in the south and are playing repeats. Robert Sherman has three dramatic tabloids out, consisting of the following: "Bought and Paid For," "Way Down East" and "The Squaw Man." Several other tabs are now in preparation which will be ready to open in December. They are being arranged by Woolfolk, Powell and Galvin.

LOEW IN PORTLAND?

Portland, Me., Oct. 28.

It is understood Marcus Loew has made definite arrangements to bring his vaudeville into a new Portland theatre. The site named is that now occupied by the O. S. Furniture Co., on Congress street, almost opposite the entrance to Keith's.

A new house in Lewiston, Me., with which the Portland Loew theatre will split, is nearing completion.

MANAGER ESCAPES THUGS.

San Francisco, Oct. 28.

Jack Cluxton, manager of Pantages theatre, figured in an attempted hold-up that bordered on the sensational Monday night. Two thugs went after Cluxton as he was on the way to the bank with the day's receipts. Cluxton escaped injury and also saved the money. One of the stick-up men was arrested.

85% ACCEPT CUT.

Chicago, Oct. 28.

About eighty-five per cent. of the acts have acquiesced in the cut made recently by the United Booking Offices (Chicago) and the "Association."

A few acts have gone away from their agents and are booking direct.

BARRYMORE'S RECORD.

Chicago, Oct. 28.

Ethel Barrymore is promising to wreck the season's record at the Majestic, where she is appearing this week as headliner. Business has been capacity during the week.

With the return to health of Anna Arline (Adler and Arline) who was recently operated on for appendicitis, the couple will play the time they were forced to cancel through Miss Arline's illness.

FROM NEW YORK TO AUSTRALIA IN 44 WEEKS IS NEW OFFER

Chicago Connections now Assured. Brennan Fuller Circuit Has Consecutive Time Arranged From Broadway to the Antipodes Via Chicago and the Coast.

Chicago, Oct. 28.

The Affiliated Booking Co. completed arrangements this week to act as American representatives for the Brennan-Fuller Circuit in Australia, Paul Goudron being delegated to look after the interests of the Australian string. Ben Fuller, general manager of the circuit, is expected to visit the United States shortly and make a tour of the country accompanied by Goudron.

The Australian connection makes it possible for the A. B. C. to route an act from New York to the coast and thence to Australia, having made previous affiliations with Moss & Brill of New York, Casper, Todd & Shaffer of Pittsburgh and the Levy and Fisher time in the west and northwest. The string permits the issuance of a blanket contract calling for 44 weeks in all.

COMEDY CLUB'S ELECTION.

Temporary officers were elected at the meeting of the new Comedy Club Wednesday evening at its quarters next door to the Palace theatre.

Bert Leslie is president; Frank Conroy, vice-president; August Dreyer, treasurer, and Bill Wolfenden, secretary.

The Comedy Club succeeds the late Vaudeville Comedy Club.

KID BROAD JEALOUS.

Even of more importance than Paul Swan's faint at Hammerstein's Monday afternoon was the wire sent by Kid Broad to Loney Haskell. Mr. Swan, an athletic dancer of the bare flesh type, was billed as "The Most Beautiful Man in the World." Mr. Broad naturally concluded this alluded to Swan's face, and telegraphed Mr. Haskell Paul was stealing his billing.

The faint Monday afternoon by the dancer was not on the cards. Some thought it a part of Mr. Swan's act, but the house attaches pleaded not guilty. Mr. Swan fainted so hard, another act stepped quickly into the breach, giving the danseuse time to recover when he finished his turn. Nervousness and the smoke in the theater are said to have overcome Paul.

Wednesday night Mr. Swan stepped down to the footlights and rebuked the house for snickering. He stated he was giving an exposition of art, and asked whether they wanted it or not. The house told him to keep it up. By Thursday Mr. Swan seemed to be a drawing card. Hammerstein's this week will have a good-sized gross. The male dancer is accepted more seriously at the matinees than at night.

Tuesday Loney Haskell, general actotum at Hammerstein's, received this wire: "Your headliner (Paul

Swan) may not appear tonight. He was just seen staggering out of Huyler's.

Tommy Gray."

"HOMESTEAD" FOR SCREEN.

The Famous Players announces it has secured the screen rights to Denman Thompson's "The Old Homestead."

The Frohman organization has completed preparations to invade a New Hampshire village to pose for the film version.

The transaction was executed through Frank Thompson, son and heir of Denman Thompson, C. P. Ryttenberg's agency acting for the owner. For many years the elder Thompson declined to permit the filming of the famous piece.

CLOSING PARIS THEATRES.

(Special Cable to VARIETY.)

London, Oct. 29.

It was learned here today that the Moulin Rouge cinema performances in Paris were ordered discontinued by the French government and now only a few picture theatres are operating.

ARMY REJECTS ONE.

(Special Cable to VARIETY.)

London, Oct. 29.

Andre Charlot and his brother presented themselves to the French embassy today for a medical examination to determine the possibility of immediately joining the French army. Andre was rejected because of his recent illness, but his brother was accepted for the commissariat.

The Charlot Fund benefit has been postponed until Nov. 24.

Maskelyne & Devant Closing.

(Special Cable to VARIETY.)

London, Oct. 29.

Mascalyne & Devant will close at St. George's Hall shortly because of poor business. The closing date has not been set, but it is not far off.

FISHER AND GREEN AGAIN.

It was reported this week the United Booking Offices managers were contemplating cancelling the route given Fisher and Green in "The Partners." The team had wired the U. B. O. agreeing to the cut, and made the message very friendly. Afterward the partners telegraphed the Loew Circuit asking for time.

Fisher and Green will probably be called upon for a satisfactory explanation of the Loew wire by the United, if they wish to hold their route.

Rita Gould on Loew Time.

Rita Gould will return to vaudeville next week, at Loew's National, in the Bronx. She will be billed as "Direct from Ziegfeld's 'Follies.'"



There is no business where advertising is as necessary as in vaudeville.

If you have an act you have a business—and if your business is to thrive you must advertise your wares. And until you do advertise you are not getting all out of your business you can. In every trade, profession or calling there is one medium that is recognized as the best. Ask a doctor what is the best medium in his profession and he will tell you the A. M. A. Journal—A stenographer will tell you "The Short-hand Writer." And so on in every calling. Expert advertisers consider three things in determining the value of a publication, the reliability of the news columns, the circulation and the class of the circulation. The wise vaudeville advertisers should consider these points.

VARIETY's news is recognized as reliable. Managers know criticisms are not tempered by the advertising columns. Many of the world's largest vaudeville buyers keep a file of VARIETY to use in fixing the value of material submitted to them.

VARIETY's circulation is larger than all other theatrical trade papers combined. Thousands of copies of VARIETY go abroad each week. You will find VARIETY on file in all agencies in England, Germany, France, Austria, South Africa and New Zealand. In fact wherever you find vaudeville you'll find VARIETY.

The ideas some people have regarding advertising are amusing. I was introduced to an actor the other day. He said "Marshall? Oh, yes, you're the chap who has that funny little ad in VARIETY." (I'm getting used to that now). We got to talking about advertising. He told me he was figuring on putting in a page advertisement in VARIETY's Christmas issue. "I had a big page ad last Christmas," he said.

This fellow must figure Santa Claus brings contracts. I don't want to infer that big ads in special issues are not great investments by any means. They are gilt-edge. A Christmas issue is seldom thrown aside. Many people keep them for reference. But the point I want to make is the continuous ad is the big thing. Suppose the late C. W. Post, of Battle Creek, had confined his advertising to Christmas editions. Where would Grape Nuts be? Post's millions were made by the incessant campaign of daily copy and by doubling up in the big Sunday and special editions of periodicals. If you can only afford an inch single column why grab it, and it won't be long until you'll find things coming your way enough to warrant a larger space.

The constant keeping of your name before the public is the thing.

You will never appreciate the value of incessant advertising until you've tried it a while.

I know what it's worth.

A little over a year ago I was a very small time proposition.

Then I broke into New York. I lit-

erally broke in through VARIETY's advertising columns. I couldn't afford a big space so I took a small one. I changed my ad each week. After it had run a short while Ernie Williams gave me a job. I didn't get much money but I swallowed my pride and went to it.

I went without things I needed to keep that little ad in VARIETY.

Soon I got letters from other agents and my salary went up.

Then I got a twenty-four weeks' contract and left Broadway—but I sent my ad back each week. Managers all along the line knew me by my ad. Many's the time I could thank that ad for a good spot on the bill and good billing.

In my travels I met a Chinaman with a troupe. I induced him to put an ad in VARIETY. He got lots of answers to it. I know because he couldn't read English and I read them to him. This was over six months ago and his ad is still in VARIETY. Chinese are noted for being shrewd buyers and this Chink knows he's getting his money's worth. Recently he put a half page ad in VARIETY in addition to his regular ad. It doesn't take a Chinaman long to dope out how to get ahead.

When I played my 24 weeks I went to London. After I had given Westminster Abbey, Buckingham Palace, The Towers of London and other points of interest the "once over" I decided to call upon the agents.

I dropped into the outer office of an agent who never sees anyone except by appointment. I didn't know this at the time, however. I told his "clerk" my name or rather handed him my card and he stepped into the inner shrine to make an appointment for me. The agent called out for me to come right in. He leaned back in his chair and sized me up from head to foot.

"So you're Edward Marshall, are you?" he asked.

"Yes. Heard of me?" I asked.

"Not exactly," said he, "but I've read your little ad in VARIETY every week."

I had a contract for my London opening when I left that office and when the issue of VARIETY arrived containing my first London ad I was flooded with offers. I have 40 weeks booked over there and I may never have got an opening but for my continuous ad in VARIETY.

This season I am playing the Keith circuit, and getting regular money.

New Building Collapses.

Youngstown, O., Oct. 28.

Four men were killed and several injured when the third floor of the Hippodrome building, under construction, collapsed and buried them under tons of concrete and steel Monday afternoon. Firemen, police and scores of citizens helped in the work of rescue.

It is the theatre C. H. Miles is interested in.

Tampa Starts One.

Tampa, Fla., Oct. 28.

The Tampa theatre began playing vaudeville Oct. 26, five acts, booked through Harry Mundorf in the United Booking Offices, New York.

TWICE DAILY FOR HEADLINERS IN LOEW'S NEW YORK HOUSES

**Not Changing Policy, but Making it Easy for Feature Turns
Wherever Possible in East, Says General Booking Man-
ager. Western Time Remains as Before. No Idea
of Ultimate Change in Daily Shows.**

Reports of some headline acts on the Loew Circuit in New York playing but twice daily in a few metropolitan houses led to a story the Loew Circuit contemplated an ultimate change of policy in the number of shows given, from three as at present, to two a day.

Joseph M. Schenck, general booking manager, for the circuit, when asked regarding this, said: "It is not our intention to alter the present policy in any way, but in a few of our eastern houses we are determining the value of the third performance or 'supper show' as it is called. This is the performance between five in the afternoon and the commencement of the regular night program. Its only value in some of the houses is to make the performance continuous.

"The current influx of big attractions to our circuit is another consideration. My experience has been that the average artist who figures his profession from a business angle is beginning to realize his relative value, and gauging his salary accordingly, is making it possible for our circuit, at its small and limited admission scale, to stretch the quality of our bills to a point that has hitherto been said could not be done. We do not wish to uselessly waste the services of our headline acts, and whenever it is convenient to relieve them from the third show in New York we are doing so, although this is a single instance in each case and does not affect the playing policy of any theatre.

"In the middle west and west the three shows daily is a fixture, accepted by the public and the custom there could not be changed under any circumstances."

Mr. Schenck would not admit nor discuss the possibility of the Loew Circuit gradually taking on a two-a-day policy. "That is foreign to our thoughts just now" he answered, "and is quite too unlikely to talk about."

Chicago, Oct. 28.

War on ten per cent. agents, which has threatened for some time, has at last been declared by Aaron J. Jones, general manager of the Marcus Loew office in Chicago. Mr. Jones has issued orders that all bookings must be done directly with the artist in the future.

"We have eliminated the ten per cent. from our offices bag and baggage," said Mr. Jones, "and they are locked out for good. About 15 have been doing business here, but we have decided they neither do the artist, the theatre or the office any good, and for that reason they have been eliminated. Very few are capable, and there are very, very few who are able to book theatres. We are through with them. We do not want to cut any of our acts,

and we want them to get all the money that is coming to them in these stressful times."

At the New York offices of the Loew Circuit, Jos. M. Schenck said the order issued by Mr. Jones here only affected the Chicago office.

"We will do business here with any agent who is on the level" said Mr. Schenck, "but he must be on the level, strictly, in every way, which means as well that he cannot charge an act over five per cent."

SONG RESTRICTION.

A vaudeville act has had a song restricted to it, without requesting the publisher of the number to do so. It is "The War in Snider's Grocery Store" (Shapiro, Bernstein & Co.), and the act is Cross and Josephine.

Wellington Cross has scored distinctly with the comic song since using it. The United Booking Offices people evidently saw an opportunity to aid Mr. Cross' turn by giving him a clear field ahead with this number. According to report, orchestra leaders in the Keith New York houses were instructed not to rehearse "Snider's" for any turn that might be using it ahead of the Cross and Josephine appearance in the theatre.

The order is said to have remained in effect until Monday, when George Whiting and Sadie Burt rehearsed at the Colonial. In Mr. Whiting's repertoire of songs was "Snider's." He is reported to have been informed of the conditions and replied by insisting he would sing the song, and was allowed to do so.

OLD TIMERS SEPARATE.

Williams, Thompson and Copeland, presenting old "nigger" acts around the middle west for many years, have dissolved partnership, deciding it was impossible to continue because of a salary cut enforced by prevailing conditions.

"Fat" Thompson is in New York preparing a new act.

"SPECIAL NIGHTS" HELP

Waterbury, Conn., Oct. 28.

The Loew vaudeville theatre here commenced giving a "special night" every evening last week, in opposition to the Poli theatre, which does the same. The Loew receipts were more than doubled by the expedient. It will be continued at both theatres. Prior to the installation of the specials, Loew's did but a mild business.

Another Baseball Act.

Atlantic City, Oct. 28.

Hughey Jennings and Ben Smith opened a vaudeville tour at Keith's Monday.

MANAGERS WON'T CLOSE.

(Special Cable to VARIETY.)

London, Oct. 29.

The managers held a meeting here yesterday to discuss the Federation's vote to discontinue the co-operative plan with the hall proprietors, and while nothing definite was decided upon, the general opinion seems to be that the halls will remain open.

CARLE TRYING SKETCH.

Richard Carle is playing next week at the Savoy, Asbury Park, N. J., in a new sketch. If the three-day trial shows the vehicle in a promising light Carle may remain for a while in vaudeville.

The comedian's plans, however, are somewhat uncertain. Charles Frohman is understood to be getting a farce ready to exploit Carle, jointly with Hattie Williams.

DIRECTOR COULDN'T LEAD.

Florence and Mecherini did not show at the 81st Street Monday night. This new dancing act from South America refused to appear without their musical director who was branded "non-union" by the theatre musicians. The orchestra men would not agree to play with him directing.

The act declined the direction of a pianist.

EDDIE FOY'S STATEMENT.

Cleveland, Oct. 28.

The newspapers of this city, and Cincinnati, also, it is said, have received a statement from Eddie Foy, saying he has noted that in the newspaper advertisements and the Loew theaters' programs, it is announced that the Foy Family will appear in the Loew houses.

Mr. Foy adds he has had a contract with the Keith theatres all over the country since the early summer, and that he will not play in any Cleveland or Cincinnati house excepting Keith's.

An attempt to mislead the public is Mr. Foy's claim in connection with the Loew announcements regarding him.

CORSE MOVES OVER.

Corse Payton leaves the Lee Avenue Academy, Brooklyn, this week, opening at the Fox's Academy of Music, New York, Monday, in a sketch as a part of the vaudeville show.

Payton returned to the Lee Avenue with a stock company, but failed to come back in the house where he had become so popular at one time, his weekly profit seldom failed to register below \$1,000.

FIRST AMERICAN REPEATER.

The Primrose Four, playing the Palace this week, will sail for Australia next April to play a return tour of the Rickards circuit in that country. The quartet claims to be the first American act engaged for a return tour of the Rickards time since Hugh McIntosh became its governing director.

Ada Lewis in Chicago Show.

Chicago, Oct. 29.

Ada Lewis arrived in Chicago this week to join the cast of "One Girl in a Million" now playing at the La Salle.

IT PAYS TO ADVERTISE.

One of the most singular and convincing arguments in favor of sensible vaudeville advertising is contained in the experience of Minnie Palmer, a progressive produceress of Chicago who is presenting her four sons (The Four Marx Bros. and Co.) in a \$1,500 (weekly salary) production called "Home Again."

The act was first produced in the south several weeks ago where it evidently lived up to expectations, and its sponsor visited New York in an effort to place the turn on the big time.

The piece was called to the attention of the managers through a full page advertisement printed in a recent issue of VARIETY and was immediately routed over the Keith time.

As far as is known, this is the first instance of an act of this proportion being booked as a regular feature over the U. B. O. circuits without first being shown in the east.

"101" ONLY TOP SHOW OUT.

With the Barnum & Bailey circus and the Hagenbeck-Wallace shows closing Monday and the Ringling Brothers ending their season last Saturday, the 101 Ranch is the only big "white top" to remain out.

The 101 show plays Atlanta next Monday and Tuesday, Birmingham Nov. 12, and closes in Hot Springs, Nov. 18. By wintering at the Arkansas resort the 101 will be able to take up early spring time in that section.

GOLF!

Dull times brings its recompense, at least to the vaudeville people and a few legitims who have been able to buy machines.

The recompense is golf. To play it properly, according to those who claim they do, it is necessary to own an automobile.

Everybody is doing it nowadays, or everybody who can snatch the time away from business, now that the baseball season is over and money is too tight to shoot craps.

The Broadway information is that they locate golf links in far remote sections, away from street car lines, which keeps the game exclusive, unless the common players start to walk to the links midnight of the day before.

Each perfectly adjusted golf aggregation has a club house and each club house has a bar. To become popular in golf, good playing or drinking of Scotch whiskey is absolutely essential, although a bright caddie has been known to lie a lot for little money.

FILMING LOEW STARS.

The press department of the Loew Circuit is billing its stars one week ahead on the western time through a moving picture, running about 100 feet, giving a few personal incidents. The pictures are made in New York and directed by A. T. Granlund, the general press representative. It is thrown upon the sheet at each performance for the week prior to the act's appearance.

BIG MINSTREL SHOW.

The annual minstrel show of the White Rats is now a thing of the past. The show held Thursday, Oct. 22, was the third minstrel show given by the Organization and it excelled by far the two others.

Much credit must be given to Joseph P. Mack, who worked hard and conscientiously for its success. Joe certainly put one over. Not only the minstrel show, but the olio that he provided following the minstrel show, was superb. The singing chorus of the minstrel show stood out as one of the features and reflected great credit on George Botsford, whose painstaking rehearsal made the singing harmonious and pleasing to listen to.

The following acts in conjunction with the minstrel show appeared: Irving Berlin, Doyle and Dixon, Pearl Brothers and Burns, Belle Baker, Wohlman and Abrahama, Six Brown Brothers and LeMaire, Inglis and Lewis. One of the real hits of the evening was the act produced by George LeMaire and acted by Mr. LeMaire, Tom Lewis and Jack Inglis. Everyone around the Club House is talking about it. It typifies a type in show business that we meet every day and the manner in which George LeMaire, Jack Inglis and Tom Lewis portrayed it made it a classic.

The cut-up on the ends were George Mullen, Walter Weems, Harry Fern, Harry Kelly, Bob Dailey and Matt Keefe, and these boys told some riddles that made the house weak with laughter.

During the evening Honorable Bartow S. Weeks, Justice of the Supreme Court, who was the guest of honor, made a few remarks which were received in a very friendly spirit and the Judge on leaving stated that he had never enjoyed himself at any affair as much as at the one held that night.

WILD WEST BLOWS UP.

Barboursville, Ky., Oct. 28.

Kit Carson's Wild West show blew up here this week, leaving 150 members, performers, riders and laborers stranded without a cent. The outfit was hurriedly loaded on the cars and pulled out without the crowd before attachment papers sued out by workmen could be served. A desperate attempt was made to catch the show and serve the legal notice tying it up before it got over the Kentucky line. The show people have not yet learned whether the attempt has been successful.

The Kit Carson outfit has been in financial difficulties for some time. The embarrassment followed the payment of a large verdict for damages for the death of a Cossack and injury of another performer by a bear.

The stranded company is helpless and the authorities will probably be appealed to to give them employment until they have earned money enough to get them away. The corn husking season is at its height and they may earn their transportation in that labor.

MEMBERS ON THE ROAD.

In order to further the good fellowship spirit which prevails in and around New York as evidenced by the weekly Scampers on Thursday evenings, permission to hold Scampers in various cities in which members may desire to do this, will be given any member in good standing upon application to the Secretary-Treasurer, Will J. Cooke.

If you desire to hold a Scamper, wire us collect, when and where you desire to hold the Scamper. It is of course an important item that these Scampers be held in a place which will do credit to the Organization and also that these Scampers shall be self-supporting.

Many members will undoubtedly be pleased to learn that this privilege will be granted upon application, inasmuch as it will assure them of many sociable and entertaining evenings which otherwise would not be possible.

Be a booster and organize a Scamper wherever possible. Send in an account of the Scamper so that it may be published and if you are in a city or town where a Scamper is held, go to it.

Any information regarding what the organization is doing and any items of interest will be sent you so that they may be discussed and you may know at all times just what is going on.

If, while on the road you hear someone complaining about the White Rats,

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.)

write us the particulars, and we will let you have our side of the story. It may be that we can give you information that will enlighten you regarding that particular matter, and it may also be that the complainant owes money to the White Rats.

TIM O'DONNELL NEUTRAL.

Ching Ling Foo, piloted by Timothy O'Donnell, came into New York Sunday on the Philadelphia, the Chinese troupe bonded for entry into the Port of New York by Pat Casey.

Ching will open at Hammerstein's Nov. 9, to remain two weeks.

Mr. O'Donnell went over to the other side about three months ago. He watched the progress of the war, and incidentally looked after Ching. Upon hearing the Chinaman was marooned in Antwerp and the Germans were about to bombard, Timmy went over to the Belgian town, smuggled his charges out along with other refugees leaving, sailing with them for this side.

Outside of remarking that the Kaiser seemed to be some guy, Mr. O'Donnell remained neutral in his war talk, although he did mention that while in Paris, several of the young women he met there told him they expected to be in New York shortly.

HAVE YOU PAID DUES?

On another page of VARIETY a notice appears stating that all members of the White Rats Actors' Union and Associated Actresses of America who have failed to pay their dues to April 1, 1915, are out of benefit.

Have you paid your dues or are you out of benefit? If you have not paid your dues what is your excuse? If your excuse is that you are not able to, then write in to Secretary-Treasurer Will J. Cooke and get an extension until you are able to pay. If you have money, you have no excuse; so pay your dues and do not become out of benefit.

When you joined this Organization you obligated yourself to pay your dues and until you resign dues are charged against you. When you work for a manager you want your salary that the manager contracted to give you. You as a member of the W. R. A. U. and A. A. A. contracted with the Organization to pay so much money a year for dues. It is up to you to live up to your contract. What you expect from the manager, live up to with your Organization.

Do not argue with yourself that you do not need this Organization. Perhaps right now you may not need it, but there will come a time some day when you will need it and need it very

badly. Bear in mind that this is an age of Organization. The manager in every branch of the theatrical business is organized. So is every part of the theatre employe. So is the author and the producer and so is the actor and if you do not belong to the actors' organization, the White Rats, or you are a member and you let your dues lapse, you are making a big mistake.

A word to the wise is sufficient.

Sincerely yours,

FRANK FOGARTY.

NOT A VICTORIA BID.

When the 3,998 shares of the Hammerstein Amusement Co. stock was offered at auction in the Exchange Salesroom at 39 Vesey street by Adrain H. Muller Wednesday there wasn't one bid offered.

Oscar Hammerstein when seen late Wednesday afternoon and asked why he did not bid the stock in, stated: "Why should I? I have enough money in Cypress Hills and Greenwood; why invest in any other cemetery?"

SUING JOSE COLLINS.

Suit has been brought against Jose Collins, through Maurice Goodman, representing M. S. Bentham, to recover \$500 Bentham alleges is due him to date for managing Miss Collins, and placing her with various attractions.

A. V. A. F. WRITES. AUSTRALIAN VAUDEVILLE ARTISTS' FEDERATION.

Registered Trade Union
No. 466.

Registered under Industrial Arbitration Act. 1912. Affiliated World's League of Artists' Organizations comprising V. A. F. (England), I. A. L. (Europe), White Rats' Actors' Union (America), U. S. A. L. (France), also P. L. L. Labor Council and Australian Grand Council of Theatrical Industries.

P. CLARENCE,
General Secretary.

'Phone City 4964.

Head Office, 200 Castlereagh Street.
Melbourne Office, 189 Lonsdale Street.
Sydney, August 13, 1914.

In reply we quote No. 3000.

To the Secretary,
White Rats' Actors' Union,
America.

Dear Sir and Brother:—I have the honor to report that the matter of Bates vs. Brennans Amphitheatres, Ltd., when finally called upon, resulted in the defendants offering a settlement and same was accepted by Bates.

In another matter in which a member of yours was concerned (clipping inclosed) we were also successful as well as in a matter the same week on behalf of V. A. F. members, to wit, the Carpos Bros. The V. A. F. have given me executive power to take legal action for protecting any of its members without having to wait for report being sent and consent given; as this means a great saving of time to your members I will be pleased to receive authority from your organization authorizing the A. V. A. F. to proceed with any legal matter on behalf of members of the White Rats that may be deemed necessary and I can assure that no case will be taken in hand unless justification exists and that legal expenses will be kept down.

Please forward supply of necessary material to enable this office to collect subscriptions and secure new members for your organization together with full instructions re same. As I am now acting for V. A. F., England, in that capacity, I can assist your organization similarly.

Best wishes.

Yours fraternally,
P. CLARENCE.

NOTICE.

On account of Tuesday, November 3rd, being

ELECTION DAY,
there will be
**No Meeting of the White Rats
Actors' Union of America.**

The next regular meeting will be held

**Tuesday, November 17th,
1914, at 11.30 P. M. sharp.**

Drop in at Chicago Office.

Cut this out and paste it in your book and when in Chicago call and see our new suite of offices, 411 Tacoma Building, Corner LaSalle and Madison streets.

VARIETY

Published Weekly by
VARIETY, Inc.

J. J. O'Connor, President

Times Square, New York.

CHICAGOMajestic Theater Bldg.
SAN FRANCISCOPaantages Theatre Bldg.
LONDON18 Charing Cross Road
PARIS66 bis, Rue St. Didier

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 remittances.

SUBSCRIPTION

Annual\$4
Foreign5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXVI. No. 9

Alice Gale has opened a dramatic school in Chicago.

The Rigoletto Brothers open on the Orpheum Circuit Nov. 2.

Ina Claire is due to arrive in New York the end of this week.

Abner Greenberg, the attorney (who has also written several songs), is now located at 299 Broadway.

Eddie Small is placing the bills for the Mark-Brock houses, in the Loew office.

Paul Nicholson and Miss Norton are with "A Pair of Sixes," playing the principal roles.

Keeney's, Newark, has its first anniversary next week. A special bill is being prepared by Harry Shea.

The F. F. Proctor theatre, Richmond avenue, Port Richmond, Staten Island, is expected to open around Thanksgiving.

The Savoy, Fall River, Mass., and the opera house, Newport, R. I., are being booked by the M. R. Sheedy agency.

Madame Othick, widely known through the northwest, was married Oct. 14 to Roy P. Madden, a film distributor, in Salk Lake City.

The Family, Lebanon, Pa., is booked by Arthur Blondell in the Fam. Dept. of the U. B. O. Billy Delaney, in the same agency, is now taking care of the Temple, Syracuse.

Mr. Tausky, who represents Henry W. Savage on the other side, also the Wintergarten, Berlin, and Wilner Burg theater, Vienna, arrived in New York this week.

Sade de Waltoff has taken over the former William Fox theatre, at New Haven, and recalling it Waltoff's Grand, opened it Monday with pop vaudeville, six acts booked by Phil Taylor, New York.

The Jack Shea Vaudeville Road Show got under way Thursday with three days booked in Cortland, Geneva, Ithaca, Little Falls, Fulton and Gloversville, N. Y. Five acts are carried. Shea is personally managing.

Gerta J. Southerland has started suit, through her attorneys, Eppstein & Rosenberg, against Clayton and Drew, for royalty claimed on the sketch "Othello Outdone." The act has been forced to cancel its time on account of the suit.

William Woodin, manager of the Majestic, Towanda, N. Y., has leased the Keystone opera house and has severed his connection with the Majestic. Lester C. Gillette, former manager of the Keystone, retires, while A. M. Slocum succeeds Mr. Woodin.

Edna May Spooner may not return to stage this season as reported. She is at Lawrence, Mass., with her husband, who is leading man with the Malley-Denison stock company there. Her sister, Cecil Spooner, is also resting after engaging in some strenuous picture work.

"What Is Love?", the George Scarborough piece which had short life at the Maxine Elliott theatre, is to be revived, according to new plans, and sent on tour through the popular-priced houses. Another piece which may go out within a few weeks is "The Arrival of Kitty." Negotiations are on for Robert Millikin to play his old role.

Arthur Goldsmith works while Mike Bentham polishes up the brass on his yacht. When Vinton and Buster dropped out of the Bushwick bill this week, through Mr. Vinton's illness, Arthur was there with Johnson and Wells as substitute, and when the Mortons could not make Cincinnati, Arthur was there again, with Byal and Early. Now you understand how Mike was able to take that European trip.

Harry Swift, manager of the Harlem opera house, pulled real circus stuff to draw business for his house this week. This is Carnival Week in Harlem and as a counter attraction Swift installed a 19-piece orchestra for lobby concerts in the afternoon. A special stunt is the sending out of three automobiles through the Harlem and Washington Heights sections with moving cameras to take pictures of pedestrians. These pictures are shown the following day, in addition to a monster carnival vaudeville bill.

To Lester Whitlock came a down-and-out actor a day or two ago, and requested a "breakfast loan." "I'm 15 cents strong myself," counted Whitlock, "and I've got to lunch yet." Then he had an idea. "Tell you what," he volunteered, "I'll send you to Corona, Long Island, for the day." "Fine!" chirruped the actor. "How much?" "One dollar," said Whitlock. "Can't be done," refused the other. "But this is NET," urged the agent. "Oh, all right, you're on," sighed the actor. Whitlock calls the transaction "Doing a Sheedy."

Robert Warwick has signed a contract with the World Film Corp., by which he will give that company his services exclusively for two years. He will continue to play on the legitimate stage during this period.

Gaston Palmer received a letter last week stating another cousin had been killed near Verdun Aug. 9. He left for the front without bidding his folks good-bye. It is the second cousin of Mr. Palmer who has been killed in the war. He has six others with the French and Belgian armies.

Mabel Wilbur seems to have set St. Louis by the ears. The prima donna made her debut with the Park Opera Company in that city in "Mlle. Modiste" and the critics liked her better in the role than Madam Scheff, and in comparing the two in the papers give Miss Wilbur the best of it.

TOMMY'S TATTLES.

By Thomas J. Gray.

New Broadway show carries 400 people—good idea—when business is bad half the cast can go out and sit in the audience.

This is the three hundredth birthday of New York, and they are still telling some of the jokes told on its first birthday.

It's really heart-breaking to hear the acts returning from Europe tell about all the time they had to cancel.

What the Choosers Say.

"Why I've been doing that gag for five years."

"A fellow I worked on the bill with gave it to me. He said he owned it."

"The manager in Bunktown put that in our act."

"Say, we did that at Pastor's 15 years ago and we just put it back in the act."

"Your stuff? You didn't copyright the English language, did you?"

"I got that out of a newspaper in Yonkers."

"How is it the same? You say, 'Me for Nellie,' and we say, 'Me for Jennie.'"

"We put it in one night by accident and it just seemed to fit."

"The fellow who wrote the show put that gag in, not me."

I was as happy as could be
Until Mose Gumble smiled at me.

A little dance, a little gag,
A little song, a great big flag.

If you want to cop some dames
Have a talk with Walter James.

What can be worse, tell the truth,
Than laying off, out in Duluth?

Think of the days of long ago
When imitations got the dough.

Now that the music publishers still insist they are not paying acts and the cabarets have to pay for singing songs, the song writers are liable to get some money. (Notice "liable.")

BERNSTEIN'S CREDITORS.

"Let nobody in. Tell 'em I died yesterday or the day before and that I can't see anybody now" shouted Freeman Bernstein, as he entered his office from the fire escape.

"I can't stand this much longer," continued Mr. Bernstein, peeking through the keyhole into the hall. "Those fellows out there who say I owe them money are interfering with my business. My customers can't get through the crowd. I never seen such a bunch of guys. All they think I do is worry about paying them."

"Here's a little inside stuff about how I stand. You know my rep. I can dodge more summonses than any man in the world. Have held the record for 15 years, and dodged as many as three a day without stopping business, but it's getting so now I can't walk on the main streets. They're everywhere. Did you notice me trip into you yesterday? Had to do it. There was a guy right behind you that was looking at me too close. Freeman, says I, hide that face or another judgment, so I tripped."

"Oh, that's an old one. I could tell you a hundred stories about little things like that, but I never seen a season before like this for debts. I ain't met nobody in a week who didn't have a bill against me. It got so bad in the outside office I says to Sam, 'Sam, you will have to ease up that crowd and cut down the jam. Get some money, hold it in a roll and ask if anyone has a five hundred dollar bill for small change. Maybe they will think we are all right and vamp.'"

"I felt sorry for Sam afterward. They almost killed him in the rush before finding it was stage money. When we pulled Sam out from under, the floor was an inch thick with statements the mob had dropped."

"What's a guy to do with them fellows? They keep saying I've got to give them something and I keep giving them a stall. If I had money do them guys think I would be here every morning at 8 to get to the mail first?"

"One day the crowd was so thick I called them all in. 'Gentlemen,' says I, 'times are very bad and I am afraid I must confess that I am involved (I heard a lawyer pull that once). I aint going to let no one lose one dollar by me, and if you say I owe you, that goes, but I don't want you to sue and send good money after bad. If you want your accounts settled that way, I will confess judgment to all of you right away, if you draw up the papers.'"

"Wasn't that liberal enough? And what do you think the rummies said to me? Come over here and I'll whisper it. That's a new girl outside. But it kept them away for a day, then they came back and said they would take the judgments, as after looking me up they thought they would be lucky to get anything. By that time though I was sore, so to get even, I worked up a new line of creditors and they are the bunch outside."

"As you go out draw your handkerchief across your face and say loud, so they all can hear it, 'Well, they can talk about Freeman Bernstein, but it's too bad he had to go.' Maybe that will give me a chance to go out for lunch. Phone me if you get it over."

81ms.

SYNDICATING "TRY OUT" HOUSE FOR FIVE NEW YORK MANAGERS

Adolf Phillip Theatre on 57th Street Reported as Limited Proposition for New Productions. Each Manager Allowed Four New Shows Yearly, Before Invited Audience that Will Be Pledged Not to Divulge Character of Play in Advance of Regular Presentation.

It is said there is a movement on foot in which at least five producing managers are interested that may culminate in a syndicate taking over the Adolf Phillip theatre in East 57th street and using it as a tryout house for productions intended for Broadway.

The managers mentioned refused to either confirm or deny the story.

The source of information stated it was the purpose of the managers to produce plays and bar the general public and the critics of the daily papers. Five managers were to deposit \$1,000 each and each was to be permitted to try out four productions annually at the theatre. The managers in addition to posting the \$1,000 would have to guarantee the sale of a certain number of seats to each of his productions and also further guarantee that they would be placed in the hands of "reliable friends" who would not generally divulge the character of the entertainment witnessed.

DRESSING ROOM RUN.

Charles Cherry is changing companies but not theatres. He has been one of the principals with "The Beautiful Adventure." When that show withdraws for the road Saturday night Cherry retains his dressing room as he has been cast for an original role in the "Outcast" new Elsie Ferguson show which opens there Nov. 2.

Cherry has been showing from time to time at the Lyceum, but yet has to hit a play to enjoy a long run at that house.

ARTHUR CASHES IN.

Two companies playing "High Jinks" last week turned in a net profit of \$6,500 to Arthur Hammerstein, owner of the property.

The No. 1 organization with Stella Mayhew and Billee Taylor did \$14,000 gross at the Alvin, Pittsburgh. It was the capacity of the house.

KOLKER IN "HIS SON."

Los Angeles, Oct. 28.

Henry Kolker has been withdrawn from the original "Help Wanted" to appear in reproduction of "His Son" by Louis Ansbacher.

The play was produced here several weeks ago during Oliver Morosco's eastern visit.

ARBUCKLE SHOW OFF.

The dramatized version of the "Judge Priest" stories which was prepared by Bayard Veillier and Irwin Cobb and intended by Selwyn & Co., as a starring vehicle for Macklyn Arbuckle will not be put into rehearsal this month, as originally planned.

Arbuckle has been placed under con-

tract by Joseph Brooks for the revival of "The New Henrietta" which is to open in the middle west shortly. Others in the cast will be Mable Taliferro, Thomas Ross, W. H. Crane and Amelia Bingham.

BENNETT LEAVES MUTUAL.

H. Whitman Bennett, who left the general press agency of the Shuberts enterprise eight months ago to join the Mutual Film Corporation staff, in charge of the Continental (feature) branch, resigned this week.

Mr. Bennett has several plans afoot he will likely work out on his own account.

IRWIN SHOW NAMED.

Rehearsals are expected to start Nov. 15 for the new May Irwin show, "The Crimson Rambler," which is the joint work of Grant Stewart and Robert Baker.

In addition to the Irwin piece, the Liebler Co. plans to bring out "Pollyanna" and "The Philosopher" after the first of the year.

Redressing "The Only Girl."

The company to appear in the new Joseph Weber production, "The Only Girl," opening at the 39th Street theatre next week, have been laying off in New York. The company ended its road tour in Buffalo Saturday.

The reason for the week's layoff was to give the producer an opportunity to have new scenery and costumes prepared for the New York opening.

COLLIER THANKSGIVING.

The Cohan & Harris office say the yet unnamed farce in which they are to star William Collier will be ready to open Thanksgiving week. In the cast will be the comedian's wife, son Buster, Louise Dresser and James Bradbury.

SECOND BEST ADVANCE.

Los Angeles, Oct. 28.

The second best advance sale of the season (Harry Lauder holds the record) greeted the return to this city of Oliver Morosco's "The Bird of Paradise" this week, the affair being made a sort of home-coming event for the show and five of the cast. Bill Desmond, David M. Hartford, David Lancau, Robert Morris and John Burton are all former local people who left here with the original company.

Ann Swinburne Featured.

Ann Swinburne is to be featured in a new play which Henry Blossom and Victor Herbert are writing. It's the second musical show these men have collaborated upon for production this season.

OWNER-PLAYWRIGHT-ACTOR.

When the new Punch and Judy theatre, on West 49th street, opens Nov. 12, Charles Hopkins, owner-playwright-actor, will have realized one of his long-cherished ambitions. Hopkins not only constructed the little house, but will direct the plays and play principal male roles.

After his first two productions have been made Hopkins will then present his own piece "How Much Is a Million?" which he brought out at the Fine Arts theatre, Chicago, two seasons ago.

Hopkins' wife is also a member of the company as are Herbert Yost, Louise Closser Hale and Lionel Barrymore. The manager and press publicist is Claxton Wilstach.

MOROSCO'S NEW PLAYS.

Los Angeles, Oct. 21.

Oliver Morosco's next production will be "The Right of the Seigneur," a western drama from the pen of Thomas Bradhurst. The coast producer has also accepted two plays from Alfred H. Brown called "Overland Red" and "The Lady of the Index." Both will have early productions.

LEAVES WITH RECORD.

Robert Graves, Jr., who organized the Robert Graves, Jr., Co., and produced "The Reformer" out of town, has backed out of producing and is now exploiting an auto shock absorber for a New York concern.

He's understood to be the first manager who ever raised a company's salary list at a dress rehearsal.

New Producing Company.

A new producing company has several productions planned for the ensuing season. Heading the new concern is J. Clyde Rigby, of the erstwhile Mackay Productions Co., which brought out "The Red Canary."

It's the Academic Production Co. (Inc.), officered by Jos. Riter, president; G. W. MacNamara, secretary-treasurer, with Rigby, general manager.

No Play Conflict.

There is said to be no conflict in "The Perfect Lady," with Rose Stahl, that opened at the Hudson Wednesday, and "A Mix Up" that has Marie Dressler.

The authors of the Stahl show looked over the manuscript of the Dressler piece. Both plays have a woman from burlesque in them. Miss Dressler opened last Saturday at Stamford, Conn.

Another "Twin Beds" Co.

Selwyn & Co. have placed a second "Twin Beds" company in rehearsal. The second company is intended for a road tour, while the original show remains at the Fulton.

Joe Totten, Picture Director.

Joseph Byron Totten left Sunday for Chicago where he joins the Essanay Co. as picture director.

OPENINGS.

Six new shows were shown to New Yorkers for the first time this week and six others are to be produced next week. Monday night saw "Experience" at the Booth and "The Highway of Life" at Wallack's. The former was unfavorably compared with "Everywoman" by the critics. "The Highway of Life" may prove a draw with a certain element who are lovers of Dickens' writings.

Wednesday night Rose Stahl appeared in "A Perfect Lady" at the Hudson. The critics praised the star but regretted she did not have a better vehicle. The same evening at the 44th Street Andreas Dippel presented "The Lilac Domino." The score was pronounced delightful, but the book, adapted by Harry B. and Robert B. Smith, was taken to task for its weakness.

Thursday night Adele Blood made her debut in New York as a star in "Milady's Boudoir" at the Garrick. It was said by the papers the play will not achieve extraordinary success.

Tonight at the Lyric "The Battle Cry" will be shown for the first time in town.

The openings for next week include three musical pieces. Two of them, "Papa's Darling" and "The Only Girl," will be given Monday night. On the same evening Marie Tempest will open in repertoire and Elsie Ferguson will appear in "Outcast." There has been an advance for latter piece since the sale opened Thursday.

"Suzi," the Lew Fields production, is to be shown for the first time in New York at the Casino Tuesday night, and Madam Nazimova in "That Sort" is to follow "The Salamander" into the Harris Friday night.

There is also to be a special opening Monday night at the Broadway Rose Gardens under the management of Ed. E. Pidgeon.

Monday a week Mrs. Patrick Campbell in "Pygmalion" will move from the Park to the Liberty, succeeding Douglas Fairbanks in "He Comes Up Smiling" at the latter house. "The Garden of Paradise," another Liebler production, is booked for the Park.

Managers Moving About.

Chicago, Oct. 29.

Jones, Linick & Schaeffer has shifted their managers around, dropping George Harrison from the Colonial staff and moving Norman Field of the Willard to the "loop" theatre. Chester Amberg will manage the Willard. Harrison came over with the Chicago firm when they purchased the American Music Hall.

"SEPT. MORN" ORGANIZING.

Chicago, Oct. 28.

A new "September Morn" is being prepared to tour the west to the coast, scheduled for a Nov. 15 opening.

Manager Can't be Found.

Spring Valley, Ill., Oct. 21.

Traveling combinations playing Spring Valley had sent on paper and billing matter only to have the show arrive and find the stuff in the freight-house.

ACTORS-MANAGERS' MEETING TO ASSURE FAIR CONTRACT

With Both the Managers' Producing Association and the Actors' Equity Association Willing to get Together on Uniform Agreement. Important Session Pending.

With a view to reaching a mutual agreement by the parties interested a meeting will be held within the next fortnight between committees representing the Actors' Equity Association and the Managers' Producing Association wherein a uniform equitable contract will be submitted.

The managers have been sounded by the actors and at the forthcoming meeting all the salient points pro and con will be carefully gone over.

As contracts now stand one manager may give two weeks' notice, another one week, a third five days and still another three days, etc. This is expected to be changed by a stipulated time for all players in the new contract. Furthermore, the actors would like to have two weeks' work guaranteed if they are given four weeks' rehearsal.

The Equity Association enters a denial to the report it is shortly to operate an employment bureau in connection with its present offices.

Included in the cast are Thomas V. Emory, Aldrich Bowker, Malcolm Duncan, France Bendtsen, Arvid Paulson, William B. Moore, Morton Williams, Gregory Kelly, Eleanor Gordon, Olive Temple, Kate Mahew, Aletha Walters, Alice Madison.

ON THE ONE NIGHT TRAIL.

That some parts of the road are played to death is best illustrated at Cumberland, Md., where last week were 10 performances by more than half a dozen different traveling combinations at the Maryland theatre.

"Ma's New Husband" has hit the North Dakota trails under a Mr. Crow's direction.

"On the Frontier" is the roadster which Tom Casey is piloting through Iowa and the middle west.

"Henpecked Henry" is a new Halton Powell attraction which Harry Rice is blazing the trail for in the west.

5-HOUR "MERCEDES."

Boston, Oct. 28.

Julia Arthur (Mrs. Benjamin P. Cheney, Jr.) is to return to the stage, after retiring a number of years ago. She will give one performance, the proceeds to be given in aid of the European Actors' Relief Fund and the American Red Cross Fund to be sent to Paris. Rehearsals have been in progress at the Plymouth for two weeks and it was intended to produce the Bailey Aldrich masterpiece "Mercedes" at this house Friday afternoon, Nov. 6. The advance sale has been so heavy it was announced the performance will be shifted to the Boston theater, which has a seating capacity of 4,300. The cast will also include Ernest Glendinning, William Courtleigh, Forrest Robinson and Madame Mathilde Cottrelly.

RAMBEAU DIVORCING MACK.

Marjorie Rambeau is preparing a suit for divorce against Willard Mack, and has instructed her attorney to file papers as a result of the discord which has disturbed their marital happiness for several years. A separation was threatened a year ago, but through the kindly offices of a mutual friend the pair were reconciled. Miss Rambeau is quoted as saying this action will be final.

Mack is the author of "Kick In," at the Longacre theatre, New York. It was elaborated from a vaudeville sketch, once played on the circuits by Mr. Mack and Miss Rambeau.

Another Mack Play Rehearsing.

Helen Lowell has started rehearsals of a new play by Willard Mack, the author of "Kick In." In the cast there will be Charles Crompton, Katherine Belknap, Pell Trenton and Frances Carson.

HIGH PRICES FOR GLOBE TICKETS

The high price obtained by the speculators for tickets to the Montgomery and Stone show at the Globe gave no signs of falling off this week. Nearly the entire orchestra has been placed "outside" with McBride reported to have secured the majority of the coupons for each evening.

From \$6 to \$7 and \$8 a pair have been obtained for front seats. Notwithstanding the speculator sale, the Globe since the "Chin Chin" opening has seriously cut into the receipts at the Knickerbocker ("Girl from Utah") and the Winter Garden ("Dancing Around"). The Knickerbocker's gross each evening last week averaged \$700 less than for the same day the week before, and the Garden, always good for 10 weeks of solid business with a new attraction, felt the immediate effect of the opposition.

"SALAMANDER" CLOSING.

"The Salamander," the dramatization of Owen Johnson's novel which Selwyn & Co. presented at the Harris theatre last week will breathe its last Wednesday next. Until Monday the Selwyns had made up their mind to "plug" the show, but on that day they cancelled \$3,000 worth of newspaper advertising laid out.

Nazimova in "That Sort" will be the attraction to follow into the Harris. The opening date is set as Nov. 6.

STAIR & HAVLIN WITHDRAW.

Altoona, Pa., Oct. 28.

All Stair & Havlin bookings for the Mishler theatre, this city, have been cancelled, as well as at the Cambria, Johnstown, owing to dull business. Attractions appearing at the local theatre the first half of the week and at Johnstown the latter half failed to draw at popular prices.

Burlesque and such shows as are obtainable will appear at the local house the remainder of the season.

ROAD BILLING COMPETITION.

When Phil de Angelis started out a number of bill posting outfits over land he did not know he started something. Nevertheless, sending one outfit to Bridgeport billing every foot of the Boston Post Road; another to Poughkeepsie, via the Albany State Road, and a third to Long Island, resulted in the Shuberts sending out road crews, with A. H. Woods following it up last week.

PATTI TROUPE SOUTH.

"Lucky Sam from Alabam" is the title adopted by the Black Patti troupe for its three-act musical show which has been given a southern tour.

BRANDON TYNAN SPRING STAR

It's Broadway talk Brandon Tynan, now with "Joseph and His Brethren" is to appear as a star in a new Irish piece early in the spring under the direction of Liebler & Co.

Line on Stock Play.

"The Woman on the Wall," a new play which may hit the road later, was given a stock production last week by the Ewald Co., Akron, O.

STRICT ORDERS IN BOSTON.

Boston, Oct. 28.

Bare legs, aisle parading, and the use of the runway by the chorus were officially taken up by Mayor Curley at the petition of the Watch and Ward Society and Police Commissioner O'Meara after the first performance here of "The Passing Show of 1914."

E. D. Smith, manager of the three Shubert Houses, was called Tuesday afternoon to City Hall and after the conference it was announced that for the next three and a half years, which is the length of time the present mayor has to serve, there will be no more mingling of players with the audience in any Boston theater. Bareness is forbidden hereafter.

"The Passing Show" when it reached the Shubert theatre carried knee trunks, tight fitting, that had been found necessary in Philadelphia and it was the Philadelphia agitation that started the storm here.

The previous week Al Reeves at the Gaiety sent his girls down through the audience without any objection by the "purity squad" which has kept Boston managers on their ears ever since "The Easiest Way" was barred from every Boston theatre.

"Nudity or a draped form is no more art at the Old Howard in a burlesque show than it would be at the Boston opera house," said Mayor Curley emphatically. "But it is not any less art, either." Tuesday afternoon the mayor positively stopped the use of even the runway on the backs of the orchestra chairs which dates back to "Sumurun" in this city. Later he changed this for a "trial week" on condition that the chorus cover their thighs and not kick footballs or display their legs unnecessarily.

Keith's this week is showing Henriette De Serris and her 15 models in living reproductions of famous works of art, but no objection was raised.

Philadelphia, Oct. 28.

Director of Police Porter has announced that hereafter chorus girls in burlesque and musical companies must not appear in bare legs. A censorship has been established and plain clothes men will attend first night performances to prevent undraped displays.

The police decided, according to one wag, that "a knee is a joint and not an entertainment," and have put the ban on for good.

"Blindness" on a Shoestring.

Ed. "Cooley" Dolan and Frank Barry (the latter formerly of the A. H. Woods office) are going to put out "The Blindness of Virtue" for a contemplated tour of the one-nighters on a shoestring. The "firm" has exactly \$60 which they are willing to spend on the production.

None of the members of the company is permitted an advance.

The production is to open in Somerville, N. J., with two dress rehearsals, matinee and night. Saturday two additional dress rehearsals are to be given in another town.

The "firm" hopes to get a little fall money for the troupe in this way.

"DELPHINE," \$12,000 LOSER.

Savannah, Oct. 29.

Klaw & Erlanger's production of "Oh, Oh Delphine," closed here to-night after a tour lasting eight weeks. The musical comedy is reported as \$12,000 behind since leaving New York.

DELEGATES SELECTED.

Local Union No. 2, Billposters of New York, affiliated with the International Billposters' Alliance, held an important meeting Sunday afternoon.

The following delegates to the International meeting in Scranton, Pa., starting Dec. 5, were elected: William McCarthy, John Busby, Henry Gallagher, Harry Regansburg.

JOS. BROOKS' "CHICKENS."

"Mother Carey's Chickens" is being dramatized by Rachel Crothers and is reported as a January production by Joseph Brooks, with Edith Taliaferro in the leading feminine role.

NEW PLAY COMBINATION.

Syracuse, N. Y., Oct. 28.

A star who has never before appeared in spoken drama, in a play never before exhibited, by a playwright who has never before been known as such, formed a novel combination at the Empire Thursday night.

The combination was Mme. Lopokova in "The Young Idea," by Ethel Watts Mumford, and produced by Harrison Grey Fiske.

The play is a comedy based on the conflict of the new ideas of democracy, the rights of labor and the sphere of woman on the one side, against the oppression of capital, wealth and social position on the other. The play did a good business for three nights.

ROAD "FIRST NIGHT" VERDICTS AUGUR WELL FOR NEW SHOWS

"Suzi" Well Liked. Marie Dressler's Latest a Hit. Nazimova "Over" in "That Sort." "Outcast" Bully. O'Dare Clever. Other Reports.

Providence, Oct. 28.

Not in several seasons has a musical piece received a more rousing reception in this town than did "Suzi" at the opera house Monday night. It is the unanimous opinion here that in the operetta Lew Fields has a genuinely valuable bit of property. Mr. Fields himself came on Sunday night for a dress rehearsal to which most of the newspaper folk of the city were invited. When the final curtain rang down, the audience cheered Mr. Fields and his entertainment.

The music of "Suzi," by Aladar Renyi, is brilliant and sparkling; the adapted book by Otto Hauerbach is the best thing he has done in moons; and the settings are superb. Jose Collins as Suzi won many admirers by her intelligent and sympathetic portrayal. Tom MacNaughton has a good comedy part, which will improve with playing. Others who made laughing hits were Connie Ediss, Fritz von Busing and Lew Hearn. With a week's tuning up here "Suzi" will be right for its New York opening next Tuesday.

While in the city Mr. Fields spoke up bravely for Providence as a knowing "dog" town against the attacks of A. E. Thomas and others recently.

When Lew Fields attended the dress rehearsal of "Suzi" in Providence last Sunday night he was so dissatisfied with the two sets he immediately sent to New York for John Young and Robert Law to design and paint a new production. Young and Law, accompanied by William Kellam and Robt. Williams, went to Providence Monday and looked over the production, and Wednesday delivered new scene models to the Fields office which were accepted.

The new sets will be ready for the opening of the show Tuesday night.

Atlantic City, Oct. 28.

Mme. Alla Nazimova's new play "That Sort" was shown for the first time at the Apollo late last week. Basil McDonald Hastings is the author. The play is built on the theme of mother-love, the principal character being Diana Laska, a woman of the streets, redeemed by her love of a daughter. The story has several moments that will probably be called disagreeable.

Diana is cast off by her husband for unfaithfulness and sinks to degradation, but always remembers her child. The play begins with her attempt at suicide. She recovers and by the influence of a kindly doctor is introduced into the household of her former husband and their daughter, now grown to young womanhood.

The girl is engaged to a man with

whom the mother had lived as mistress. The mother protests against the match and threatens to make disclosures. The man thereupon offers the mother terms. He will give up the girl if she (Diana) will return to her old relations with him. Otherwise he will tell the girl her mother's history.

There the play ends. The cast includes Vincent Serrano, David Glassford, Beatrice Prentice, Charles Brown, Jessie Abbot, Carrie Merriless, Mildred Seagram. Clifford Brooks produced the piece for the Liebler Co.

Atlantic City, Oct. 28.

Under the title of "A Mix-Up" the new Marie Dressler piece was presented here Monday night at the Apollo and hailed as one of the funniest farces the season so far has disclosed. The premiere was one continuous laugh. There were those among the first-night audience—most of them having journeyed from New York—who declared the super-dreadnought comedienne had never been funnier.

The farce deals with the familiar theme of an innocent husband convicted of impropriety on circumstantial evidence. A strange woman invades his apartment, just in time to be caught by his puritanical uncle. Husband is forced to introduce her as his wife. Wife returns and there you are! Miss Dressler sings one song, a tongue tangler called "Sister Susie Subtly Sews Sailors' Soft Shirts." Bert Lytell is seen to advantage as the husband. Others in the cast are Nellie DeCrasse, Evelyn Vaughn, Helen Beaumont, Robert Ober, John P. Dougherty.

Parker A. Hord wrote the play. It was staged by J. C. Huffman.

Baltimore, Oct. 28.

Francis O'Dare, the Irish romantic actor, made his first American appearance Monday night at the Colonial theatre in the patriotic drama, "Rollicking Shannon." It was the first big premiere for the playhouse. The play seems certain to make good if the encores on the opening night can be accepted for anything.

The drama scintillates with Irish wit, although it has also many strong dramatic situations. Mr. O'Dare sings a number of Ireland's patriotic songs in a pleasing voice and his acting is clever. He is fully capable of portraying the Celtic types.

The supporting company is exceptionally strong. Dan Morris Sullivan as Darby McCabe, an innkeeper, is a genuine Irishman, whose ready wit and repartee won quick appreciation. Others are Leo C. Bell, William O'Leary, Scott Moore, Scott Roberts,

Nora Kavanaugh, Jeanette Mansfield, Cora Elvira, Margaret Gallagher.

Syracuse, N. Y., Oct. 28.

The percentage is with "The Outcast" (Elsie Ferguson), opening here at the Empire Monday. Miss Ferguson gave a bully performance. The show's first three acts are very good, with a very bad fourth act.

"REVOLT" IN CHICAGO.

Helen Ware opened Sunday night at the American Music Hall in "The Revolt," the Edward Locke problem play first shown in Philadelphia and then switched by its producer, I. Fluegelman, to the road.

The attraction rededicated the Music Hall to the legitimate. The usual \$2 scale is shaded so that most of the seats bring \$1. A packed house was present at the premiere here.

BAD MONDAY NIGHT.

Monday night, normally not unusually good for theatricals, was abnormally bad this week. Everything around town felt the slump. The biggest hits failed to sell out, and for the first time since opening, the hotels had "Chin Chin" tickets left on their hands.

Monday evening turned chilly and was fine show weather. No explanation was given for the falling off that night, excepting New York theatres are suffering just now from the small number of transients in town.

SHOWS IN FRISCO.

San Francisco, Oct. 28.

George Arliss in "Disraeli" registered over \$8,000 on his first week at the Columbia. Indications point to an increase on this week's business.

"The Whip" opened to capacity at the Cort Sunday.

Business is light at the Alcazar, with stock.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 28.

Emma Bunting's stock company is outdrawing every legitimate attraction in New Orleans in its first week's occupancy of its own theatre.

"Too Many Cooks" at the Crescent is doing better business than "The Midnight Girl," a mediocre attraction at the Tulane.

Receipts have slumped with the Berucie-Gypzene Players at the Lyric. South Pole pictures draws fair patronage at the LaFayette.

SCHEFF SHOW ON ROAD.

The Fritzi Scheff ("Pretty Mrs. Smith") show, which closes its Casino engagement tonight, will lay off next week and on Nov. 9 will play a week of one nighters through New England to follow with a week's engagement at the Majestic, Brooklyn. The road trip has been arranged by George Anderson, Miss Scheff's husband, who has taken the show over from Oliver Morosco.

Charlotte Greenwood and Sidney Grant will remain with the company.

A complete route is to be laid out through the Shubert houses before the Brooklyn engagement is at an end.

SHOWS CLOSING.

O. E. Wee closed the western "The Girl He Couldn't Buy" at Harvard, Ill., Oct. 28.

"The Marriage Game" closed Saturday night in Jersey City. It is the John Cort show which had Olive Tell in the former Alexandra Carlisle role. Just when it had been set for Florence Roberts to head the road tour the management called the whole thing off.

KOLB AND DILL SHOW OFF.

San Francisco, Oct. 28.

As a result of Max Dill fracturing his ankle the opening night of "The Rollicking Girl" at the Gaiety, it has been decided by the management to temporarily close the show Nov. 1 and keep it idle until Dill's condition permits his return to the cast. The noticeable effect of Dill's absence on the box office receipts led to this decision.

"Let's Get Married," scheduled to tour the interior one-nighters, has been secured to replace the Kolb and Dill show, opening Nov. 2.

"RED WIDOW," FAIRLY.

Los Angeles, Oct. 28.

"The Red Widow," given at the Morosco by a cast secured in New York, was fairly well done, with Harry Gribbon playing the role created by Raymond Hitchcock. Grace Edmond was prima donna. Others included Edwin Wilson, Bessie Devoie, Jack Pollard and May Emory.

BOTH PLAYING "GOODS."

There are two productions of "Damaged Goods" in Newark this week. The Richard Bennett Co-Workers are at the Newark theatre with one production, while the Forsberg Players are at the Orpheum playing the same piece in stock.

Manager Forsberg said Monday he was willing to gamble his organization would play to four times as much as the Bennett organization. When asked the reason he said his goods were more damaged than the regular attraction.

ROSENBERGS ARE IN.

Walter and Jerome Rosenberg have an interest in the Daly Theatre Co., the Charles Taylor enterprise scheduled to begin at the long dark Daly's theatre Nov. 23 with a revival of "Yosemite."

Taylor is understood to have interested others in the project to the extent of investments totaling \$11,000 in stock.

BRIGHTER IN SOUTH.

Norfolk, Oct. 28.

Business in local theaters is better this week and the managers express themselves as much encouraged. The Wells theaters are hampered by notices of many cancellations.

Princess Theatre Sketch Out.

"Phipps," one of the sketches at the Princess theatre, may be removed from the repertoire this week. There is a possibility "The Outcry," by Henry Kitchell Webster, will replace it.

LONDON

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Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

London, Oct. 16.

Although London has been operating under half lights at night for some time past the Secretary of State for the Home Department, under regulations for the defence of the realm, has issued additional strictures on the subject and the town will be still further subdued in the matter of illumination. From now on, all sky signs, illuminated lettering and powerful lights of all descriptions used for outside advertising or for illumination of shop fronts must be entirely extinguished. The effect is anything but conducive to the gaiety of the city and this, added to the closing of all saloons at 11 o'clock, gives one small opportunity for late festivities. The early closing regulations apply to the numerous supper clubs which have sprung up in the past two or three years so that now it is impossible to secure liquid refreshment anywhere but in the legitimate clubs and one's own domicile after the stipulated closing hour. It is no uncommon sight to see a bevy of visitors to a music hall turned out of the bars promptly at 11 o'clock with the show still in progress.

Two signs constantly appear before one's view throughout the United Kingdom at the present time, to the exclusion of almost all others. One reads "A call to Arms. Your King and your Country need you" and the other is "Funds urgently needed."

At one of the suburban parks, which maintains a public tennis court, there were a number of young chaps engaged in tennis when a grizzled old war veteran, much the worse for alcoholic indulgence passed. He stood for a moment and watched the chaps, when suddenly his stentorian voice was heard crying: "Change your racket for a rifle." It was a rather impressive moment. Everyone stopped and the youths dropped their tennis rackets, rolled down their sleeves, donned their coats and slipped away more or less shamefacedly. It is a rather remarkable thing though, that the English chaps have enlisted with such uniformity. It is safe to say that you could traverse London from one end to the other and not find a single monocled gentleman of eligible age who is not wearing the uniform.

Chappell & Co., the English music publishers, conducting a large concert agency in connection with their business, have issued a notice that they will not be in a position to offer artists dates who sing at charity concerts "got up by irresponsible people to advertise themselves." This is construed by some to mean that they prefer that the artists shall not give their services for any of the numerous relief funds, excepting those that they may organize,

or which will interfere with their regular business. It has called forth a large amount of adverse criticism for the concern.

A number of the German people who have become citizens of England have been compelled to register as alien enemies and are proscribed from travelling further than five miles from their domiciles. At a recent jury trial counsel for the defendant objected to a German serving as a jurymen in his case on the ground that he might be unduly prejudiced.

The new production "Business as Usual," at the Hippodrome, shortly due, has been secured for America. For this reason all the musical numbers will be of native origin. The book is by Albert de Courville and F. W. Mark (the latter being Lucas, the well-known writer for Punch). The music is by James Glover.

At one of the west end halls last week, out of twelve turns, eleven came on singing patriotic songs. The closing number was an acrobat and the audience felt that, at last, they would escape another outburst. But at the close of his performance he waved a huge Union Jack.

All the old Boer war jokes are being brought up to date and gags that were told a few years ago about Buller, De Wet, etc., slightly altered and the names of French, Jelicoe and the Kaiser substituted.

George Robey entered the Cavour the other day with an envelope addressed to the Crown Prince of Germany and directed from an English firm. It had been returned to sender bearing the endorsement from the English Post Office as follows: "Not known, return to sender." Robey is keeping it as a souvenir of the present European upheaval.

A story they are telling is about an Irish regiment secreted in ambush in France and waiting for some Germans to pass. The enemy, according to information, is due in about 20 minutes. With gun in hand the Celts wait patiently for over two hours and then when they fail to put in an appearance the Captain, unable to control himself any longer, finally jumps up and yells to his men: "I hope nothing has happened to them."

Bert Feldman, the London music publisher, is said to be the financial sponsor behind Goldston's Magical Parlour which is being opened on Green street, Leicester Square.

WITH THE WOMEN

At the Eltinge theatre "Innocent" has Pauline Frederick. A better selection couldn't have been made. Miss Frederick is superb in her role. The part calls for much dressing. Miss Frederick's house gown of white satin with pink bodice was enveloped on a mantel of fine white lace (act three). In act four Miss Frederick appears in a cloak of tan brocade with martin collar and cuffs. An evening gown underneath was wonderful. The foundation was Nile green over which was a robe of emerald green in chenille dots outlined with brilliants. The bodice was merely diamond straps. Another gown was of three flounces of gold lace. The waist in straight lines was in blue and gold design, laced at the sides with gold cord and tassels. A flat black hat, edged in feathers, was worn with this dress.

Miss Mone at the Broadway Rose Gardens, is wearing a stunning dancing frock. The straight waist of gold cloth has a skirt of red accordion plaitings. A gold and red cap, with much fringe is employed, adding to the striking costume.

"Under Cover" at the Cort is very interesting, but it doesn't become so until the first act is nearly ended. The play calls for well-dressed women, and with Lucille Watson in the cast one expects good clothes. Miss Watson lived up to expectations. The one evening gown worn by her was very beautiful, black satin combined with jet and tulle. Lola Fisher looked sweetly girlish in a pink and gold frock. Lily Cahill in the first act wore a good-looking tailored dress of black broadcloth with pointed flounces and patent belt. An evening dress following Grecian lines was of white satin with girdle of gold. Miss Cahill did considerable work in a negligee of white and pale blue. Rae Selwyn looked very pretty in a striking costume of coral cloth.

Bert Baker and "The Bon Ton Girls" at the Bastable, Syracuse, the first half of this week, had good looking girls, and they played to an entire gum-chewing audience. That's about all they have to do in Syracuse after supper, chew gum or go to the theatre, and the Bastable bunch does both. I suppose in these hard times, the Syracusans are cutting off the dessert for the evening meal, substituting the penny-in-the-slot luxury. The first part of the Baker show is a quarrel between two married couples. It wasn't funny and made almost as much noise as the gum chewers. Midgie Miller was the single bright spot in it. She was a picture in blue tights and white jersey. Mr. Baker is so prominent in the performance he must confess to himself the show is suffering from too much Baker. For the opening chorus the girls wore shirt waist costumes of different colors with hats and parasols of the same shades. Miss Miller first entered in a grey taffeta with jacket trimmed in black and white stripes, with a pink

belt. She is a pretty blonde, somewhat resembling Mary Pickford. Mercedes Alvin, a brunette, was unusual in a black and white checked tailor made. For her specialty Miss Alvin wore a striking dress. The skirt was figured satin in purple, yellow and green. The bodice was plain purple. Miss Alvin encountered some trouble through a few "Johns" seated down front, but she handled them properly. It's just as well, too, for any "John" in Syracuse who was ever wealthy enough to buy a regular meal has gone broke, leaving only the beer-and-pipe college boys to pose around. Lucille Manion, rather stout, wore a blue crepe de chine for her first. She changed to a flowered dress of three flounces, and then to green and white. One tight number was well dressed. The girls look nice in evening clothes, made along up-to-date lines. Miss Manion's evening gown of black with white bodice was very becoming. A soubret dress of black velvet with diamond top was worn by Miss Miller, and Miss Alvin also had a smart appearance in a coral skirted dress with white waist and black belt. During the action of the show a rapid transformation is executed, the scene going from a dive to a ballroom. "The Bon Tons" did fairly in Syracuse.

"LADY LUXURY" CHANGES HANDS.

It is understood along Broadway that when "Lady Luxury" is finally produced in New York it will be under a management other than the one originally sponsoring the production. The piece is at present in rehearsal after having been recasted.

Fred C. Whitney was the first manager. The piece opened in Detroit several weeks ago and later went to His Majesty's theatre, Montreal, for two weeks. All the reports from the road that reached New York regarding the production seemed to indicate that it was a big hit.

Several of the theatres in New York were mentioned as likely to house the attraction. Suddenly it was reported that the show would close and come to New York to be recasted. Two weeks ago the company came in and since it has been rehearsing under the direction of Ben Teal. Early this week came rumors of trouble in the ranks of those behind the production and that the monied men were dissatisfied. On top of this there came a report the rights of the piece were to be taken by another manager, and that it would be brought into New York shortly.

All efforts to obtain any information at the Whitney office proved fruitless. The authoress, Rida Johnson Young, could not be reached at her hotel.

Charles B. Dillingham is the manager most mentioned as the one likely to steer the destinies of the production when it is finally launched again.

BURLESQUE

BY FREDERICK M. McCLOY

We have all heard of the fellow who plays a "conservative" game of poker. He never "stays" on less than two pairs, and he wouldn't open a jackpot with less than threes unless it was his last say and everybody else had passed. When the time set for quitting arrives, he usually insists upon sticking to the arrangement if he is winner, and if he is loser, urges an hour's extension. If everybody stays and raises and hopes it will go round once or twice more and he is last man, you may be certain he will call, even if he holds a straight flush up to a king, because, he figures, someone may have a straight flush up to an ace. You will see him covertly scrutinizing the backs and the edges of the cards, because the "conservative" player is also a suspicious man and nobody is going to put anything over on him. You couldn't get him into a table-stakes game. A stiff raise, such as he might go up against with no limit, would give him heart disease unless he held a royal flush and knew that the other three aces were in the discard!

It is wrong to call this fellow a "conservative player." The fact is, he is a piker. The wonder is that he would sit in a game at all. And there are a lot of this kind of "conservatives" in the theatrical game. In planning a production their one absorbing idea is how cheaply they can get it together. They are not prompted by the "go after it" spirit. They are cheaters and they are not broad-minded enough to see that in the end they simply cheat themselves.

As Jack Haverly used to say, "some fellows heads go this way, some fellows heads go that way," illustrating the comparison with his hands indicating the tapering of a cone. You will observe that the "big fellows" that sit in the theatrical game go the limit in all circumstances. If they stand pat they "play it to the ceiling." When they draw and "help," you couldn't drive them out. If they fail to improve on the draw they will take a chance and stick. I remember the very first production Klaw & Erlanger made. It was a big melodrama for those days called "The Great Metropolis." They believed they held a good hand on the go-in. That was the manuscript. In the draw they "helped" with a cast and a perfect scenic investiture and there was no limit to the advertising equipment. The order to the advance man was, "cut loose. Don't be a piker!" The money that was spent ahead of the show, or the bets that were made as we may call them, would have frightened your "conservative" player into a fit. The "cash in" when that "play" was over in the spring provided Klaw & Erlanger with

a bank roll that enabled them to hammer the game without let-up and always along the same lines, and they have stuck to the same system ever since.

In contrast with this are the little fellows that play their cards close to their chests and make bets that even if they win keep them in the piker class. Real showmen, the kind that achieve and are entitled to think pretty well of themselves, do not go around whimpering and looking for spots to cut. They know how to dodge false economy and they devote their knowledge of the business and their intelligence to discover where they can build up and improve rather than retrench and cheapen. Having the goods to deliver, they go after business by the only method that gets business, and that is reaching the public with attractive advertising and lots of it.

In three different divisions of management in this town are to be found real showmanship. There are others, but these will serve to illustrate the point. From the moment you look into the lobby of the Manhattan opera house, the Palace theatre and the Strand, until you emerge after the performances, you are impressed by the evidences and the results of sagacious management. The entrances are beautiful and there is a display of expensive, attractive announcements that create a distinctly favorable and inviting impression. Inside there is refined splendor at every turn, and the feeling of elegance and comfort is so irresistible that you are glad to be there. The attaches look right and the orchestra gets you into the proper mood to enjoy the show. The detail of the get-up and appearance of the house program, small as this detail may be, contributes to the generally favorable impression of all the rest of it. From the moment the curtain goes up until the last word is spoken, it is all on-the-level entertainment. No cheating. No attempt to "get by" with a four-flush. It is playing cards without a sign of cold feet. The house is packed, of course.

And when you get outside you see conspicuous advertising everywhere. But you had seen that before you bought your tickets, and you had read all about the show in large display advertising in the newspapers. If it had not been for this advertising, you would not have gone in the first place. And when the manager succeeded in getting you into the house he surrounded you in such a way and gave you such perfect entertainment, you kept on going and told all your friends about it. "Conservative" showmen don't play this system. They lay down. They don't go after it. They are pikers. There are some burlesque managers that might think this over.

PROGRESSIVE ATTACHMENTS.

Since the Board of Directors of the Progressive Circuit, appointed James D. Barton, the Circuit's representative to clean up its affairs, Mr. Barton has been an extremely busy man with the lawyers.

Last week on behalf of the Progressive he attached five companies. One was Sim Williams, reported elsewhere. Another was Joe Oppenheimer's "Fay Foster" show, attached at the Gaiety, Brooklyn, last Saturday for \$860. A cash bond was given to cover the claim, alleged to be for \$500 money loaned and booking fees. Strouse & Franklin's "Girls of the Follies" was attached for \$400, unpaid rental and fees; Frank Calder's "High Life Girls" at the Haymarket, Chicago, found a claim lodged against it of \$478; Issy Wiengarten's "Sept. Morning Glories" settled a Progressive claim of \$75 at Rochester, for booking fees.

Other actions started are a \$5,000 damage suit against L. M. Crawford, of St. Louis, for breach of contract; for \$9,750 against the Cleveland Empire Co., same cause of action; another suit for \$3,000, liquidated damages, against the Progressive Amusement Co., of Detroit, operating the Cadillac in that city.

The replevin brought against the Bedini "Mischief Makers" show in Baltimore last week was settled Wednesday in that city, when the show paid to Mr. Barton's attorney, I. B. Brodie, \$1,352, the amount of the claim.

CO-OPERATIVE WHEEL.

Sam Ross, of the Odeon theatre, Newark, N. J., and Jeannette Dupre are principals in the organization of a new burlesque circuit, not affiliated with the former Progressive Wheel or the Columbia Amusement Co., preliminary announcement of which was made this week.

The concern's prospectus declares that it has no connection with any of the interests identified with either circuit. Advertisements are being printed calling upon theatre managers to enlist in the venture on a co-operative basis.

The concern has offices in the Gaiety theatre building.

SUING SIM WILLIAMS.

Baltimore, Oct. 28.

An attachment for \$346.10 was taken out in the Court of Common Pleas here last Saturday by the Progressive Circuit, Incorporated, of New York, against Sim Williams and the Sim Williams Theatrical Enterprises, Incorporated. The claim is for booking fees, rent and telephone calls between April 4 and Oct. 10. The attachment was laid against theatrical properties at the Gayety theatre, said to belong to Williams. "The Moorish Maids" was the attraction.

The Progressive Circuit also brought suit for \$5,000 damages in the same court against Williams for alleged breach of a contract.

PROGRESSIVE "INSIDE STUFF."

Charles E. Franklin, former treasurer of the Progressive Wheel, and at present affiliated with the Columbia Amusement Co., indulged in some pertinent comments a few nights ago in discussing recent happenings in the burlesque field. Mr. Franklin said: "There never was a chance for the Progressives after the organization of the Columbia Extended Circuit. Last spring, with several men of financial responsibility and a thorough knowledge of the business, it looked better than merely encouraging for the future of the Progressive. But when the Columbia, with its immense capital and great resources trained its guns on us, the death knell sounded.

"The result was financial disaster, not only to many of the individual producers, but to the owners of theatres on the Progressive Circuit as well as to outside business men who had invested or advanced money to foster the undertaking.

"It does not signify anything that we men are referred to, as we have been recently, as having a 'yellow streak.' There was no alternative left us but to go out of the burlesque business or seek affiliation with the Columbia. And absolute knowledge of all prevailing conditions, both as to individuals and the general theatrical situations, decisively prove the utter futility of any effort to create an additional burlesque circuit. Even so great a sum as one million dollars actual cash in hand might be lost in any such undertaking.

"The country is overshadowed now, generally, and the burlesque business in particular."

MASONS AGAINST BURLESQUE.

Louisville, Oct. 28.

It is doubtful whether or not the Masonic theatre can be used for burlesque attractions in Louisville by the proposed Barton Burlesque Circuit while the house remains the property of the Grand Lodge of Kentucky Masons.

At the closing session last week, the Grand Lodge unanimously adopted a resolution recommending the trustees of the building take such legal steps as will compel the lessees to comply with the terms of their contract in the character of shows given, seeking injunction relief if possible, and if necessary cancel the lease.

A resolution adopted recommends that as soon as possible the Grand Lodge "go out of the theatrical business by selling the property."

The Masonic has been dark for three weeks since the collapse of the Progressive Wheel, but Manager Edward F. Galligan has stated he expects an attraction of the new Barton circuit to show in this city about Nov. 15.

BURLESQUE

BY FREDERICK M. McCLOY

THE COLLEGE GIRLS.

What a serene condition of mind a producer must have when really believing he can go on year in and year out attracting the public to the same show! It doesn't make any difference how good the show is. It cannot be done. This applies with special force to a show that plays the same circuit every year.

The longevity of "Ben Hur," "Way Down East" and a few other exceptional successes, is due to the fact that they are moved from one territory to another and to theaters of differing scales of prices, thus constantly appealing to different classes of people. With burlesque shows, however, the same cities and the same theaters are reached every season and practically the same patronage is appealed to because every house on the circuit has a large regular clientele.

If there is justification for the belief that the same burlesque show can draw money every year in these circumstances why should Charles B. Dillingham, for instance, make a new and expensive production for Montgomery and Stone so often? It would be weak argument to assert Montgomery and Stone get double the prices charged at burlesque houses and can, therefore, afford to make new productions.

Burlesque producers can afford to do anything that producers of two-dollar shows can afford to do. If their prices are one-half, their investment and expenses are less than one-half. It is all right to repeat a show once or twice, but it is only natural that regular patrons of burlesque theaters should balk when they are asked to patronize the same show half a dozen times.

The present engagement of "The College Girls" at the Columbia marks the ninth week of the show at that house. Excepting in its musical numbers and scenery, no changes have been made. It is the same brilliant performance that always has been given by the Max Spiegel organization, and to those who see it for the first time, it appeals as strongly as any show on the circuit. A new second act scene that is very beautiful, and the musical features are practically new and distinctly effective. The costuming has undergone noticeable changes, and this important detail of the production is fully up to the Spiegel standard, which means that for the display of taste, richness and originality of design, the wardrobe compares favorably with that of any two-dollar production of musical comedy.

It is in these particulars of sartorial embellishment that Max Spiegel excels and that give distinction to his productions. In spite of its frequent repetition, "The College Girls" performance keeps the spectators in a happy frame of mind from beginning to end and the snap and vigor of its musical numbers evoke the vociferous applause that denotes thorough enjoyment.

Abe Reynolds continues at the head

of the company. He plays Jacob Rosenbloom with the delightful finish and unctuous humor that has always characterized his work. Mr. Reynolds has been so long identified with this part, it may be said that he has made it a characterization all his own. Mr. Reynolds is a skillful, painstaking actor, and his methods are admirable because they conceal artificiality and because there is never a suggestion of the conventional trickery, that is so persistently resorted to by many comedians in their efforts to create laughter.

Florence Mills, the beautiful and accomplished leading woman, repeats her brilliant performance of the fascinating young widow. By her exceptionally charming personality, her bewitching grace, her melodious voice and her intelligent portrayal of the imposing and well-drawn character, Miss Mills is the embodiment of all that goes to constitute the ideal prima donna. Her wardrobe is prodigal in richness and good taste and she wears the many superb creations of the modiste's art with wholly charming, unaffected ease.

Several individual hits are registered by others in the cast. Nona Forbes is a dainty and thoroughly capable soubrette; Molly Wood Stanford gives a good performance of the ingenue role in addition to contributing a very effective violin and dancing specialty, and Johnny Berkes and Frank Grace appear as the two sons with desirable results, besides displaying remarkable skill as dancers.

Charles Moran, as the Irishman, is an acceptable running mate for Mr. Reynolds, and Lew Christy succeeds perfectly as the professor in the first part and the Frenchman in the last, while Edith Parfrey is radiantly beautiful and becomingly French as Fifi. The "Dances of Today," at the opening of the second act, is a welcome and skillfully arranged novelty.

All of the current popular dances are performed by different members of the company, and they receive merited applause. It is here that the Messrs. Berkes and Grace do their specialty which is the best of its kind that has ever been given on the Columbia Theater stage.

There is typical Spiegel chorus of uncommonly pretty, graceful and vivacious girls constituting an aggregation whose selection and manner of utilization entitles Max Spiegel to preferment in the Ziegfeld category.

ACADEMY, J. C., GOES IN.

The Academy of Music, Jersey City, will be permanently added to the Columbia Extended commencing Monday, Nov. 2, with "The Gay Widows" as the attraction. This addition will fill the open week between Paterson and Baltimore, although there will still be a lay-off after Jersey City on account of reinstating "The High Rollers," one of the shows eliminated when the big changes were made two or three weeks ago.

ZALLAH'S OWN CO.

It's as foolish as it is impossible to dodge the returns or the facts. That is a prelude to the announcement that while "Zallah's Own Co." at the Olympic this week, is a fair show for the Extended Circuit, it is a decidedly off-color performance Zallah and her troupe are giving.

The alibi may be pressed that this occurred at the Olympic, where so much has happened this season that was missing elsewhere on the Columbia turn-table, but even so, that could hardly be sanely accepted as an excuse for the "wiggling" executed by Zallah at the ending of the second part. This surely was never pronounced in accordance with the Columbia's standards by its Board of Censors. Several sagacious remarks during the dialog were unnecessary and probably not in the original manuscript, if the show had such a thing. In leniency it might be said that some of these blue remarks were inserted for the Olympic engagement. The "Juliet" number is also full of off-color lines. If the theatre is responsible, its punishment may be reflected for the future in the complexion of the Tuesday matinee audience, almost entirely "stag," with the few women present secreting themselves as best they could in the boxes.

The Zallah show may have been built for the Extended Circuit. It was a recognized attraction of a certain sort when on the Western Wheel. With its advancement to the Columbia ranks, and the prestige that goes with that, it certainly behooves someone to give a bit more of intelligent thought to the companion shows on the same time, and attempt to make the Zallah performance attractive at the box office by half-way legitimate methods at least.

The male principals, headed by Dewy Cambell and Manny Koler, work hard with little material. Cambell, as a tramp, secures laughs, and Koler wears neither beard nor whiskers. He plays an Englishman without much English. Joe Rose's contribution is a "slide," now so familiarly used by so many who didn't originate it. Rose in Dutch plays opposite Walter Parker's Irish character. Mr. Parker won laughs throughout.

Vera McKenna is the hardest worker among the women. This little girl dressed nicely, but appears to be unfortunately saddled with numbers that won't go over. The other women might accept Miss McKenna as a model for their roles. Nola Rignold (with the Fields and Fields Progressive show at the opening of the season) has a large wardrobe, with a voice that was not running properly Tuesday. Monta Parker happened in the action often enough to wear two dresses.

Two girls entitled to credit are Edith Lefler and Margie Martin, who led numbers. They look alike in blonde wigs and their liveliness covers up their vocal shortcomings.

The show girls are not extravagant-

ly dressed. Their costumes in the first part seemed old. A much better clothes condition prevailed in the burlesque. Several of the changes ran to Oriental or harem costumes.

The Zallah show could be called fair if cleaned up. It certainly needs that.

For the honor of the Columbia Amusement Company, the only alternative is to close it up.

SHOWS MUST CLEAN UP.

Recent reports that have come to the directors of the Columbia to the effect that there are still some shows on the Main Circuit disregarding the edict for clean performances, has resulted in a letter signed by President J. Herbert Mack demanding in no uncertain terms the instant and complete elimination of anything that is not in strict conformity to the idea of clean burlesque.

Copies of the letter have been sent to house managers in advance of the offending shows with peremptory orders to closely scrutinize the performances specified and report at once to the main office.

It is the determination of the directors to send an official censor to inspect any show complained of, and empowering him to proceed forthwith to make the desired changes.

BARTON IS OPTIMISTIC.

James D. Barton, who has been on the road exploiting the new Barton Burlesque Circuit, announced upon his return Wednesday afternoon he had tacked on theatres in Detroit and Columbus, O., to his list, the names of which he promises to divulge later when more theatres are lined up.

The Barton Circuit will get under way for its regular season Thanksgiving. Barton said the Circuit, complete, would be in full operation around the first or second week in December.

Barton went to Baltimore Thursday to settle up the Club Theatre affairs there and expected by Friday night to have disposed of the entire theatre holdings to new parties. The Progressive shows played the Club, the Progressive having an interest in the house with Barton the heaviest stockholder. Barton said he did not intend to buy back the house, having decided to pass Baltimore up as a spoke in his new circuit for the present.

He emphatically denied the story from Rochester, N. Y., to the effect that the J. Leubrie Hill show, "Darktown Follies," had been attached and was unable to play its engagement there.

Barton has been given an option on the Arch Street theatre, Philadelphia, and on his way back from his Baltimore trip, intends to stop off in Quakertown and give the proposition there closer inspection.

BILLS NEXT WEEK (November 2)

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 "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 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).—"B. B. O." Broadway Booking Office.—"Pr." Proctor Circuit.

New York
PALACE (orph)
Valeka Suratt
Murray & Jarrott
Henry E. Dixey
Cressey & Dayne
Gould & Ashlyn
"Forest Fires"
Mullen & Coogan
Bill Pruitt
Newhouse Snyder Co
HAMMERSTEIN'S (ubo)
Singer's Midgates
Howard & McCane
Jack Lorimer
Dainty Marie
Korcross & Holdsworth
Harriet Burt
Claudius & Scarlet
Robt L. Dalley Co
Brown & Newman
Mile Delmont
Orville & Frank
ALHAMBRA (ubo)
Gordon & Russell
"Bride Shop"
Valerie Bergere Co
Claire Rochester
Fred Soeman
Lane & O'Donnell
Mae Dorla's Dogs
3 Bennett Sisters
The Leland
ROYAL (ubo)
Mr & Mrs C. DeHaven
Bessie Wynn
Claud & Fanny Usher
Brooks & Bowen
Joe Cook
Gleason & Houlihan
Vandolph & Louie
Alpine Troupe
COLONIAL (ubo)
Kitty Gordon Co
Adelaide & Hughes
Jas & Bon Thornton
Gordon & Josephine
Laddie Cliff
Arnaut Bros
Skaters Bljove
Cooper & Smith
BROADWAY (ubo)
Harry Bulger
Bernard & Butler
Fagan & Byron
Burke LaForge & B
Duffy Redcap Troupe
Guy Bartlett 3
Ah Ling Foo
The Kloof
Capt Kid Jr
Carroll & Elmo
FIFTH AVE
Devaro & Zenatto
Evelyn Ware
Geo Murphy
Dare Austin Co
Luckstone & Campbell
Quinn & Peterson
John Philbrick
Bud Snyder
Stevens & Stevens
Aubrie & Ritchie
Barefoot Boy
Clarice Vance
Clifton & Carlson
Billy Boyd Co
"Isaac You Tell Her"
PROCTOR'S 125TH
Zeno
Lamont & Milham
Knight & Raymond
Geo Allen Co
Nice Twins
Clarice Vance Co
"In Old New York"
Bernard & Finnerly
Count Beaumont
2d half
Dancing Franks
Elinore & Fracklins
Carl Statzer Co
Wahl & Abbott
Equestrian Lion
Searl Allen Co
Mimic Four
Wm. Cahill
PROCTOR'S 23D
Tate & Tate
Fern & Zell
Mr & Mrs Friel
Adele Oswald Co
Markee Bros
George Roemer
Geo Armstrong
The Vanderkoores
Searl Allen Co
2d half
Nash & Evans
Nice Twins
Lewis & Chaplin
Searl Allen Co
Betty Melburn
Langslow Co
PROCTOR'S 58TH
Dancing Franks
Florence Timponi
Reed & Tuttle
Wm. Cahill
Carl Statzer Co
Harry Bros
Paynton & Green
2d half
Hayes & Wynne
Graham & Randall
International 6

Adele Oswald Co
Dare Austin Co
George Roemer
Count Beaumont
AMERICAN (loew)
Chas Ledegar
"Justice"
Boyle & Brazil
10 Jack Knights
Sid Pruitt
Macart & Bradford
Hager & Goodwin
Tozetti & Bennett
(One to fill)
2d half
Mario & Trevette
"Ko Ko Carnival"
Harry Temple
Ventura & Picks
Hallan & Hayes
Macart & Bradford
Corrigan & Vivian
(Two to fill)
2d half
TTH AVE (loew)
Viola Duval
Owen McGliveny
Fantan's Athletes
(Three to fill)
2d half
Medlin Clarke & T
Owen McGliveny
3 Bennett Sisters
(Four to fill)
LINCOLN (loew)
Mario & Trevette
"Ko Ko Carnival"
Bryan Sumner Co
American Comedy 4
3 Bennett Sisters
(One to fill)
2d half
Manhattan 3
Eddie Foyer
The Naess's
(Three to fill)
Dance & Chappelle
Schrodes & Chappelle
Inez McCauley Co
Demarest & Chabot
Richard the Great
(Four to fill)
2d half
Clarence Wilbur
Equillo Bros
Harrison & Klein
"Birthday Party"
(Four to fill)
ORPHEUM (loew)
Arthur & Grace Terry
Usher Trio
Old Soldier Fiddlers
Edith Clifford
John Troupe
(Two to fill)
2d half
Ward & Gray
"The Elopement"
Elinore Fisher
Barnold's Dogs
American Comedy 4
Carl Damann Tr
(One to fill)
NATIONAL (loew)
Frevoll
Musical Bryons
Clarice Vance
"When Women Rule"
Rita Gould
Equillo Bros
(One to fill)
2d half
Leonard & Alvin
Bryan Sumner Co
Old Soldier Fiddlers
Geo Armstrong
Edith Raymond Co
(Two to fill)
ROULEVARD (loew)
Carrie Reynolds
"The Pardon"
Faye & Minn
The Naess's
(Two to fill)
2d half
Von Hampton & J
2 Bohemians
"Justice"
Singer Shaw
Reddington & Grant
(One to fill)
GREELEY (loew)
Ward & Gray
Ventura & Picks
Lee & Noble
Gracie Emmett Co
Geo Armstrong
Frey Twine & Frey
(Two to fill)
2d half
Frevoll
Leonard & Dempsey
Howard's Bears
"Night in Park"
Betty Melburn
(Three to fill)
Brooklyn
PROSPECT (ubo)
Houdini
Farber Girls
"Edge of World"
Harry Beresford Co
Leo Carrillo
Van Hoven
Evelyn Dunmore
The Brunells
Alice's Pets

BUSHWICK (ubo)
Julius Steger Co
Ruth Royce
Lipinsky's Dogs
Stepp Good & King
Franklyn Ardell Co
Hanlon Bros
Robins
Weber & Capitola
Lucy Gillett
ORPHEUM (ubo)
Adeline Genee
Low Dockstadter
Courtney Sisters
Joe Jackson
Alan Brooks Co
Willie Weston
Nettie
Maxine & Bobby
Azzard Bros
FLATBUSH (loew)
Seymour & Dupree
2 Bohemians
Schrodes & Mulvey
Vie Hampton & J
Henry Horton Co
Manhattan Trio
Corrigan & Vivian
(One to fill)
2d half
Rena Santos
Waterbury & B. Tenney
Belle McGliveny
Percy Warren Co
Muller & Stanley
Prince Karmi
(Two to fill)
LIBERTY (loew)
Anthony & Adele
Nancy Snow
"Woman Haters"
Bessie LeCount
Robin
2d half
The Frasers
Belle Dixon
Schrodes & Chappelle
Leda Dawson
Von Cello
COLUMBIA (loew)
Saona
Eddie Foyer
"The Tangle"
Golet Storkes & Lafay
(Two to fill)
2d half
Mack & Pingree
Ray Snow
"Woman Haters"
Edith Clifford
Aerial LaValls
(One to fill)
BIJOU (loew)
Belle Dixon
Barnold's Dogs
Clarence Wilbur
Holmes & Holliston
Hallan & Hayes
Carl Damann Tr
(One to fill)
2d half
Gracie Emmett Co
Demarest & Chabot
Rita Gould
John Troupe
(Three to fill)
WARWICK (loew)
Medlin Clarke & T
LeMaire & Dawson
Prince Karmi
Elinore Fisher
Hart & Crawford
Aerial LaValls
2d half
Greenley & Drayton
Brierley & King
Henry Frey
Murray Bennett
Chas Ledegar
(One to fill)
SHUBERT (loew)
Weston & Averson
"Night in Park"
Reddington & Grant
(Four to fill)
2d half
Arthur & Grace Terry
Faye & Minn
Musical Bryons
Brown Harris & B
Frey Twine & Frey
(Two to fill)
FULTON (loew)
Greenley & Drayton
Oscar Lorraine
"The Elopement"
Rockwell & Wood
Hart & Hamilton
(One to fill)
2d half
Walsh & Bentley
Tabor & Green
Usher Trio
"The Pardon"
Hart & Crawford
Richard the Great
Albany, N. Y.
PROCTOR'S
Coates Keepe & J
Temple 4
Dr Herman
Undine Andrews
Emily Morse
"The Tamer"
The Doherty's
Mme De Pina
2d half
Hetty Urma

Eckert & Berg
4 Readings
Bernard & Finnerly
Jewell Van Buron Co
Julla Rooney
Little Nap
Robinette
Ann Arbor, Mich.
BIJOU (ubo)
Carlton & Clifford
Weisser & Reisser
"I Died"
3 Majestics
Zeno Jordan & Z
2d half
Wentworth Vesta & T
Hal & Francis
Lella Davis Co
Lew Wells
Attmna
FORSYTH (ubo)
Pietro
McDevitt Kelly & L
Australia Choppers
F J Ardath Co
Vanderbilt & Clemons
4 Anarants
(Others to fill)
Baltimore
MARYLAND (ubo)
"Ladies of Paris"
Harris & Manyon
Oakland Sisters
Bill Pruitt
Steffy Berko
Jack Gardner
Nora Bayes
Mario & Duffy
Battle Creek, Mich.
BIJOU (ubo)
2 Zyls
The McFarlands
Walsh Lynch Co
Weber Dolan & F
Les Diodattis
2d half
Maxwell Holden
Sharp & Wilkes
Leonard Anderson Co
Baby Helen
2 Carletons
Bay City, Mich.
BIJOU (ubo)
"Little Modiste"
2d half
Judson Col
Dynes & Van Epps
When Love Is Young
Benssee & Baird
Marriott Troupe
Billings, Mont.
BABCOCK (loew)
Dixon & Dixon
Meller & DePaula
Chas L. Fletcher
"Wide"
Nichols Sisters
Wanda
Birmingham, Ala.
ORPHEUM (ubo)
Edwin George
Cameron Sisters
The Westmans
Curzon Sisters
Rooney & Bent
(Others to fill)
Boston
KEITH'S (ubo)
Madden & Fitzpatrick
Percira 6
Dooley & Rugel
Rox LaRocca
Sylvester Schaeffer
GLOBE (loew)
Stewart & Dakin
Klass & Bernie
Chas Deland Co
Joe Welch
Edith Raymond Co
(Three to fill)
2d half
Sid Rose
Holmes & Holliston
Edna Whistler
Joe Welch
Bey & Hamilton
(Three to fill)
ST. JAMES (loew)
Arthur & Emma Cody
Rena Santos
Geo B. Reno Co
Niblo & Riley
Bey & Hamilton
(One to fill)
2d half
Elsie White
Gypsy Countess
Willard & Bond
Carroll-Gillette 4
(Two to fill)
ORPHEUM (loew)
Harry Cutler
Elsie White
Willard & Bond
Tom Linton Girls
Carroll-Gillette 4
(Three to fill)
2d half
Bert Melrose
Niblo & Riley
Clayton & Lennie
(Five to fill)

Buffalo
SHEA'S (ubo)
Hymack
Chlp & Marble
Treat's Seals
Empire Comedy 4
Josephine Davies
(Others to fill)
Butte
EMPRESS (loew)
Amoros & Mulvey
Merith & Snoozor
Hissago & Bingham
"Sidelights"
Cabaret 3
Alvin & Kenny
Calgary
PANTAGES (m)
Walter S Howe Co
Larry Comer
Wayne 3
Ten Bonomors
Beltrah & Beltrah
Charleston, S. C.
VICTORIA (ubo)
2d half
Lyons & Yosco
Great Howard
Irene & Bob Smith
Joe Kramer Co
(Others to fill)
Chicago
MAJESTIC (orph)
Tom Lewis Co
Anna Held's Daughter
W. C. Fields
Chas Grapewin Co
Elsie Ruegger
Three Leightons
Cummins & Gladdings
Maykys Troupe
Pallenberg's Bears
PALACE (orph)
Bickel & Watson
Shanna Van & Hy
Ed Stevens Co
Wharry Lewis Co
Chick Sale
Mr & Mrs Sebastian
Chadwick Trio
Jones & Sylvester
Rebia
ACADEMY (wva)
DeComa & Thompson
LaMar & Lawrence
Chas L. MacDonald
Gus Andrews
Johnston Howard & L
2d half
Stuart Sisters
Lane & Lynch
Foster & Foster
Christy Kennedy & S
Cycling Brunettes
McVICKER'S (loew)
Purcella Bros
Rose Troupe
Joe Keely
"Love in Sanitarium"
Armstrong & Ford
Wilbur Harrington & C
Herman's Animals
Dreyer & Dreyer
Evans & Sister
Tom Nawn Co
Burns & Acker
Captain Anson
NORTHERN HIP (wva)
Fair Co-eds
Marconi 3
Florenz Family
Jennings & Norman
3 Jordan Girls
Manon Opera Co
Bert No & Booth
Blake's Circus
Chas & Annie Glocker
LaVine Climeron 3
(Others to fill)
AMERICAN (loew)
Fred Duprez
Wm A Weston Co
Church City 4
Kalaui Hawaii
Toss Tenney
Y Hackenschmidt Co
2d half
Arno & Stickney
Sampson & Douglas
Ward Sisters
Russell Sisters
Jas Grady Co
Los Casados
COLONIAL (loew)
Patricia
The Bromens
Estelle Rose
Visions De Art
Bel Canto 4
S Zanzehars
2d half
McNottie Twins
Orphelia
Patricia
Armstrong & Ford
Eddie Howard Co
6 Olivers
Garcinetti Bros
Gilmore & Romanoff
Three Girls
Clifford & Douglas
Fay O'Neil
Henry & Adelaide
Harry Harvey
MILES (loew)
Reckless Trio
Laddie Falcous
Harley & Pecan
"Grey of Dawn"
Gene Greene
Kerslakes Pika
ORPHEUM (m)
"Motor Madness"
Dave Walters Co
4 Slickers
Belle & Jones
Cooper & Eshell
Todd Nards
Argo

Russell's Minstrels
2d half
Fred Duprez
Wm A Weston Co
Church City 4
Kalaui Hawaii
Toss Tenney
Y Hackenschmidt Co
STAR HIP (loew)
Gilmore & Romanoff
Geo Yeoman
Garcinetti Bros
2d half
Guy Baldwin 3
Gene & Kathryn King
3 Brownies
Godfrey & Henderson
Cincinnati
KEITH'S (ubo)
Hopkins Sisters
Angelo Patricia
McLellan & Carson
The Hennings
Keno & Mayne
Willis & Hassan
Carus & Randall
(One to fill)
EMPRESS (loew)
3 Donalds
Chirk & Rose
Valentine Vox
J K Emmett Co
Roy & Arthur
Orden Quartet
Cleveland
KEITH'S (ubo)
Jarrow
Thebert's Troupe
Althea DeLong Sis
The Stanleys
Raymond & Caverly
(Others to fill)
MILES (loew)
Juggling DeLisle
Cora Greve
Crawford & Broderick
Shanna Van & Hy
Ergotti's Lilliputians
(One to fill)
Columbus
KEITH'S (ubo)
Ed Morton
Geo N Brown
"Song Revue"
L. Roy Lytton Co
(Others to fill)
EMPRESS (loew)
Schrock & Percival
Kitty Flynn
Ross Fenton Players
Tom Mahoney
Brown & Jackson
Pekinese Troupe
Davenport, Ia.
COLUMBIA (ubo)
Smillette & Norah
Lante Co
Schuler & Dickinson
Grace Cameron
6 Russian Dancers
2d half
Loul Chink
The Mozarts
Gertrude Barnes
4 Vanls
(One to fill)
Denver
ORPHEUM
Cole & Denahy
Burkhardt & White
The Grazers
Holand & Holts
Reisner & Gores
Carlos Bros
Arnold Daly Co
EMPRESS (loew)
(Open Sun Mat)
"Fun in Bath"
Dick DeLoris
Burton Hahn & L
Wanzer & Palmer
Neal & Earl
"Winning Widows"
Des Moines
ORPHEUM
(Open Sun Mat)
Costa Troupe
Josephine Bonnee
Trans Atlantic 3
Hayward Stafford Co
McRae & Clegg
"Wallenstein & Freeboy"
Marie & Milly Hart
(One to fill)
Detroit
TEMPLE (ubo)
Cowboy Minstrels
Grace La Rue
Cecilia Wright
Lambert
Baptiste & Franconi
Corodini's Animals
Eva Taylor Co
Frank Fogarty
FAMILY (ubo)
Fuller Rose Co
Lester Models
Three Girls
Clifford & Douglas
Fay O'Neil
Henry & Adelaide
Harry Harvey
MILES (loew)
Reckless Trio
Laddie Falcous
Harley & Pecan
"Grey of Dawn"
Gene Greene
Kerslakes Pika
ORPHEUM (m)
"Motor Madness"
Dave Walters Co
4 Slickers
Belle & Jones
Cooper & Eshell
Todd Nards
Argo

Danuth
ORPHEUM
(Open Sun Mat)
The Gouldings
Ed Hayes Co
Clark & Verdi
Burns & Fulton
Duffy & Lorenz
Ward Bell & Ward
(Others to fill)
Edmonton, Can.
PANTAGES (m)
Imperial Opera Co
Shabourne & Mont
Sheer & Herman
Haley & Haley
Fraxes DeKock
Elizabethtown, N. J.
PROCTOR'S
Pearson & Gerfeld
Louise Eschell Co
Wahl & Abbott
Ben Lewin Co
Pop Ward
Titanic Disaster
(One to fill)
2d half
Montague's Cockatoos
Virginia Girls
Mercedes Bock Co
Carrie Reynolds
Dugan & Reynolds
S V Levene Co
Erie, Pa.
COLONIAL (ubo)
Patsy Doyle
Redford & Winchester
The Ardenians
Ebel McDonough Sis
Crouch & Welch
Venetian 4
Evansville, Ind.
NEW GRAND (ubo)
Nick's Skating Girls
"Who's Girl Are You"
Vann Bros
Claudie Tracey
King & Brown
2d half
Wm Weston Co
Olive Vail Co
Quinlan & Richards
Leonard & Whitney
Burns & Engle
Fall River, Mass.
ACADEMY (loew)
Marie Russell
"Spider & Fly"
Sandy Shaw
3 Kelors
(One to fill)
2d half
Arthur & Emma Cody
Harry Cutler
The Hassmans
(One to fill)
Filat, Mich.
BIJOU (ubo)
Les Cougets
Bill & Edith Adams
J C Nugent Co
Capitol City 3
Morrells Bros
2d half
Kaoni
Madame Marion
Joe Daniels
"Kid Kabaret"
Fort Wayne, Ind.
TEMPLE (ubo)
Unada & Irving
Major Lake
Wm Morrow Co
Hove & Howe
Jungman Family
2d half
Ernest York
Mills & Williams
"Marked Money"
Goldsmith & Pinard
Ernie & Ernie
EMPRESS (loew)
Parlee
Percival
Richmond & Mann
Moore & Elliott
Bell Boy 3
Gash Sisters
2d half
Paul Stephens
Elks 3
"Between Trains"
McDermott & Wallace
(Two to fill)
Grand Rapids, Mich.
COLUMBIA (ubo)
Williams Thompson Co
Harry Breen
Margaret De LaRosa
(Others to fill)
EMPRESS (loew)
Paul Stephens
Elks Trio
"Between Trains"
McDermott & Wallace
(Two to fill)
2d half
Parise
Provolo
Richmond & Mann
Moore & Elliott
Bell Boy 3
Gash Sisters
Hamilton, Ont.
TEMPLE (ubo)
Moran & Wiser
Mac & Orth
Sully Family
Gore & Delaney
Wm. & Leon
(Others to fill)
Harrisburg, Pa.
"KEITH'S" (ubo)
Kingston & Ebaer
The Langdons
(Others to fill)

Hartford, Conn.
POLI'S (ubo)
Hawthorne & Inglis
(Others to fill)
Hoboken, N. J.
LYRIC (loew)
The Frasers
Larkins & Pearl
Jimmie Rosen Co
Hans Frey
Walsh & Bentley
2d half
Robin
"The Striker"
Weston & Young
Anthony & Adele
(One to fill)
Indianapolis.
LYRIC (ubo)
Elvorton
Mills & Williams
Carlisle & Romer
4 Juvenile Rings
Billy Bouncers Circus
2d half
3 Millards
Rice & Morgan
Humbro
Gen Pisanio
KEITH'S (ubo)
Juliet
"Colonial Days"
The Billfords
East Error
Remple Sisters Co
Parillo & Frabito
(Others to fill)
Jackson, Mich.
BIJOU (ubo)
Wentworth Vesta & T
Hal & Francis
Lella Davis Co
Lew Wells
2d half
Carlton & Clifford
Weisser & Reisser
"I Died"
3 Majestics
Zeno Jordan & Z
Jacksonville
ORPHEUM (ubo)
(Open Sun Mat)
Harry Bachelor
Winona Winters
East Error
Diamond & Virginia
(Others to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
Maxwell Holden
Sharp & Wilkes
Leonard Anderson Co
Baby Helen
2 Carletons
2d half
2 Zyls
The McFarlands
Walsh Lynch Co
Weber Dolan & F
Les Diodattis
Kansas City
ORPHEUM
Eleanor Haber Co
Chas McCool Co
"Matinee Girls"
Frank Wilson
Alexander & Scott
Grant & Hoag
Byrd Frost Crowell
(One to fill)
EMPRESS (loew)
Clemens
Sigbee's Dogs
Sophie Tucker
Nine Krazy Kids
(Three to fill)
Lafayette, Ind.
FAMILY (ubo)
Tossing & Austins
Massey & Bolton
Beau & Evelyn
Robt Hall
Paul Layan Dohbs
2d half
Ziska Co
Parke Rome & F
Brandon Hurst Co
Jordan & Doherty
Robbie Gordone
Lansing, Mich.
BIJOU (ubo)
Kaoni
Madame Marion
Joe Daniels
"Kid Kabaret"
2d half
Les Cougets
Bill & Edith Adams
J C Nugent Co
Capitol City 4
Morrells Bros
Lincoln
ORPHEUM
Kramer & Patterson
Finn & Finn
Francis McGinn Co
Blins & Bert
Merrill & Otto
Gormley & Caffery
O'Brien Havel Co
(One to fill)
Lonsport, Ind.
COLONIAL (ubo)
Musical Gerald's
Floyd Mack
4 Society Girls
2d half
Beau & Evelyn
Florence Barr
Mizpah Selbim
Los Angeles
ORPHEUM
Claude Gillingwater O
Ashley & Canfield
5 Metzer
Joe & Lew Cooper
Harry De Coe
Ahearn Troupe

Stan Stanley 3
Mack & Walker
EMPRESS (low)
Murphy & Foley
Shriner & Richards
Romain & Orr
"Three Brights"
McKinley
McClure & Dolly
PANTAGES (m)
"Kingdom of Dreams"
Cornell Corley Co
Acme & Laight
Early & Peter
Grey & Catlin
Kelley & Catlin
Louisville
KEITH'S (ubo)
Horlick Family
Tango Chief
Hoey & Lee
Woods Woods 3
"Eloping"
(Others to fill)
Memphis
ORPHEUM
Homer Lind Co
Schwartz Bros
Lee & Cranston
John & Mae Burke
Rae Samuels
Le Grohs
Althoff Sisters
(Others to fill)
Milwaukee
MAJESTIC (orb)
Robert Edson Co
Jack Wilson
Mabel Berra
3 Alvertas
Rae E Ball
Zerbo's Dogs
Fred Bowers Co
John Higgins
CRYSTAL (low)
Nip & Tuck
Princeton & Yale
Chas & Saline Dunbar
"Power of Melody"
(One to fill)
Milwaukee
ORPHEUM
(Open Sun Mat)
Mile Asoria Co
Billy B Van Co
White Hussars
Brown & Rochello
Carnell & Walker
Haven & Nice
(One to fill)
UNIQUE (low)
Landry Bros
Roubie Sims
Delmore & Light
E E Clive
The Cleveland
Ford's Review
Montreal
ORPHEUM (ubo)
Riggs & Whitebe
Rice & Cohen
DeMichello Bros
3 Keatons
Comfort & King
(Others to fill)
Nashville, Tenn.
PRINCESS (ubo)
4 Marx Bros
LYRIC (pr)
Langslow Co
Harold Kennedy
Eldon & Clifton
Mimic Four
Queen of Diamonds
Weston & Young
4 Keatons
Montague's Cockatoos
2d half
Daynton & Greene
Wright & Rich
Quigg & Nickerson
Evelyn Ware
Shelting Bear
Harry Sullivan Co
George Murphy
Dr Herman
Newburgh, N. Y.
COHEN OH (low)
Leonard & Alvin
Leonard & Dempsey
"Birthday Party"
Harry Rose
Blanche Sloane
2d half
Saona
Lerner & Ward
Viola Duval
Inez McCauley Co
Rockwell & Wood
Fanton's Theaters
New Orleans
ORPHEUM
Mme Yoraka Co
Odiva
The Volunteers
Flaher & Green
Gardner 3
Lee Barth
Lightner & Jordan
(One to fill)
New Rochelle, N. Y.
LOEW
Tabor & Green
Elsie Gilbert Co
(One to fill)
2d half
Harry Rose
"Vivide Tangle"
Norfolk, Va.
COLONIAL (ubo)
1st half
Lottie Collins
Kelly & Galvin
(Others to fill)
2d half
Raymonde

3 Marconi Bros
Miles Campbell
(Others to fill)
Oakland
ORPHEUM
(Open Sun Mat)
Moore Littlefield Co
Marie Fenton
Three Types
Alice Trill
Ida Divinol
Lydell Rogers & L
Rube Dickinson
Adair & Adair
Ogden, Utah
ORPHEUM (low)
Theo Bamberg
Jolly & Wild
Allen Miller Co
Rose & Moon
Alice Hanson
3 Mori Bros
Omaha
ORPHEUM
(Open Sun Mat)
Fred Kornau
Australian McLeans
John & Emm Ray
Alleen Stanley
Leo Zarrell Co
Miller & Lyles
Hines & Fox
(One to fill)
Ottawa
DOMINION (ubo)
Dunedin Duo
Orr & De Costa
Marion Murray Co
Eddie Ross
Barnson & Baldwin
(Others to fill)
Peoria, Ill.
HIPPODROME (low)
Joyce & West
El Cleave
Bush & Shapiro
When It Strikes Home
Melodie Twins
6 Olivers
2d half
Jugling Normans
Carita Day
Murry Livingston Co
Yvonne
Jones & Johnson
Ruch Bros
Philadelphia
KEITH'S (ubo)
Britt Wood
Frits & Lucy Bruch
Sylvia Loyal
Van & Schenck
Gallagher & Carlin
E E Clive
Franka Bros
Adele Ritchie
Blanche Ring Co
BROADWAY (ubo)
Jardin de Danse
Newhoff & Phelps
Geo Nagel Co
Tracy Melrose & S
Doc O'Neill
(One to fill)
GRAND (ubo)
Alonso Cox
Boothby & Leberden
Rose & Gates
Cambridge
Whitfield & Ireland
Capt Sorcho's Divers
KEYSTONE (ubo)
The Marshes
Minola Hunt
Tom Williams Co
Vivian Fox
Melody Trio
"Dormitory Girls"
WM PENN (ubo)
The Dillons
Devine & Williams
Milton Pollock Co
Alfred Fagan & Duffy
Feature Film
(One to fill)
GLOBE (ubo)
Burton & Parker
Creighton Sisters
Dean & Fay
Frank Bush
"Fashion Shop"
Chung Wha Four
Seymour's Dogs
PALACE (ubo)
The Ferraros
Martine & Troise
Annette Walker
Devon Sisters
Newsky Troupe
KNICKERBOCKER
(low)
Briere & King
Waterbury B & Tenny
Percy Warem Co
Brown Harris & B
"Vaude in Monkland"
(One to fill)
2d half
Blanche Sloane
Kelso & Leighton
Hager & Gendwin
"When Women Rule"
Lee & Noble
10 Park Knights
ELVAMBRA (low)
Evelyn Cunningham
Kelso & Leighton
Thut Sextette
Lerner & Ward
Von Cello
2d half
Dehina
Norton & Sweethearts
Polly Prim
Clomereco Bros
(One to fill)
Pittsburgh
GRAND (ubo)
Noble Nichols
Ryan & Lee

Ethel Barrymore
Willie Bros
Marzella's Birds
Conlin Steele 3
(Others to fill)
HARRIS (ubo)
Le Mattoe Co
"The Last Laugh"
The Blanches
Delea & Arma
The Holdsworths
Turner & Grace
(One to fill)
SHERRIDAN SQ (ubo)
Abou Hamad Arabs
Romera Troupe
Hayes & Alpoint
Taylor Sisters
Symonds & Weston
Maley & Woods
MILLEY (low)
Geo M Daley Co
Phila La Toska
Stuart Black Co
Kinkaid Killies
Marshall P Wilder
(One to fill)
Plainfield, N. J.
PROCTOR'S
Mary Donoghue
S Leveeque Co
Mr & Mrs Allison
International 6
Burt Melburn
2d half
Harry Victor
"He-She & Piano"
The Vanderkoores
Titanic Discos
Louise Echell Co
Portchester, N. Y.
PROCTOR'S
Harry Victor
"He-She & Piano"
Dolly Coleman
"Shift Waist Factory"
Whitman
2d half
Mary Donoghue
Irene & Walter Henney
Pearson & Garfield
Mr & Mrs Allison
Aeroplane Girls
Portland, Ore.
EMPRESS (low)
Ethel & Lucie Baker
Leighton & Robinson
Grace DeWinters
Ryan Richfield Co
Harry Thomson
Cycling McNutta
PANTAGES (m)
11 Minstrel Maids
Isabel Fletcher Co
Hugo Lutgen
Elwood & Snow
Leon & Adelbe 3
Providence, R. I.
3 Keltons
Lewis & Norton
Polly Prim
Tracy Melrose
(One to fill)
2d half
Stewart & Dakin
Nowlin & St Claire
Chas Deland Co
Klass & Bernie
Cambridge
KEITH'S (ubo)
Wiley & Ten Eyck
Belle Baker
Wm Lytell Co
A Prince
Alf Holt
Vivian Fox
Moore & Yates
Johnson & Wells
Bond & Cassen
Rochester, N. Y.
TEMPLE (ubo)
Chretienne & Louisset
Julia Curtis
Chas Fitzgerald
Manny & Roberts
Allen Dinehart Co
"Lonesome Lassies"
Pederson Bros
Sacramento
ORPHEUM
(2-3)
Morris Cronin Co
Frank North Co
Fredericka Simons C
Kaimar & Brown
Miller & Vincent
Chief Caulpican
Lockett & Waldron
EMPRESS (low)
(Open Sun Mat)
Montrose & Sydel
Catts Bros
Wilson & Wilson
Morris & Beasley
Odone
Kitty Francis Co
Saginaw, Mich.
BIJOU (ubo)
Judith Cole
Dynes & Van Epps
When Love Is Young
Bessie & Baird
Marriott Troupe
2d half
"Little Modiste"
Salt Lake
ORPHEUM
(Open Sun Mat)
Ismed
Waldemar Young & J
"The Beauties"
Harry Tsuda
Weston & Clare
Ernie Potts Co
Kaimar & Brown
EMPRESS (low)
Lavino & Benjamin
Eva Prout

Mr & Mrs D Elwyn
Irwin & Herzog
Senator Murphy
Denae's Fantoms
PANTAGES (m)
(Open Wed Mat)
Pony Mattoe Co
Winsch & Poore
Congan & Cox
Gilbert & Gerard
Love & Wilbur
San Diego
SPRECKEL (orb)
1st half
Hans Kronold
Hermine Shone Co
6 American Dancers
Alexander & Scott
Leo Gascoligne
Les Salvaggi
(One to fill)
PANTAGES (m)
Ethel Davis Co
King Thornton Co
Miller Packer & Selz
Taylor & Arnold
Chester Kingston
San Francisco
ORPHEUM
(Open Sun Mat)
White & Yaker
Gertrude Coghlan Co
Swer & Mack
Meehan's Dogs
Joe Jefferson Co
Bendix Players
Burnham & Irwin
Claude Golden
EMPRESS (low)
Juggling Nelson
Burke & Harris
Musical Arcades
Wm H St James Co
Anderson & Goines
Stewart Sis & Ecorts
PANTAGES (m)
(Open Sun Mat)
Alisky's Hawaiians
William Shilling Co
Silber & North
Belle Trio
Silvers Oakley
San Jose, Cal.
VICTORY (orb)
(6-7)
(Same bill as at Sacra-
mento this issue)
Savannah, Ga.
BIJOU (ubo)
Lyons 1st half
Great Howard
Irene & Bob Smith
Joe Kramer Co
Schenectady, N. Y.
PROCTOR'S
"Making the Movies"
Blinoe & Franklins
Graham & Randall
Virginia Girls
Versatile Trio
Fitch B Coover
Julia Rooney
2d half
"In Old New York"
Temple & Cullen
Undine Andrews
Marked Eros
Bud Snyder Co
McCarthy Sisters
Daly & Gallagher
Scranton, Pa.
POLTS (ubo)
"Aurora of Light"
Vivian Fox
McCormick & Irving
Lambert & Ball
"Honey Girls"
Great Leon Co
(Others to fill)
Seattle
ORPHEUM
(Open Sun Mat)
Wray & Cullen
Trovat & Cullen
"Red Heads"
Eugene Trio
Cartmell & Harris
Asahi Quintet
Corbett Sheppard & D
EMPRESS (low)
(Open Sun Mat)
Davis & Matthews
Hoyt & Wardell
McIntosh & Mads
Bernard & Harrington
Fred Hillebrand
Nichols Nelson Tr
PANTAGES (m)
Staley Ditbrook Co
Edgar Atchison Ely
Quinn & Mitchell
Joe Langlan
3 Kratons
Slow City
ORPHEUM
(Open Sun Mat)
Elmore & Williams
3 Hickey Bros
Natalie & Ferrari
McKay & Ardine
Will Rogers
Violinsky
(Others to fill)
South Chicago
GAITY (wva)
"Heaven Girl"
2d half
The Encores
Harris West 3
"The Beauties"
Gillian Watson
Martin & Maxmillan
Cos. Newmark, Conn.
HOYTS (low)
Landon & Hurler
Joe F Sullivan Co
Weston & Young

(Two to fill)
2d half
Barnes & Robinson
Elsie Gilbert Girls
(Three to fill)
Spokane
ORPHEUM (low)
(Open Sun Mat)
Golden & West
Sallie Stembler
Holmes & Riley
Clamerson DeVitt Co
Wilson Bros
Slayman All Arabs
PANTAGES (m)
(Open Sun Mat)
Maurice Samuels Co
Oxford 3
Nadell & Kane
Agnes VanBracht
Dunlay & Merrill
Rood's Terriers
St. Louis
COLUMBIA (orb)
Trixie Friganza
Mile Maryon Vadie
"Telephone Tangle"
Mr & Mrs J. Barry
Santley & Norton
Chas Weber
Max Yoker's Dogs
Billy McDermott
St Paul, Minn.
ORPHEUM
(Open Sun Mat)
Lal Mon Kim
John Geiger
Mildred Grover Co
Chinko
Minnie Kaufman
Bertha Kaitch Co
(One to fill)
EMPRESS (low)
Bessie's Cockatoos
Dolce Sisters
3 Loretas
Lida McMillan Co
Prady & Mahoney
Edwards Bros
Stockton
YOSEMITE (orb)
(4-5)
(Same bill as at Sacra-
mento this issue)
Syracuse, N. Y.
GRAND Ballet
Mabelle Ballet
Geo Brown Co
Corelli & Gillette
3 Lyras
Louise Galloway Co
Girl from Milwaukee
Farston & Lewis
Eddie Foy Family
Tacoma
EMPRESS (low)
Blanche Leslie
Patricia & Myers
Polzin Bros
Earl & Curtis
Gray & Graham
"School Days"
PANTAGES (m)
Bruce Richardson Co
Lander Stevens Co
Prince & Deerie
York Trio
Togan & Geneva
Terre Haute, Ind.
VARIETIES (ubo)
Wm Weston Co
Olive Hall Co
Quinlan & Richards
Leonard & Whitney
Bush & Engle
2d half
Nick's Skating Girls
Vila Bros
Claude & Tracey
King & Brown
"Who's Girl Are You"
Toledo, O.
KEITH'S (ubo)
Flanagan & Edwards
"School Playground"
Mosher Hayes & M
Neluco & Hurler
(Others to fill)
Toronto
SHEA'S (ubo)
Alice Lloyd
Howard & Symans
Billy Rogers
The Gaudamids
Felix & Barry Sis

Julia Gonzales
Bertha Creighton Co
(One to fill)
YONGE ST (low)
Gravotte Lavondre Co
Paul Bownes
Philip 4
Smith & Farmer
Ex-Mayor Shank
Frank Stafford Co
Morris & Allen
Volgas & Girle
Troy, N. Y.
PROCTOR'S
Little Nap
Hetty Urma
Barefoot Boy
Eckert & Berg
Calson & Calson
4 Readings
Jewell Van Buren Co
2d half
"Making the Movies"
Billy Morse
Versatile Trio
Fitch B Cooper
The Doherty's
"The Tamer"
Union Hill, N. Y.
HUDSON (ubo)
Turelli
Ott Cox & Jardin
Henshaw & Avery
Regina Connell Co
Willis Holt Wakefield
Hanlon Bros
Nat Willis
Tye Avaras
Hetera, N. Y.
SHUBERT (ubo)
Bison City 4
Mendelson 4
Marie Fitzgibbons
Fountain Nymphs
(Others to fill)
Vancouver, B. C.
ORPHEUM (low)
Canaris & Cleo
Robinson
Bobbe & Dale
Svengali
Haydn Burton & H
Black & White
PANTAGES (m)
Claire Rawson Co
Creole's Orchestra
McConnell & Niemeyer
Arthur Whitlaw
Great Harrahs
Victoria, B. C.
PANTAGES (m)
Walter Terry Girls
Gardner & Revere
Juggling Mowatts
LaTouraine 4
2 Kerns
Washington, D. C.
KEITH'S (ubo)
Dolce Sisters
Pekin Mysteries
Arthur Barrett
Henrietta Crossman Co
Adler & Arline
Ryan & Tierney
Claire Rochester
"Society Buds"
Waterbury, Conn.
LOEW
The Hassmans
Edna Whistler
Clayton & Lennie
"Dairy Maids"
Nowlin & St Claire
Gypsy Cousins
2d half
3 Keltons
Lewis & Norton
"Spider & Fly"
Geo B Reno Co
(Two to fill)
Winnipeg, Can.
ORPHEUM
Lewis & Russell
Williams & Wolfus
Woodman & Livingston
Everest's Monkeys
Princess Radjah
Bertie Ford
Fremont Benton Co
(One to fill)
PANTAGES (m)
James J Corbett
5 DeLuxe Girls
Skipper Kennedy & R
Transfield Sisters
3 Baltus

"OUTCAST" (Elsie Ferguson)—Lycium
(Nov. 2).
"ON TRIAL"—Candler (12th week).
PRINCESS PLAYERS—Princess (3d week).
"PYGMALION" (Mrs. Campbell)—Park 4th
week).
"PAPA'S DARLING"—Amsterdam (Nov. 2).
"SUZI" Casino (Nov. 3).
"THAT SORT" (Nasimova)—Harris (Nov.
6).
"THE BATTLE CRY"—Lyric (2d week).
"THE HIGHWAY OF LIFE"—Wallack's (2d
week).
"THE GIRL FROM UTAH"—Knickerbocker
(10th week).
"THE HIGH COST OF LOVING"—Republic
(11th week).
"THE MIRACLE MAN"—Astor (7th week).
"THE HAWK" (Wm. Faversham)—Shubert
(5th week).
"THE LILAC DOMINO"—44th Street (2d
week).
"THE LAW OF THE LAND"—48th Street
(6th week).
"THE PHANTOM RIVAL"—Belasco (5th
week).
"THE ONLY GIRL"—30th Street (Nov. 2).
"TWIN BEES"—Fulton (13th week).
"UNDER COVER"—Cort (11th week).
"WAR OF THE WORLD"—Hippodrome (9th
week).
CHICAGO.
"THE REVOLT"—American (2d week).
"WHILE THE CITY SLEEPS"—Auditorium
(2d week).
"THE TRUTH"—Blackstone (1st week).
"A PAIR OF SIXES"—Cort (13th week).
"CONSEQUENCES"—Fine Arts (1st week).
"PEG O' MY HEART"—Garlick (20th week).
"THE LITTLE CAFE"—Illinois (1st week).
"ONE GIRL IN A MILLION"—La Salle (9th
week).
"POTASH & PERLMUTTER"—Olympic (11th
week).
"THE YELLOW TICKET"—Powers (9th
week).
"TODAY"—Princess (6th week).
"UNDER COVER"—Cohan's.
AMERICAN ROOF.
Diversified bill to a pleasing extent at the
American the last half of last week. Business
of about the same proportions as during the
summer.
Marcou opened, with shadowgraphing. His
silhouette routine is not extraordinary but is
deftly executed. Marcou appeared to cut his
act. A stronger closing is needed. The two
Bohemians scored substantially. One man
does the vocal work and does it well for those
who like the class who refuse to forego longues.
The other chap manipulates an accordion.
The medley and whistling accompaniment put
the turn in big favor. One advantage these
foreign combinations have is that they can
change their names to suit any house.
The Harrison Armstrong Players offered
"Souther Accounts," two characters. One is
an old skinning who refers in queening his
tenants. The other a ragged tatterdemelon,
barefooted dispenser of the news with a pen-
chant for shooting craps. Some slang shooter
also. Teaches old guy the dice game. Act
ends with the old boy giving news and a re-
ceipt for rent in full, the latter and his mother
but not the other of the renters. Story o'drawn
but not heart appeal. The person doing the
newsboy looked as though "he" were a woman.
Marshall P. Wilder, playing a full week,
got a good gangway with the Vitaphone pic-
ture in which he "posed" the central char-
acter. Wilder's routine of jokes about the
same as other years. The Ellis Nowlan Troupe
filled the stage. Handtrapped by lack of room
upstairs. Acrobatic pleased while the prop
stage horse was a comedy scream.
Lee and Noble opened the second part.
Former Dorothy and Veril act. About only
change is name. Percy Waram and Co., seen
hereabouts several times. Skit moves along in
an excellent comedy groove. Farical, of the
house, robust type that hits 'em hard in the
pop circuits.
Rene Santos was next to closing. She did
nicely. No denying the voice. Sings naturally,
easily and her range is not forced. She has
a pleasant manner. Aerial La Vallis (New
Acta) closed.
UNION SQUARE.
They are turning them away. But a short
time ago the Union Square with its big time
policy was playing to empty benches. Pop
vaudeville and the pictures are turning the
trick, aided by strenuous management and an
electrical hallyhoo outside. The lights in the
house have been decorated with globes repre-
sented flowers, and all the curtained hangings
around the boxes have been removed. This is
one of the best things the Square has done,
as those former affairs were an abominable
Girl ushers have replaced those sleepy looking
boys.
The bill opened with a two reeler, "Love and
Base Ball" (Film Reviews), which was fol-
lowed by a Nestor comedy. After the Dorothy
Hunter-Jack McEnner (N. Y. Acta) dancing
act, the bill opened with "Life in a Prison," with
still picture accompaniment. Twelve minutes.
Talk dry but good stuff for a quiet Sunday.
Pictures could have been plainer.
Sawyer-Tanner (New Acta) preceded an-
other comedy picture, "No Show for the
Chauffeur," badly conceived and overdrawn.
The Oliver White act, a dramatic sketch
that filled up several "sunrises." Act
held big interest until the close, when it
lost its speed. Three men speak their lines
very well and not a word was lost.
Bennett and Hawley are using the old Mat-
thews-Ashley Chintown act in "One." Very
little deviation from the old turn.
The Law and the Man (New Acta) and a
picture "repenter" were next. Fred B. Hall
(New Acta) was just ahead of the closing
turn. "In Stangeland," a noisy act with little
talent.

SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SILK STOCKINGS"—Little
(3d week).
"A PERFECT LADY" (Rose Stahl)—Hudson
(2d week).
"BIG JIM GARRITY" (John Mason)—New
York (4th week).
"CHIN-CHIN" (Montgomery and Stone)—
Globe (3d week).
"DADDY LONG LEGS"—Gaiety (6th week).
"DANCING AROUND" (Al Jolson)—Winter
Garden (4th week).
"DIPLOMACY"—Empire (3d week).
"DRAM OPERA"—Century (8th week).
"HE COMES UP SMILING" (Douglas Fair-
banks)—Liberty (8th week).
"INNOCENT"—Eltine (9th week).
"IT PAYS TO ADVERTISE"—Cohan (9th
week).
"KICK IN"—Longacre (4th week).
"LIFE"—Manhattan O. H. (3d week).
MARIE TEMPEST CO. (Repertoire)—Comedy
(Nov. 2).
"MILADY'S BOUDOIR" (Adele Hood)—Gar-
rick (2d week).
"MY DRESS"—Playhouse (2d week).
"MR. WITT" (Walker Whiteside)—Maxine Eli-
Witt (4th week).

NEW ACTS NEXT WEEK

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

Singer's Midgets, Hammerstein's.
"Forest Fires," Palace.
Mae Murray and Jack Jarrott, Palace.
Bill Pruitt, Palace.
"Justice," American (1st Half).
Ko-Ko Carnival Co., American (2d Half).
Alfred and Siegfried Naess, Boulevard (1st Half).
"The Woman Haters," Columbia, Brooklyn, (2d Half).

Adeline Genée.

Danseuse.

22 Mins.; Full Stage.

Colonial.

The daintiest of dancers, Adeline Genée is again with us. The little Danish woman has lost none of her exquisite charm since she was last seen in this country and still thrills with her terpsichorean art. Genée is a key-word for all that is delightful in dancing, and as she floated before the Colonial audience Monday night she received an ovation that must have gladdened her heart. The artiste is doing four dances from her repertoire, ably assisted by Serges Litavkin. For the waits between there is a little sprite who weaves her way about the stage in graceful manner. The program names Mlle. Vanoni, who shows she has long followed the steps of the only Genée. The opening number is "Pierrot et Pierrette," a neat exposition, and heartily applauded. This was followed by another double number, a waltz, also pleasing. Then Genée appeared in the ballet costume in which the audience remembered her, and the dancer's mere appearance in this costume was received with applause. Following Mons. Litavkin offered his conception of "The Warrior Dance," clad in a costume that must have been designed by Paul Iribe, for it is as modern and colorful as anything Reinhardt has brought to this country. As a male dancer, Mons. Litavkin reminds one very much of Nijinski. He is fully as graceful and equally as clever a dancer in the little that he shows in this movement. For the closing number Genée does her Hunting Dance Gallop and at its conclusion two encores were demanded. Two beautiful floral offerings found their way across the footlights to the dancer as she bowed her thanks. In accepting the flowers the dancer showed she was also a capable actress and comedienne and with several little tricks managed to capture a neat little laugh from the house.

Wilton Sisters.
Music.

12 Mins.; One.

81st Street.

Two little misses. Appearance decidedly sisterish. One girl plays the piano and the other the violin. Both sing with piano girl displaying better voice. Typical kid act. Popular numbers got the usual results although the applause at the finish gave evidence of some sympathy. Precocity of youth, ever a jewel, valuable asset with the Wiltons.

Louise Dresser and Co. (2).

"A Turn of the Knob" (Comedy).

19 Mins.; Full Stage.

Palace.

For Louise Dresser's return to vaudeville she has selected an entertaining little comedy skit with a splendid idea and a fine line of dialog and one that should keep her continually playing, for Louise Dresser is popular wherever she is known. The story is of a prominent city investigator (Geo. W. Howard) who is due to play a principal role in a wedding 15 minutes after the rise of the curtain. The scene is his apartment on the 10th floor of a hotel. His future brother-in-law (Edward Langford) rushes out for the ring and during his absence an insurance solicitor (Miss Dresser) gains entrance through a ruse and proceeds to talk the bridegroom into a policy. Having just completed a searching investigation of the local insurance companies, his name to a policy would be a valuable asset to any firm, and the solicitor is anxious. In his attempt to escape the door-knob becomes loose and is pried off, leaving them marooned. Immediately afterward, while endeavoring to reach the office via the phone, he breaks the telephone wire. To be brief, the girl finally secures his promise to the application just as the other chap returns. Finding the couple alone in the room the visitor demands an explanation and, although unaware of the promise or its meaning, insists it be fulfilled. Incidentally the brother-in-law recognizes the girl as his ideal of a wife and upon the men's exit, locks her in to await his return when he proposes to resume his interrupted business of making love. Langford is a bit weak for his particular role, his enunciation falling short, although as the part is of minor importance he passes muster. Miss Dresser looks better in this role than in any previous vaudeville effort and scored an individual hit. Mr. Howard fills his role nicely. The piece works jerky in sections, but should eventually develop speed and accumulate strength with playing. It pulled one of the hits at the Palace and well deserved to.

Wynn.

Jack Lorimer and Co.

"The Wedding in Old Tomoon"

(Songs).

14 Mins.; One (6); Full Stage (8).

Hammerstein's.

Jack Lorimer returns to this side with what the program says is a "song scena," "The Wedding in Old Tomoon." A song scena on the other side is presumed over here to be a "song production." Mr. Lorimer had the song, singing it in a full bare stage woodland scene, assisted by Stella Stahl, but that was all it amounted to, just a song and dance. His first song in "one" was "Doing the Seaside" with several familiar Scotch melodies intertwined. His next was a Spanish number, costumed. It has a bit of humor in the idea, a Scotch Spanish dancer. Miss Stahl did not appear until the "song scena." Mr. Lorimer has hardly a turn of strength, as it played Monday at Hammerstein's

Time.

Paul Swan.

Classic Dancer.

14 Mins.; Full Stage (Curtain).

Hammerstein's.

New York men haven't been educated up to classical dancers of the Paul Swan type. He is wholly classical. The women may like him. The older the women the more they will like to see him float about the stage, with his arms moving snakewise, and his body twisting, almost squirming. But the men over here don't understand it. Art isn't held very high at Hammerstein's, and Mr. Swan got more snickers than applause, but the horrid men were responsible, the brutes! Mr. Swan danced three times, each time in a different costume, but never at any time wearing enough clothes to cover him up. He was almost as naked as some of the women who have danced around for different reasons. Mr. Swan wore some silken drapes for covering. They exposed his bare arms and his bare legs and his bare back and his bare chest. The program said he is "The Most Beautiful Man in the World," but Mr. Swan ducked this way and then ducked that way, and he would never stand still long enough to let the house see his face. Of Mr. Swan's three dances, the first, second and third seemed to be over the heads of the audience. He died in the final dance, and it's tough to die at Hammerstein's.

Time.

"Rabbit" Maranville.

Baseball.

15 Mins.; One.

Keith's, Boston.

Boston, Oct. 28.

Another baseball star shot into vaudeville from the Braves after winning the World's Series. Maranville played last year and has a little merit. His demonstration of coaching tricks which includes his indescribable antics in the limited space that won him the name of "Rabbit" long before he became the Braves' shortstop brought down the house. Monday afternoon, with Eddie MacHugh as a partner, Maranville scored three hits and one error, the error coming in his forgetting the lines of "Playland," a ballad that he had done well with in rehearsals. It is an act, like all the others, that will have but a short life, but Maranville puts more ginger into his turn than is the custom. Anywhere in New England he will pack a house. Whether he will play New York and Philadelphia depends on how those managers dope the prospects.

Fred Weber.

Ventriloquist.

15 Mins.; One.

Jefferson.

Fred Weber is offering a very ordinary ventriloquial turn that will pass on the small time and that is all. He opens with the boy dummy and runs through usual routine. His best bit is with "the crying baby," which he thinks so much of that he repeats it until it loses all value, becoming tiresome. With his cry-baby and a good routine he could work out a comedy act that would take him along nicely. An idea is all he needs and this seems to be lacking at present.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

Marie Tempest Co. (repertoire).
Comedy (Nov. 2).
"Papa's Darling," New Amsterdam (Nov. 2).
"Outcast" (Elsie Ferguson), Lyceum (Nov. 2).
"The Only Girl," 39th Street (Nov. 2).
"That Sort" (Nazimova), Harris (Nov. 6).
"Suzi," Casino (Nov. 3).

George T. Stallings.

Monologist.

22 Mins.; One.

Palace.

George T. Stallings, the miracle man of baseball, came to bat at the Palace Monday night with nothing but a prayer and a few pieces of note paper. The marvellous smile, of which page after page has been written, was left in the dressing room. George was a very nervous person when he appeared before the Palace audience, so nervous a mere sneeze from the orchestra or a wheeze from the gallery would have sent him right through the roof. But nobody sneezed and nobody wheezed and George went right through his little task of earning that \$1,500 like a major, once he wound up, and finished the expected hit amid loving cups, floral pieces, and the usual introductions that go along with the engagement. Stallings formally apologized for his presence and after announcing he was totally unprepared for the ordeal, proceeded to tell of his troubles with the Boston Braves and his fun with the Athletics. He delivered his little talk in a nice even tone, continually pacing up and down the stage. A fine looking type of athlete, he is brimful of personality and with a few more shows should overcome the nervousness and proceed to develop into an attraction, always remaining, of course, in the classification of freak acts. Occasionally he provoked a rousing hand during his little spiel, but threw a damp chill over the assembled fans when he rebuked them for their fickleness. Needless to say the house was packed to the rafters. Johnny Evers, the utility man for vaudeville baseball players, was introduced, and at the finale, Bozeman Bulger presented Stallings with a loving cup. Stallings makes a good pulling card and while he is a bit wild in control just now he will undoubtedly become accustomed to the glare of the footlights and soon be able to get them over the plate quite as well as Mike Donlin, Rube Marquard or even "King" Cole.

Wynn

Morris and Clay.

"A \$2,500 Bet" (Comedy).

12 Mins.; Two (Interior).

81st Street.

Man loses \$2,500 on a horse named "Birdie White." Usual complications.

Ethel Barrymore and Co. (2).
"Drifted Apart" (Dramatic).
 22 Mins.; Full Stage.
 Majestic, Chicago.

Chicago, Oct. 28.

This sketch was performed for the first time in 1882. It is old-fashioned, artificial at times, and the trick by which tears are wrung from the most hardened is as palpable as the players themselves, and yet it strikes home. It is a domestic tragedy showing how husband and wife, who still love each other, unconsciously drift apart, each one thinking the other careless and callous. Lady Gwendoline Bloomfield (Ethel Barrymore), after the loss of her child, turns to frivolous society for comfort, dawdling about with one Sir Anthony. Sir Geoffrey Bloomfield (Charles Dalton) is following in the wake of some Duchess or other. Husband and wife seldom meet and a barrier seems to have grown up between them. They bicker and quarrel, when they do meet, and the house divided seems ready to fall. The woman, who has steeled her heart, and is ready to break the marriage tie to free herself from the mockery, is touched when she finds her husband has been sleeping in the nursery, which long since has been deserted by their only child. Coming from the opera, she decides to have a talk with Sir Geoffrey and asks him to get her some needlework that she may work for the Red Cross. By a mistake, while rummaging among parcels, he finds one containing two little silk shoes. And, herein are the tears. In the midst of a high quarrel, the woman undoes the parcel, and, there before her eyes, are the shoes worn by the little feet that "have found the path to heaven." In the playing of this scene Miss Barrymore has perhaps never reached a higher mark. It hits the heart a blow that is irresistible. Mr. Dalton is effective as the husband, giving a fine, clean-cut performance.

The Krusadas (2).
Musical.
 12 Mins.; Two.
 Majestic, Chicago.

Chicago, Oct. 28.

These musical entertainers have some new ideas. Act opens with girl coming on for song and little dance. Man follows with violin and girl dances more. Then girl goes to piano and man offers some good numbers. Man has solo, playing Irish airs, and girl comes out as boy in green plush for an Irish dance. Next, some Scottish music and girl in kilts, closing with American patrol with girl in brown plush (still as boy) in Colonial regalia. Act needs speeding up. Lacks ginger. Not enough red fire at close.

Tom Williams and Co. (3).
Comedy Sketch.
 Full Stage.
 12 Mins.; Full Stage (Library).
 Columbia (Oct. 25).

A farcical playlet with mistaken identity for the foundation. When you can get four people at a limited price, too much is not to be looked for, and if you don't look for too much in this "farce," you won't be disappointed, either in the playlet or the players. Otherwise it's a bad boy. *Sime.*

Helen Trix.
"Piano Songluserese."
 12 Mins.; One.
 Hammerstein's.

Helen Trix put over the surprise of the evening Monday night at Hammerstein's. She did a clean-cut single that carries with it more legitimate versatility than has been witnessed in a similar turn in ever so long. The result was that Miss Trix scored one of the biggest hits on the program, and left the regulars around the back rail, wondering why she hasn't been playing in the New York big time houses before this. Opening in a modish wrap and hat, Miss Trix sang "I Don't Care What Becomes of Me" (rather light), and then sat herself before a concert grand, having removed the wrap and coat, revealing herself as a handsome girl in full evening dress. At the piano Miss Trix used "The Land of Cocococo," not a bad rag, and followed this by a quick change off stage to a very agreeable boy, returning to the stage singing a pretty melody, and closed this part, still at the piano with "I've Joined the Squirrel Family," a comedy number that got right over. After that Miss Trix accompanied herself while whistling pleasantly, and for a final encore, sang "Ragpicker," the only published number in her repertoire. When it may be said that Miss Trix looked as nice as a girl as she did as a boy, and vice versa, besides putting over everything of the many things she did in a first-class workmanlike shape. Helen Trix turned out a turn that can go on any bill, and she made her record Monday night, notwithstanding a poor position, "No. 9," following much singing, including another singing woman single, but a couple of turns ahead of her. Miss Trix is proving herself a perfect little artiste this week, and compared with the many others, she is entitled to that word, clever. *Sime.*

Bob Fitzsimmons and Son.
Talk and Fight.
 14 Mins.; One and Full Stage.
 McVicker's, Chicago.

Chicago, Oct. 28.

Bob Fitzsimmons comes on for a monolog of the flowery type, telling of his early life, and some of the high lights in his history. Talk delivered with clenched fists. Tells how a football player smashed him in the nose early in life, and how, after that, he took a blacksmith apron and made gloves with which he learned to fight. He then hikes to the wings. At McVicker's, Baron Richter, on the program, stepped out to announce a three-round boxing bout between Bob and his son. Curtain goes up, Richter takes his place as timekeeper and out comes Young Fitzsimmons, pink and big and a fine figure of a man in the palest of blue tights. On comes Bob in lavender and they go to it for three rounds, with some vigor, landing on each other with right good will. Bob is always a drawing card, and curiosity to see his son, who is booked as the one who is going to come forward later and step Jack Johnson, should make the act magnet. On in closing spot at the first show Monday night, it packed the house.

Lipinski's Dog Comedians.
Canine Pantomime.
 15 Mins.; Full Stage (Special Setting and Effects).
 Alhambra.

Here's a foreign dog act that is taking three or four curtains every night at the Alhambra. And it is not only giving unbounded satisfaction as a display of unusual canine sagacity and intelligence, but is opening the second part and more than holding up its position. At the Alhambra Tuesday night the act elicited hearty laughter and at the close the house burst forth into unrestrained applause. Lipinski has gone a little further than the other trainers. More attention has been given to the stage setting of a miniature town and the electrical effects showing the passing of day into night are worked to an advantage. The program says there are 40 dogs. At any rate there are enough to "act" as school "kids," teacher, minister, police, townspeople, etc. The clock strikes twelve (noon), school is out and the "kids" dance to hand-organ airs. There's the crowded bus, ambulance, cycling dogs, auto smoking and chased by policeman, and the fire at the close with the auto truck and automatic ladder. The feature of the act is the work of a "drunk," this dog showing wonderful training. The act is an instantaneous hit. Worth while anywhere. First appearance on this side.

Moore and Yates.
Comedy Impersonators.
 14 Mins.; One.
 Colonial.

George Moore and Francis Yates are offering a real comedy novelty in "one" in the dual female impersonation act. At the opening one fears it is just going to be of the ordinary type of two-acts; then one guesses as to whether one of the team is a female impersonator, and having settled that point, again settles back, prepared for the worst. Suddenly there comes a change and the act has you applauding. At least this was the case with the majority of the audience at the Colonial Monday night. At the opening the larger of the two men essays the female impersonation, carrying it through straight until the finish of the second number. The smaller in the meanwhile seems to be trying for comedy. At the finish of the second number the impersonator cuts loose a note in a male voice that wins the house. The smaller then offers a single number that gives his partner an opportunity to change to male attire. The order of things is reversed and the smaller changes to draperies and offers a burlesque impersonation that is a scream. The act will be a welcome comedy addition to any big time bill in any spot, even next to closing.

Lear and Fields.
Songs and Talk.
 15 Mins.; One.

Fields betakes himself somewhat after the manner of Jim Diamond. He and his woman partner help themselves to a potpourri of gags that have been culled from different acts. Some old, some new. Aeroplane talk well connected. Act can make good in the pop houses.

Regina Conelli and Co.
"The Lollard" (Comedy).
 20 Mins.; Full Stage.
 Prospect, Brooklyn.

The theme of this new Edgar Allan Woolf sketch is that a man does not look as well in a night shirt with his hair disturbed as he does all dolled up. That is why Miss Conelli as the newly wedded wife claims her husband to be a lollard. The scene is in the apartment of an old maid dressmaker. The wife rushes into the apartment of the maiden lady in her nightie and wakes her. The wife tells how she was fooled in her husband and that she is going to leave him then and there. The old maid agrees with her that all men are scoundrels. The wife objects to this, saying her husband is a fine man, but that his hair does not stay the way he plasters it. The old maid has a male boarder (to make both ends meet), and he appears at this moment, in the wee small hours. The newly wedded wife spies him, all primed up, and decides he is the man meant for her. They begin a love match right away, but he is hustled off to bed by the housekeeper. The husband comes thundering at the door and is admitted by the proprietor, who hides his wife in the other room (not with the boarder). The husband looks very ungainly in his bathrobe, with his hair mussed and his feet in huge slippers. The old maid tells him to go up to his apartment and put on his uniform, in which he appeared when he won his wife, and she would see that he got her back all right. The man does so. He returns and the housekeeper yells fire. The boarder makes his appearance in a night shirt, and the woman, catching the drift, flops in her husband's arms. The sketch is well played. Miss Conelli as the fickle young wife is very amusing. The old maid as played by Harriett Marlotte could not be better. The male members have little to do. It is a good amusing sketch.

Norine Coffey.
Songs.
 15 Mins.; One.
 Broadway.

Norine Coffey is a single with appearance and a sweet, powerful voice which she uses to good advantage. Her present routine consists of four published numbers. A little song story is interwoven, and makes a good bit in the act. The first number, quiet, is followed by "Victrola" which Norine puts over with the necessary vim to get some very good returns. After that an operatic selection is used which shows Miss Coffey's voice off to good advantage and the ballad encore fits in nicely although it is not very new. The dress worn is a stunner and it is no wonder she clings to it during the entire act. As a single woman Miss Coffey was a mile ahead of the Broadway and should not have been "No. 2."

Eckert and Francis.
Crossfire and Songs.
 16 Mins.; One.

A hit at the Grand Sunday. The men get splendid harmony. Exchange of patter with one man affecting German dialect got many laughs. Excellent "two man" team for the "three a day."

Four Rubes.**Talk and Songs.**

16 Mins.; Two (Special Drop).

Columbia (Oct. 25).

Two views could be taken of the Four Rubes, a comedy quartet. It would depend where they were seen and in a way, exemplify the difference between big time and the smaller small time. The views might run like these:

Small Time.

The Four Rubes could be called The Rube Minstrels, as it is a minstrel idea, fashioned somehow after the Crane Brothers and Belmont turn. Each of the men is in eccentric rural dress and make-up, going in somewhat for rough comedy, having plenty of jokes, and singing during the turn, which concludes with one of the men yodeling that gets over very big, earning an easy encore. The comedy talk and the characters will please in certain of the smaller houses.

Big Time.

The Four Rubes got an idea and then ran away from it. It's a rube quartet with "gags," some of the oldest and the poorest that could be gotten for nothing. When the act thins down at any time and a laugh is needed, slapstick is indulged in by one of the farmerish men jumping at another's throat. All are grotesquely made up, have little natural humor, sing badly in the barber-shop way, and the finish, a yodel, sounds like a weak imitation of a steam caliope. For big time the turn never had a chance. There is a big time act known as The Three Rubes.

*Time.***Fred B. Hall.****Imitations.**

11 Mins.; One.

Union Square (Oct. 25).

Imitations are best listed in Fred B. Hall's inventory. Good whistler. He is in serio-comic makeup, with a decidedly German accent. A lot of fol de rol which foreign music hall "singles" revel in. For small time this monkeyshine making will hit, but Hall in trying to get higher had best continue his attention to a whistling-imitation single. Some of his imitations were off color and some very good.

Francis and Rose.**Dancers.**

9 Mins.; One.

Hammerstein's.

Two boys, one taller than the other, both dressed in black cutaway suits, wearing silk hats and black gloves. They try eccentric dancing, something after the style of many better-known dancers. The opening is different and odd, but not well worked out. Position was against them.

Aerial LaVails.**Bars and Rings.**

10 Mins.; Four (Exterior; Special).

Rigging and setting brand new. Man and slender legged boy. Admittedly circusy, but good act for the pop houses. Man works for comedy that will be effective on the small time. Closing trick flashy.

"The Law and the Man" Co. (5).**Dramatic.**

14 Mins.; Three (Interior).

Union Square (Oct. 25).

Strong play for melodramatic thrill. Miner escapes from prison where he was doing a life term for murder. He gets with Bud, a friend, who tells him to beat it to the Mexican border. Jim from Death Valley says "No." He wants a song, a smile from a woman's lips and a moment's dream of what a life might have been. Jim gets it and with it the sheriff's hand shackles. But Jim puts one over and makes the officer captive. As he starts with him to the border, General Creighton, whose daughter loves Jim (none other than Harry Wayne who killed one Trenton, crazed with drink, who threatened a woman's life and reputation), says the Gov of California is an old friend of his and that Jim should write the General to get the boy a pardon. There's a vaudeville thriller for you. Fine pickings for the novel-reading kids.

The Mirth Makers (10).**Tabloid Musical Comedy.**

24 Mins.; Full Stage (Exterior).

Bronx Opera House (Oct. 25).

The Mirth Makers are presenting a tabloid musical comedy with four principals, three men and one woman and a chorus of six girls. There is a thread of a story that is constantly shoved into the background to permit the introduction of numbers and comedy. The act will be a big flash for the small time providing it can get along on a small time salary. There are a pair of comedians in the cast that are fair for small time and the chorus is the next best thing in the act. Popular numbers get the act over.

Dorothy Hunter and Jack McEnness.**Dances.**

12 Mins.; Three (Interior).

Union Square (Oct. 25).

If this pair had displayed their dancing wares a year ago they might have started something. It looks now as though the pardon came too late. The Fox Trot was the closer and the best of the lot. The team let loose here and the woman actually smiled, thereby relieving the mechanical animation of the preceding numbers. The dancers work very well together.

Ramsey and Hartla.**Modern Dances.**

6 Mins.; Full Stage.

Bronx O. H. (Oct. 25).

One of the usual modern dancing turns, although in this case the girl is a much better dancer than the customary run of steppers in acts of this type on the small time.

Max Rossi.**Songs and Talk.**

13 Mins.; One.

Bronx O. H. (Oct. 25).

Ordinary single for small time is Max Rossi. He opens with a fast number and then goes into talk that seems to have all of the "old boys" in show business. He also has a song for his closing number, on a par with his opening bit.

Nan Halperin.**Songs.**

16 Min.; One.

Prospect.

Nan Halperin is different and at the Prospect she was very well liked. Without music Miss Halperin walks on the stage and tells the leader that she does not know a soul in the house. She also informs the audience she has a fair amount of personality, and with that will try to please them. The girl shows in two numbers that she has entire act of her own without imitating has been done to death and there is enough to Nan Halperin to give an entire act of her own without imitating soubretts and prima donnas. Miss Halperin has personality and a way of putting over her songs that is also pleasing.

Geo. Hibbard and Lila Lucile.**"The Girl, the Boy and the Piano."**

15 Mins.; One.

Majestic, Milwaukee.

Milwaukee, Oct. 28.

Brother and sister (Lila Hibbard), who have been entertaining Milwaukee since they were youngsters, with natural talent. Both have stage presence and personality, particularly the young woman. She is vivacious and attractive. Both are of good voice, using original songs. In next to closing, after Lina Abarbanell and other strong acts, they made good outside of native element consideration. Considered by management as easily qualified for big time.

"The Wrong Bird."**Tab. Musical Comedy.**

Full Stage (Special Set).

Salt Lake, Oct. 26.

Margaret Whitney is listed as author of this musical bit in which are featured Morse Moon and Mignon Heywood, supported by a chorus of eight pretty girls. The scene is laid in a taxidermist's shop. The affair has attractive mounting, costuming and tuneful music and the comedy gets over nicely. It scored at Pantages last week.

She, He and the Piano.**Piano Act.**

11 Mins.; One.

Bronx O. H. (Oct. 25).

She and He are doing a mighty interesting little turn that will answer for an early spot on any small time show with the present material. The man has a fair voice and both he and the woman are nifty steppers. The numbers the team are using at present seem to have been written by one or perhaps both members of the act. They are not of the quality that will make it go forward. With a couple of real songs the turn might double in value. The woman has a pleasing personality and her comedy number is very well put over.

Debello.**Operatic.**

12 Mins.; One.

Bronx O. H. (Oct. 25).

A soprano, tenor and baritone make a combination that will do nicely on the small time. Act is costumed nicely and was a hit with the Bronx audience.

Jack Ellis and Co. (2).**Dramatic Sketch.**

19 Mins.; Full Stage (Interior).

Bronx O. H. (Oct. 25).

The sketch offered by Jack Ellis and Co. cannot be designated as either fish or fowl. It isn't dramatic nor is it burlesque nor a dramatic sketch. It just between and not enough of either. Its theme seems to have been taken from "The Man of the Hour." There is the young and honest mayor who is beset by the Boss who wants him to sign a bill behind which there is unlimited opportunity for graft. The young man playing the mayor passes by nicely, but the boss is as fine a burlesque character as ever seen. The third character, the boss' daughter, in love with the mayor, is poorly played. Mr. Ellis will have to make up his mind one way or the other regarding the offering. It must either be played straight, without trying after comedy, or burlesque throughout. It seems as though there would be room for the sketch on the small time as a straight dramatic, with another woman in the role of the daughter.

Hallen and Hunter.**Comedy and Music.**

11 Mins.; One.

Columbia (Oct. 25).

A young girl and man, the former playing the violin, also acting as straight for her partner's foolishness. That consists of a James J. Morton-Frank Tinney-Harry Fox routine that shows a nice discrimination by this budding comedian. The "copy stuff" seemed to do at the Columbia Sunday afternoon. The girl plays fairly, but looks really well. No visible reason why she should use the violin at all in this act, excepting it sends the young copyist off the stage now and then to permit her to do so. The point of merit about the turn for consideration is that it has new jokes, or at least not any heard on the stage to date. That is something, really a great deal, and it might induce the man of the team to evidence originality as well in other directions.

*Time.***Sawyer and Tanner.****Novelty Sketching.**

13 Mins.; Curtained Easel.

Union Square (Oct. 25).

The man does the painting. The woman, wearing wigs to correspond with type of nationality drawn, inserts her head in opening in frame. Each figure head offered is preceded by an announcement by artist. At the finish, the woman comes down front and sings while a man's head appears in the easel opening, a comedy picture being the result. Proved a novelty at the Union Square Sunday.

Newsky Troupe (7).**Russian Dancers.**

8 Mins.; Full Stage.

Columbia (Oct. 25).

Three women and four men, all Russian dancers, open in the usual picturesque costume, playing string instruments while hunched together for a "sight." Later they dance, with one of the men featured for this portion. The girls dance also, to the customary fast closing routine. Not a bad act of its sort.

Time.

HAMMERSTEIN'S.

Hammerstein's, Monday, held two good houses. The matinee was over capacity, and the night show very big. The center of attraction at both performances appeared to be Paul Swan (New Acts), billed as "The Most Beautiful Man in the World." Mr. Swan appeared near the finale of the show, and stealing some of *Wynn's* stuff, it may be mentioned he weakened the second half.

The feature came forth in Harry Fox and Jennie Dolly, closing the first half. They sang and danced, also kidded with their "cissy" stagehands at the finish, to much laughter. Van Hoven, opening the second part, was another success. Van Hoven almost ran into a snarl Monday evening, when calling for boys. A strange kid went on the stage, but the crew coaxed him into the wings and sent him away. Van Hoven had some new talk, and he got enough laughs to suit anyone, but should drop the "dirty neck" dialog.

A revival of a playlet was made by S. Miller Kent in "Just Dorothy." It is very talky and hardly fitted into the Hammerstein atmosphere, although holding attention. Truly Shattuck preceded the sketch, having been moved from "8" to "6" before the matinee. Helen Trix (New Acts) originally billed "6" was "9", causing her to follow as well the singing number by Jack Lorimer (New Acts) just ahead. Miss Trix left a most excellent impression and really started off a show that picked up quite some speed from her appearance until Swan swamped it for a few minutes.

Jack Nelson, a singing and talking cartoonist, opened. Mr. Nelson's idea of humor may be contained in one of his announcements that said: "I will now give you an imitation of a Swede singing an Irish song in front of a butcher shop, for a peanut." His cartoons were better.

Auremia was "No. 2," a position likely assigned for this quick return date to keep him far away from the Swan act. Auremia showed some more clothes. He is a modiste shop in his wardrobe, and can create talk through his dresses alone. He's rather remarkable and stands alone for female impersonation on the clothes thing. Francis and Rose (New Acts), a couple of dancers, did little, with Sherman and DeForrest in "A Jay Circus," appearing "No. 5." It's a long time since Dan Sherman played in Times Square, but he's been working steadily, nevertheless, and showed the booking bunch why toward the finish when he had the audience laughing its heads off. There's a bit of slapstick in the turn, but it's within the characters, and Mr. Sherman, together with his company of four or five people, go in for comedy only. Miss Shattuck did very well and had a brand new song, "Tipperary Mary" for decided assistance.

Maud Lambert and Ernest Ball had to follow the classical dancers near the finish. Reynolds and Donegan closed the bill.

There is nothing this week in the show for Loney Haskell to talk about—on the stage—but he and others could find plenty for outside converse. The Monday matinee audience afforded enough for a week's topic. All of our set were there.

Time.

PALACE.

There is a little too much vaudeville to the Palace bill this week with nine acts bringing the final curtain down around midnight, the Agoust family closing to a continual walkout, made doubly difficult for the act through the presence of a necessary stage delay previous to their opening. Of the entire combination, two are new, George Stallings (New Acts) opening for his short vaudeville tour with a routine of "Gray matter" that should carry him through nicely once he becomes accustomed to his surroundings. Louise Dresser and Co. (New Acts) are showing a new sketch, both getting away with big hits, although Stallings' measure was of a sentimental grade.

The running brought Mr. and Mrs. Carter De Haven on in next to closing spot around 11.15, and while the audience remained for the finish, conditions were not favorable to the turn. The De Havens have a rather enjoyable novelty for this engagement, a sort of musical comedy sketch in three scenes with Carter wading through in one evening dress, contrary to his usual series of changes. It carried interest throughout, particularly the finale in "one" with its accompanying light effects and novel set. Although the couple did not arouse any signs of over-enthusiasm, they managed to keep the packed house seated at the late hour, quite an accomplishment, considering everything.

Emma Carus and Carl Randall were one of the big hits, although the first section of the turn slipped by rather slowly, due to the handicap in spot. Miss Carus would do well to eliminate one verse of her numbers, if such a thing would permit Randall sufficient time for costume changes; particularly with such a slow running fire. The dancing brought the couple the evening's legitimate honors. Randall's agility in this department is surprising, but not half as much as that of Miss Carus who is rapidly reducing to normal weight. It's easily the best vehicle the popular comedienne has ever staged and should keep her in the lights for a long time to come.

The Primrose Four were another semi-sensational hit, holding down the second spot. With good straight quartets at a premium, this combination seems in a class of its own. In fact it would not seem an exaggerated assumption to declare them the best all around singing group that vaudeville has as yet unearthed.

Dolly and Brown opened intermission with their collection of ancient and modern dances. Unless it be in the costuming, one is led to wonder just where the value of the turn exists. Miss Dolly is talented to a degree and makes a stunning appearance, but why all the excess fuss over Martin Brown? After watching the long procession of modern dancers who have come before Brown, one is led to believe the busy little press agent has been at it again. Carl Randall seems able to dance rings around Brown, and while one can make agreeable allowances for his gracefulness and ideas (and these are quoted as copied) it's a hard task to swallow the advance dope after reviewing an actual performance. If individual opinions are as worthless as claimed,

AMERICAN ROOF.

Not enough people on the American Roof Tuesday night to call them a crowd. The acts were left stranded as far as applause was concerned. Not any did their full turn, including encores, probably (and justly so), considering extra effort would be lost. The first cool weather may have kept people away upstairs. The theatre below held capacity, although Tuesday night in the theatres around Times Square was as poor in attendance as Monday.

Low Palmore opened the Roof program. He is a juggler with a couple of new ideas, doing especially well in his different way of handling the bounding hats, but the only time Mr. Palmore smiled was when taking a bow. He should loosen up, and aid his comedy. There are many laughs in the hat work if he goes after them properly. Not a bad opening turn, with too much time taken up in "one."

Next were Grace Leonard and Tom Dempsey, who seem to have changed the turn about some, to its advantage. More of the cross fire talk on family relations has been put in, and the act runs more smoothly. Miss Leonard makes but one change, to man's evening dress, and remains in it to the finish. After them came The Dancing Mars, three—a woman, boy and girl. They dance and seem to be working out a story in the steps, but it is vague at best, and two youths of this couple's seemingly limited experience are attempting a great deal when trying for pantomime. The woman's solo dance is wholly wasted. A transparency is employed as a special drop, and though something might be made of this, it amounts to little as now used. The trio needs staging unless it is decided for the youngsters to continue as a two-act. They can only flounder about without advancement as at present framed.

One song used by Polly Prim, "There's a Fellow I Can Never Forget," did enough to bring her over. It's a sort of character number, describing different lovers and permits of a poor imitation of George M. Cohan. Miss Prim also sang a "Rainy Day" number in a rubber raincoat, retaining it to recite Frank Fogarty's (announced) "It's Great to Live and Learn," which she did fairly well, getting the points over well enough for the small timers in front. Waterbury Bros. and Tenney closed the first half.

Niblo and Riley opened after intermission. This Roof intermission, by the way, is too long to have the second part start off well. Following the team came Owen McGivney, the headline, in his protean turn, "Bill Sykes." Mr. McGivney was cramped in a small space on the roof stage for his rapid work, but interested the house with the story and mystified them with his lightning changes. Bigelow, Campbell and Rodyn, and The John Troupe were the two finishing turns (New Acts).

Time.

It will do no harm to register this one—very average, yea bo, very.

Derkin's Animals opened the show with the entire turn revolving around the antics of the drunken dog. *Wynn.*

BROADWAY.

The Broadway did not have good business Monday night. At eight o'clock down stairs held but a few people. They straggled in up to 9.30. Those there saw a good show that contained big and small time acts.

The biggest name the show had was Norine Coffey (New Acts) put into the second spot, much to her disadvantage. If Miss Coffey were capable of headlining a show at the Brighton Beach Music Hall last summer there is no reason why she should be forced into the second spot at the Broadway. Had she been placed in the last half or any later position Miss Coffey would undoubtedly have been one of the biggest hits of the bill; as it was there was applause enough to warrant an encore.

The Scotch Players with their sketch "My Wife from London," put over a nice hit. The Scotch people have a vehicle that contains many laughable instances. It is exceedingly refreshing after the usual run of dwarf plays. Willie, the actor-son, should primp up a bit on his appearance. A London music hall artist would not wear clothes Willie wears. The entire cast did some good acting that was well liked. "The Haberdashery" with Harrington Reynolds and Co. (New Acts) was another of the popular turns.

Keene and Sharp, under the name of Fox and Witt (or vice versa) played the piano and sang some character songs that pleased to some extent. The man who handles the songs is the real worker, his partner posing continually at the piano. The baseball number holds up as the best and puts the two over at the finish with a bang.

The well-known back-stage skit presented by John Delmore and Co. scored nicely toward the finish. The first part dragged somewhat. The four Chinese boys consisting of the Chung Wah Comedy Four, had the next to closing spot and did some good harmonizing. The heavy fellow seems to be aching for a chance to get in comedy, but fails to get an opportunity until the last, a Scotch number, in which he uses a comedy make-up that is old but good for a few laughs. Surprisingly good harmony from these four.

The Littlejohns closed with club swinging and balancing. The spinning of the three dishes on sticks placed in her mouth while balancing on a large ball and juggling knives is the best the girl does. A good closing turn the sparkling "toss abouts" being a novelty.

The two remaining turns under New Acts were Andre, M'le Sherri and Florence Doyle in modern dances and Cervo, an accordionist. The two acts faded moderately.

Evidently some of the acts were there to show as there were a number of watchers, the left hand side of the balcony resembling back of third base at the Polo Grounds during the summer with the agents present.

STANDARD.

Last Sunday's vaudeville concert at the Standard (Broadway and 90th street) was one of the best, if not the best in the entire city for that particular day, ten good acts comprising an exceptionally entertaining bill throughout. Considering all circumstances, business was fully up to expectations with a rather enthusiastic bunch present, a fair percentage of representative managers and agents included.

The Brightons opened with a novelty in rags, a turn that is both good and different. Following came Harry Rose with a good repertoire of comic songs. Rose was unfortunately handicapped with a small stage wait previous to his entrance, but accumulated sufficient speed as he progressed to close a big hit, and had he appeared a bit later might have taken away the afternoon honors. His appearance could stand some attention, but otherwise Rose measures up with some of the better small time singles.

Camille Personi and Co. added a little dignity to the gathering with their musical comedy character skit, the general dressing pulling appreciative applause with the curtain's ascension. They seemed especially pleased with this turn at the Standard, a suggestion in itself, and while the piece is not strange to vaudeville, it carries all the essentials of a standard vehicle and should keep continually busy.

John T. Doyle and Co. were another sketch to register with emphasis, the comedy running close to perfection. The set provided by the house was in itself noteworthy of comment and went some way to help in the eventual result. The principals work together well and unite in bringing a good climax to interesting summit.

El Cota with his xylophone was probably the best individual number and took away the applause honors. He is now playing with two sticks in either hand, somewhat of an accomplishment, as he does it, adding harmony to the music and a little novelty to the specialty.

The Dancing Mars have as yet neglected to pare their offering down to a reasonable length. The boy is extremely clever in a dancing way, works continually and keeps the turn in action, but it runs a bit long without the necessary accompanying kick to warrant the time.

Walsh and Bentley's acrobatic specialty in "one" was a diversion and kept things moving nicely. Walters and Lane, also working before the apron, scored a decided hit, although the man's stage deportment is a bit suggestive of the unprepared. More repose would help. The woman, with a splendid appearance, good voice and well-selected routine, held up the specialty and deserves whatever it gained.

Lew Shank, in vaudeville by virtue of his recent administration as Mayor of Indianapolis, presented his views on the current problem, offered his idea of a possible solution and explained the journey of a Hoosier egg to a high-brow audience who probably never took the trouble to learn whether an egg is a vegetable or a nut. Whether educational, comical or freak, Shank is here, probably to stay

as long as there are a few towns left. How he ever landed the mayoralty of Indianapolis is problematical, but since he did, he's very foolish to leave politics for vaudeville.

Lawrence Crane and Co. closed without a walkout, a fact which speaks equally well for the Irish magic man and Harry Shea who compiles the Standard Sunday programs and who by this experiment proves that he knows just a little more about his particular business than a large majority who list themselves as showmen, with all the accompanying billing that goes with that title. *Wynn.*

JEFFERSON.

The cold wave that struck the town Tuesday seemed to have scared the inhabitants of the lower East Side into their burrows, for there were hardly a handful present in the Jefferson on that evening at 8.30 when the last show of the evening started. The house itself could have stood for a little heat for an overcoat was as comfortable indoors as out. The house was less than one-half filled at the early hour and as the evening went along it thinned out continually until there were hardly fifty persons on the lower floor when the last act went on. The low temperature inside the theatre killed any chance of the audience growing enthusiastic. A bill of eight acts, split in the centre by a two-reel Imp picture furnished the entertainment which ran until eleven.

The bill wasn't one that would have gotten over in any small time house. The material wasn't there and that on hand badly laid out. Opening with Lucille Tilton (billed as Frederica York), a female baritone, working in "one," the show ran along throughout the evening without a real hit showing until Hamad's Arabs appeared, closing the bill. This troupe was the one act on the program that appeared to be to the liking of those in front.

A sketch entitled "Check-mated" (New Acts) presented by Tom Davies and Co., under the billing of Harold Lindsay and Co., held down the second spot and just managed to pass. Franklin and Franklin did nicely with their dancing. The talk the team indulged in is a bit wearying and should be freshened up. The Miller Brothers (Santey Bros.) (New Acts) closed the first part of the show, with King Baggot in the Imp two reeler, "Silent Valley," released about a month ago, filling in in lieu of intermission.

Fred Weber (New Acts) a ventriloquist opened the second part and did fairly well. Margaret Knowlson (Nan Hewin) and Co. presented the old Toomer-Hewin comedy sketch "It Happened in Lonelyville." The act is too long and rather dragged. At the finish the laughs that should have been were not present. The man in the act did not get his lines over at all and could not be heard back of the tenth row.

Kollins and Ross (Daly and Healy), two boys who worked over the Fox time last summer, were down next to closing and with an ordinary singing and dancing act that was not strong enough for the position. Hamad's Arabs in the closing spot with a Hearst-Selig Weekly as the finisher.

FIFTH AVENUE.

The new policy in vogue at Proctor's Fifth avenue, under the management of Harry Leonhart, is apparently meeting with gratifying success, although still in its infancy, but at that business could stand some improvement, notwithstanding the many and various brands of vaudeville opposition thereabouts. The show proper starts around 8.45, with eight acts and a film of weekly events making up the total.

"Pop" Ward is the feature for the first section of the current week, presenting a routine of comedy talk with a special drop in "one." Despite his many years, "Pop" still steps around with the agility of a young gazelle. His material is excellently suited for "pop" audiences and combined with his prominence should make the turn a standard offering. Well down on the program he registered an emphatic hit. "Pop" (formerly of Ward and Curran) is now doing a single.

The Novelty Alroses opened with a series of contortion stunts, the cast carrying two men and a woman, one of the former merely filling in. The man is an accomplished bender and executes a rather sensational leap at the finale. The act lacks the required class to carry it beyond the small time, but otherwise is a good opening turn.

A dramatic-comedy was handled by Mr. and Mrs. Edwin Evans. It's one of those melodramatic affairs with a complicated plot that is handled rather roughly by the principals. The finish wherein the comedy is uncovered provoked some results, but otherwise the vehicle ran a trifle slow. It doesn't look promising for present-day vaudeville, and since the principals seem capable to some extent, they might provide themselves with a suitable offering.

Weilly and Ten Eyck helped somewhat with their dances. Unless it be indifferent management, there seems no visible reason why this couple should continue on the smaller circuits. They have something away from the stereotyped specialty of their kind and can hardly fail anywhere.

Undine Andrews tells kid character yarns with a fair share of success and looks sufficiently good to keep continually busy. Fitch Cooper needs new material to support his imitations. He did nicely in spots, but exhausted his welcome with superfluous encores.

Brown and Brown marked up a safe hit with some songs and a little comedy and Payton and Green, who closed, look considerably better than a large majority of similar acts now traveling the big circuits. The falls are excellently done and with some sort of novelty to dress their abilities, the men should attract attention. *Wynn.*

SOMEONE FOOLED.

When "The Dainty Maids" company boarded the train at Toledo after the performance Saturday night, the members fully believed they would wake up in Pittsburgh Sunday morning. Instead they discovered later they were speeding far away from the Smoky City in the direction of the Great Metropolis.

This was Tom Sullivan's method of putting one over on a certain party who was awaiting his arrival at Colonel Allen's old burlesque stand on Liberty street, not far from the scenes of Andrew Carnegie's early activities.

COLONIAL.

Business took a big jump at the Colonial Monday over the first night of the week previous. Both the lower floor and the balcony held almost capacity. It was about a \$1,000-dollar house, and that kind has not been frequent Monday nights in the Colonial neighborhood so far this season.

The show was as good a vaudeville entertainment as has been seen hereabouts in some time. With Adeline Genee (New Acts) as the headliner the bill stood out as an extraordinary show, and there wasn't a slow spot anywhere.

Arthur Barat (New Acts) started the audience applauding. It is an ideal opening act. Cecile Weston and Louise Leon held down the second spot and were a small riot. Miss Weston is doing a Hebrew comedy number that gets better each time heard. There is, however, still that dull opening.

Franklyn Ardell and Co. are still presenting "The Suffragette" and the travesty is still making them laugh. That is all the act is intended for. Next to closing the first part George Moore and Francis Yates (New Acts) have a comedy novelty.

Elizabeth Brice and Charles King closed the first part, with a man at the piano. The act was the hit of its section. Opening the second part Joe Cook had the audience laughing from the start and the "Extra" bit at the finish had the house guessing and helped him to finish a strong favorite. Adeline Genee, assisted by Serge Litavkin and Mlle. Vanoni, second, after the intermission, scored successfully.

Next to closing George Whiting and Sadie Burt shared the hit honors of the evening with the Danish dansuese. The question number with which they open is delightfully suited to little Miss Burt's personality and it got over strongly. Her single number, "Treat Her Like a Baby," which follows, was rendered with finesse and won applause. George Whiting has cut his "Cook" number and is singing "The War in Snider's Grocery Store," which is a good number as George puts it over. The double version of "I'm Going to Make You Love Me" is used to close the act.

Closing the show the Tuscano Brothers gave an interesting exhibition of battle-axe juggling that held the house in nicely.

23D STREET.

The bookings at Proctor's last half must have been altered to some extent, for the attractive program Grant Lafferty makes up held the names of four acts that did not put in an appearance, but their places were capably filled by others.

The show was devoid of comedy and contained a great quantity of music and singing. Five acts put over nice bits. The first were Faye O'Neill, who sang and changed costumes. The Scotch number at the finish put this little girl over nicely, the published numbers not helping any too well. Robert Roy (New Acts) added more singing, and was one of the bits.

The dramatic sketch with Harry Sullivan and Co., entitled "Back to Newburg," pleased. The audience liked it immensely. Eckert and Berg sang and danced in Oriental costume. Eckert goes well with his work on the piano.

Reed and Tuttle, another singing two-act, had a late spot next to closing, but put over a substantial hit. If the girl would eliminate some of the whitewash effect from her face she would look much more attractive. The International Sextet preceded this couple and found their musical ability more than appreciated. One of the most liked on the bill.

Devayre and Zennaro on the double bars closed the show in good style. The performance started with the Halkings, who shadowgraphed. Spiegel and Jones, next, did better with songs than talk. The fellow who does the impersonation isn't fooling anyone.

CABARETS

The "contest" affair in the dancing cabaret is descending to a pretty low level, on a par with that of the "amateur night" in a burlesque house. One dancing place on Broadway runs a "contest" along to the finale, when an announcement is made the judges are unable to decide. The contest is then stretched out for another trial of the principal contending couples, when the announcer states a decision is still unreached, it will be left to the audience's applause, the dancers going on the floor in pairs, with the most applause giving the decision. Thus the spectacle is seen of people in evening clothes standing motionless on the dancing floor, while the audience : : : hick sights under the sun, this is the real thing. At the Broadway place in question the evening they turned off this stunt, one of the contestants was a professional dancer out of work. He stood on the floor with his partner, and found himself defeated in the end by a couple of amateurs, who had no more class than himself, but more friends in the house.

The one o'clock closing order that recently went out, compelling all places not operating under an all-night license to close promptly, has brought Maxim's, on 38th street, into conflict with the police twice within as many week's. Maxim's has been running for years without interference, but with the attention of the cops focused upon it, the place will probably adhere strictly to the ground rules.

The Broadway Rose Gardens will have Lew Quinn as principal professional dancer among the men very shortly. Mr. Quinn may dance there with (Miss) Billie Allen. A report late last week said the Rose Gardens dance place had been purchased by Johnny Hoagland, but there was nothing in the story. The formal opening of the Gardens under the direction of Eddie Pidgeon has been set.

So far the afternoon dances have drawn but little patronage, excepting in one Broadway dancing-cabaret. With a change in the weather, more business is looked for at "thes dansants." Saturday afternoon in a well-known ballroom, opened for matinees under the patronage of a popular young woman professional, but three parties were in the place. Each of the parties was being entertained by a professional dancer, either connected with the cabaret, or who wanted to be.

An odd circumstance presents itself by the two dancing places under one roof, in the Winter Garden building. Joan Sawyer remained over this season as the hostess of "The Persian Room" on the top floor. About two weeks ago Maurice and Walton assumed charge of the room just beneath, formerly the dancing cabaret and in which Miss Sawyer had no concern. With the entrance of Maurice

and Florence Walton to their new abode (calling it "Chez Maurice"), the "Persian Room" attendance flopped dreadfully, the Maurice room apparently getting all the call. This is said to have discouraged Miss Sawyer to the point of inactivity, while the reverse happened with Maurice and Miss Walton. They are here, there and everywhere about the room, dancing together professionally and with all of the guests who wish to dance with them individually. Maurice is a natural showman anyway. The reward of his efforts comes through the bar, which has been doing about \$1,200 a night in the "Chez" room, while Miss Sawyer has seen the bar receipts of the "Persian Room" fall to about \$500 an evening. Both rooms are said to have the same arrangement with the Shuberts, the principal dancers in each receiving a percentage of the gross receipts for their share. The exact percentage is said to be 25 per cent., which obliged a volume of business in order that the house management secure any profits after cost of refreshments and operation is settled for. With Maurice drawing a wine trade though that pays around \$7.50 a quart, there is still considerable of the gross left after all deductions.

Rector's is doing as large a gross bar business as Maurice's room, though getting the money in smaller lots. Rector's, as so expertly directed by Paul Salvain, is drawing from opening until the closing hour. It is packed at all times. Monday night Rector's turned them out at 2.10, Mr. Salvain saying it was necessary in order to observe the "gentleman's agreement" entered into between the restaurant men and the Mayor on the all-night license that calls for closing at two. Mr. Salvain has an unique position as a restaurateur. Almost next door to Rector's (at Broadway and 50th street) he also manages the Garden cabaret, quite as successful in its own way as its more classy competitor. \$39,000 was spent by Mr. Salvain remodeling the Rector ballroom. In addition to this Max Marx, the tailor, who surrendered much of his space for that purpose, received \$12,500 for doing so, Rector's and the landlord equally sharing on that amount. Next Monday Rector's Pompeian Room opens. It is on the ground floor, facing Broadway and adjoining the present restaurant. The Pompeian Room will be for diners only. It will give Rector's a total seating capacity of 1,400.

Beer has climbed to 15c a pint, the five-cent raise going into effect generally around town Monday.

Howard Turner is conducting the dances at the Hotel Montague, Brooklyn.

Daisy Hoffman and Jacques Stone are dancing at Raub's, Brooklyn.

STOCK

STOCKS OPENING.

Perth Amboy, N. J., Oct. 28.

James Moore, with Keith's stock, Portland, Me., for several seasons, has taken hold of the Auditorium here and opened Monday night with W. J. Stevenson and Marie Pavey as leads.

Akron, O., Oct. 28.

"A Woman's Way" was the opening bill of the new Feiber-Shea stock at the Grand last week.

E. J. Hall, of Steubenville, O., where he has a stock Co., is in New York organizing two companies, one to open at Braddock and the other Allegheny, Pa., Nov. 2. Braddock will play two bills weekly.

Nathan Appell is also recruiting a new company to open Nov. 9 at Malden, Mass.

Utica, N. Y., Oct. 28.

Winter stock for the first time in this city will be inaugurated at the Majestic Nov. 2. William Jeffrey will play the leads, with Eva Marsh. Other members of the company are Harry Hayden, Augusta Durgeon, Donah Benrimo, J. C. Matthews, Ernest Rand, John McKenna, Frank Kirk, Patricia Baker. Joseph W. Walsh is stage director.

"Broadway Jones" will be the first.

New Orleans, Oct. 28.

The Gagnon-Pollock stock opens an indefinite engagement at Ehrlich's opera house, Shreveport, La., this week. The company has been playing in Houston.

STOCKS CLOSING.

Gertrude Ewing and Co. have closed until business conditions on the road become more encouraging. She may take up a tour in "Camille" later in the year.

Edmonton, Oct. 26.

The Players Stock, 16 in number, headed by Theodore Johnstone, a western producer, last week shook Edmonton, after playing 12 weeks of what was intended to be an indefinite engagement at the Empire.

War conditions and the higher admission charged in comparison with another stock house almost across the street are the reasons.

RECORD CHANGING DEALS.

Newark, N. J., Oct. 28.

The Orpheum is making a record on changing leading women. The stock here has had four within seven weeks and another is headed this way. First Frances McHenry played two weeks, then came Florence Gear for a fortnight and she was followed by Ottola Nesmith, of "The Vanishing Bride."

Frances Neilsen replaced Miss Nesmith and now Miss Neilsen has gone to head the new Crescent stock, Brooklyn.

STOCKS EXPANDING.

Despite the wail that "show business is shot to pieces" and there is no money in producing this season, stock managers are going right ahead, confident profits await them in the end.

Not only are many stocks bobbing up throughout the United States but men having stocks in operation are now organizing new companies to open elsewhere. This is further refutation that the stock thing means suicide for any of the managers attempting this season.

Reports from several districts have the stocks making money. Others indicate an increase and better prospects, while some are wobbling along in the hope of business becoming better.

In New York conditions appear to be getting rosier. For the first time this season capacity was registered at the Wadsworth last week where "The Ghost Breaker" was on view. The B. F. Keith interests (via J. J. Maloney) are putting in new stocks at the Crescent, Brooklyn, and the Bronx, uptown.

Of the managers having two or more companies the list takes in Monte Thompson, who has organizations at Waltham and Lowell, Mass.; Opera House, St. John, B. C., and plans to install another shortly in Hathaway's, Brockton, Mass. The Poli Circuit has companies in Waterbury, Baltimore, Scranton, Washington, New Haven and Worcester. The Malley-Denison Co. has stocks in Lawrence and Taunton, Mass., and is lining up several new ones for other New England points.

The Wilmer & Vincent Co., operating in Reading, Pa., is organizing a new company for Utica, N. Y.

O. D. Woodward, managing the Denham, Denver, opened a new one at the American, Omaha, Monday, starting with "Ready Money." Feiber & Shea, in addition to their stock at the Canton, O., opened another at the Grand, Akron, O., last week.

James Moore, with Keith's, Portland, Me., house for Edward Forsberg, now has two companies, one in Lancaster, Pa., and the other in Newark.

There are numerous traveling stocks and many of them are now invading eastern territory. Most of these so far are ahead on the season and have boxoffice statements to prove it.

Lester Lonergan is running two stocks, one at Salem, opening last week, and the other at Lynn. E. J. Hall will have three companies going by Nov. 2, at Steubenville, O.; Braddock and Allegheny, Pa.

COMPANY TO REORGANIZE.

Philadelphia, Oct. 28.

Satisfied his stock company isn't strong enough W. W. Miller contemplates a complete reorganization.

FILM FLASHES

H. E. Robbins, rector of St. James Church and secretary of the Commission on Social Service of the Episcopal Diocese of Connecticut, has taken over the active management of the Star, Hartford, Conn. The house shows pictures exclusively. It cost \$100,000.

Thirty German police dogs are being used in the Thanbouser studios in New Rochelle as part of the film "The Center of the Web." The press matter preserves neutrality by stating that though the animals were trained to commands in German, they will also obey orders couched in French or English.

Clyde Fitch's "The Straight Road" will be released Nov. 12 by the Famous Players. Gladys Hanson plays Moll O'Hara, the girl of the slums.

The Cinema Exhibitors' Club of the Bronx will hold its annual entertainment and ball at Hunts Point Palace, 163d street and Southern Boulevard, tonight (Saturday).

"The Book of Nature," Dr. Raymond L. Dittmar's films of insect and animal life, was shown Monday at the Brooklyn Academy of Music. Dr. Dittmar, who is director of the Bronx zoo, spent two years taking the pictures, and the receipts will be devoted to securing exhibits for the zoo. The Brooklyn Institute of Arts and Science is sponsor for the film.

Sidney Bracey and Frank Barrington, the butler and the conspirator in "The \$100,000 Mystery," are appearing for a week in the Loew theatres.

The moving picture operators of Rochester have submitted a grievance to be arbitrated in conformity with their pledge to submit to mediation before declaring a strike. They demand an increase of pay to \$20 per week in downtown theatres where there are two operators and \$17 a week uptown where only one is employed. This is an increase of \$2 a week.

Work has been started on a picture house on Lafayette street, Utica, N. Y., by the American Motion Picture Co.

The Star, Elmira, N. Y., was opened Sunday by a religious meeting presided over by the Rev. Arthur Crane. Monday the theatre started with pictures.

A private showing of Sir Gilbert Parker's "The Highway of Life" on the screen will be given this Saturday by the World Film Corporation in the Hotel Astor.

Employees of the Alco Film Corporation this week filed into General Manager Walter Hoff Seely's private office and declared they were about to strike. But it was only a match on a silver match holder they were to present to the chief.

The paintings which figure in the Alco's release of "Rip Van Winkle" (Nov. 9) are the work of the late Joseph Jefferson's brush and are recognizable as his work by those familiar with the actor's canvases. Some of the youngsters in the film live so far back in the Catskill mountains they are said never to have seen a railroad train.

The Alco this week invaded Canada. It has now 17 exchanges on this side of the Dominion line, all opened since August. A. C. Langan is now in Canada contracting for the Alco service.

Henry P. Rhinock, brother of Joseph Rhinock, the theatrical magnate, has joined the World Film Corporation's selling force in Cincinnati.

The Saxe circuit in Wisconsin has signed for the World Film Corp. releases of Shubert and W. A. Brady feature. Harry Weiss of the Chicago branch closed the deal this week.

Lewis J. Selznick, general manager of the World Film Corporation, is away on a tour of inspection, taking in Pittsburgh, Chicago, Minneapolis, Kansas City, St. Louis, Indianapolis, Detroit, Cincinnati, Cleveland and Buffalo. He will be back next week.

George Beban, accompanied by J. Frank Burke, Walter Belasco and Reginald Parker of Los Angeles, are in San Francisco photographing the final scenes of the film version of "The Sign of the Cross." The first part of the film was made in Santa Monica, Cal.

The Nat A. Maxner Company, Inc. of San Francisco, has been appointed distributors of Reliance Features in California, Arizona and Nevada.

Frank C. Payne is general manager of the Submarine Film Corporation.

Harry Greenway, formerly with the George Kline Co., is now located at Jacksonville, Fla., promoting aviation meets in that section.

Mrs. Stephen Morris, a well-known society woman of Philadelphia, who has been identified with amateur theatricals there, will be seen in the screen version of "The College Widow."

The Stenographers' Protective Society of Los Angeles has addressed a communication to Frank M. Wittermoor, Balboa scenario editor, and other picture men, asking their aid in a crusade to prevent "the further unjust characterization in films of stenographers as silly, gum-chewing, overdressed, immoral girls, who permit their employers to fondle them."

"Big Ben" Abrams, well-known film salesman, is carrying the K. C. Booking Co. banner through the west, contracting for the releases of the Kinetophone Corporation.

Commenting on an article recently printed in Variety concerning the influence of picturized plays on the stock presentation in the same community, Neal Harper, of the Orpheum, Reading, has this to say: "My experience has been that when the picture of a play has been particularly good as to photography, clarity of plot and not stretched over an interminable number of scenes for the sake of the lengthened reels, the play when offered in stock is benefited. However, should the picture prove tiresome, it will create contempt for the pictures and foster a desire not to be bored by seeing the play. A popular picture star tends much to enhance the value of plays for the following of the screen stars is great."

Mrs. Thomas Whiffen, who has been on the American stage for 46 years, and is now playing in "The Beautiful Adventure," has the principal role in "Hearts and Flowers" scheduled for early release in the Cosmos program.

Wells May Play Pictures.

Jake Wells has not fully decided as to what policy some of his southern theatres will offer for the winter since the recent invasion of burlesque petered out down that way. He is thinking seriously of trying feature films for awhile.

FOX SIGNING 'EM UP.

William Fox has completed arrangements with Sanger & Jordan, play brokers, for the picture reproduction of "The Idler," Haddon Chambers' play, with Charles Richmond featured. It will be released by the Box Office Attractions Co. "A Fool There Was" and "The Girl I Left Behind Me" (with Robt. Edson) are other acquisitions of the Fox feature film concern, in addition to "Children of the Ghetto," "The Thief," "Samson" and "Israel," previously announced.

Mr. Fox has also signed contracts with Roy McCardell, humorist; Max Marcin, contributor to the Saturday Evening Post; Anthony P. Kelly, scenario adapter of "The Man of the Hour" and other dramatic works, and this important trio will write the scenarios for all the Box Office Attractions Co. features.

Screen Club Ball at Astor.

The Screen Club ball Thanksgiving eve will be held in the gold room of the Hotel Astor.

Hammerstein's New Policy.

Three shows a day with the program changed twice weekly is the new order which has been decided upon for the picture policy of the Lexington opera house by Oscar Hammerstein. Since the house opened it has been playing the same feature film for a full week and two shows a day.

"ORDEAL" O K'D.

The State Department of the U. S. government has declined to interfere with the public presentation of "The Ordeal," the picture feature exhibited privately last week in New York, against which the New York German Chamber of Commerce and other Teutonic bodies protested.

Jesse L. Goldberg, executive manager of the Life Photo Film Co., conferred late last week with Robert Lansing, acting secretary of State and the third assistant secretary. He presented the film concern's contention that the film did not purport to present any true state of affairs, but was merely a poetic conception and is in reality an argument for universal peace. At the same time Mr. Goldberg laid before the department the endorsement of clergymen and other public men.

Mr. Lansing studied the facts of the case and then announced that the state department would not entertain any protest against the exhibition of the subject.

INDIAN DRAMA ON FILM.

Edward S. Curtis, an authority on the North American Indian, is to enter the picture field, backed by a number of wealthy friends in New York and Seattle. The friends have financed a three years' stay among the Indians of the North Pacific, during which time Mr. Curtis secured enough material for a four-reel feature. "The Land of the Head Hunters" is the title that has been bestowed upon this Indian epic-drama, and it is soon to be shown at one of the Shubert theatres, New York.

All of the actors in the photo-play are primitive Indians and all the action is true to native life, withal those that have viewed the film privately have pronounced it a thriller. A successful whale hunt and raids on the sea-lion rookeries far out to sea off the coast of Alaska are features.

RELEASED NEXT WEEK (Nov. 9 to Nov. 16, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

| GENERAL | UNIVERSAL | MUTUAL |
|-------------------|----------------------|-------------------|
| Vitagraph..... V | Imp..... I | Gaumont..... G |
| Biograph..... B | Bison..... B101 | American..... A |
| Kalem..... K | Chrystal..... C | Keystone..... Key |
| Lubin..... L | Nestor..... N | Reliance..... Rel |
| Pathe..... P | Powers..... P | Majestic..... Maj |
| Selig..... S | Eclair..... Ecl | Thanbouser..... T |
| Edison..... E | Rex..... Rx | Kay-Bee..... K B |
| Essanay..... S-A | Frontier..... Frnt | Domino..... Dom |
| Kleine..... Kl | Victor..... Vic | Mutual..... M |
| Melies..... Mel | Gold Seal..... G S | Princess..... Pr |
| Ambrosio..... Amb | Joker..... J | Komic..... Ko |
| Columbus..... Col | Universal Ike..... U | Bessy..... Be |
| | Sterling..... Ster | Apollo..... Apo |
| | | Royal..... R |
| | | Lion..... Ln |
| | | Hepworth..... H |

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

NOVEMBER 2—MONDAY.

MUTUAL—The Ruin of Manley, 2-reel dr, A; Lover's Post Office, com, Key; Our Mutual Girl, No. 42, M.

GENERAL F—All for Business, dr, B; His Inspiration, 2-reel dr, K; A Partner to Providence, dr (Eighth of "The Beloved Adventure" Series), L; Rosemary, That's for Remembrance, 2-reel dr, Doc Yak's Cats, com, Hearst-Selig News Pictorial No. 711, S; The Mystery of Bayton Court, dr, V; The New Partner, dr, E; The Landress, com, S-A.

UNIVERSAL—The Turn of the Tide, 2-reel dr, I; The Wall Between, com, Ster; His Big Chance, dr, Vic.

NOVEMBER 3—TUESDAY.

MUTUAL—The Turning of the Road, 2-reel dr, T; False Pride, dr, Maj; The Tightwad, com, Be.

GENERAL F—Masks and Faces, 2-reel dr, B; Lizzie, the Life Saver, com, K; A Boom-crang Swindle, com, L; Hearst-Selig News Pictorial, No. 711, S; On the Stroke of Five, 2-reel dr, V; Short, dr, E; Fires of Fate, dr, S-A; A Twisted Affair, com, Col.

UNIVERSAL—They Didn't Know, com, C; The Trety O'Hearts, Series No. 14 (title not announced), 2-reel dr, G S; The Star Gazer, dr, N.

NOVEMBER 4—WEDNESDAY.

MUTUAL—The Desperado, 2-reel dr, Br; When the Road Parts, dr, A; The Miner's Peril, dr, Rel.

GENERAL F—The Prison Train, 2-reel dr, K; The Sorcerer, 2-reel dr, L; "C D." dr, S; The Evolution of Percival, com, V; Jenks and the Janitor, split-reel, com, E; The Fable of "How Uncle Brewster Was Too Shifty for the Tempter," com, S-A.

UNIVERSAL—Animated Weekly, U, The Return, 2-reel dr, Ecl; The Hoodoo, com, J.

NOVEMBER 5—THURSDAY.

MUTUAL—In Old Italy, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 97, M.

GENERAL F—Butterflies and Orange Blossoms, com-dr, B; The Stolen Yacht, 2-reel dr, L; Hearst-Selig News Pictorial, No. 72, S; The Choice, dr, V; Slippery Slim and the Impersonator, com, S-A.

UNIVERSAL—The Universal Boy in "The Mystery of the New York Docks," dr, I; Let Us Have Peace, 2-reel com-dr, Rx; Dot's Chaperone, com, Ster.

NOVEMBER 6—FRIDAY.

MUTUAL—In the Clutches of the Gangsters, 2-reel dr, KB; When Vice Shatters, com-dr, Pr; The Chasm, dr, T.

GENERAL F—A Regular Rip and Getting the Sack, split-reel, com, B; The Indian Suffragettes, com, K; Love Triumphs, dr, L; No Wedding Bells for Her, com, S; Thanks for the Lobster, com, V; The Pines of Lorey, 2-reel dr, E; His Dearest Foes, 2-reel dr, S-A.

UNIVERSAL—Those Were the Happy Days, 2-reel com, N; Nan of the Hills, dr, P; Tale of a Lonesome Dog, com-dr, Vic.

NOVEMBER 7—SATURDAY.

MUTUAL—A Woman Scorned, 2-reel dr, Rel; Keystone title not announced, Max's Money, com, Ko.

GENERAL F—The Dole of Destiny, dr, B; The Man in the Vault, dr, K; Kidnapping the Kid and the Honor of the Force, split-reel, com, L; The Losing Fight, dr, S; In the Land of Arcadia, 2-reel dr, V; Getting to the Ball Game, com, E; Broncho Billy's Mission, dr, S-A.

UNIVERSAL—The Girl from Texas, dr, Frnt; The Jungle Master, 2-reel dr, 101B; Two Pals and a Gal, com, J.



MARGUERITE CLARK

Who will appear in the Lasky picture production of the Liebler Co. success, "MERRY MARY ANN," by arrangement with the Far Players. Miss Clark is under contract to Famous Players.

Wm. C. DeMille will write the screen version of the play, and Cecil De Mille is to direct it. Wilfred Luckland will act as artistic director for the production.

MOVING PICTURES

PATHE IN MUTUAL?

A rumor has it that Charles Pathe, who arrived in this country last week, came here to conclude negotiations to place the Pathe output with the Mutual program. Since leaving the General Film, Pathe has been releasing through the Eclectic, but the sales of film there have only been a very small percentage of the business done with the General Film.

If this deal goes through it will mean an added release of seven reels weekly, making a total of 35 on the Mutual program.

ITALA'S TWO SERIALS.

The Itala Co. is to release two serials in the near future. The principal characters are Maciste, the giant in "Cabiria," and Tigris, the Super-Criminal. Work on both of the series has been in progress for more than a year.

"RED SEAL" BRAND APPEARS.

The release of David Horsley comedy films as part of the General Film Co. program will begin within ten days. They will be marketed under the Patents Co. license owned by Melies and will be designated as the "Red Seal" brand.

FILMING "OLD DUTCH."

By arrangement with Louis J. Selznick, Lew Fields has agreed to give his services to the World Film Corporation in a screen version of "Old Dutch" as the first of a series of moving picture productions.

Vivian Martin will support the comedian-manager in this piece and George Hassel, the character actor, late of the Castle Square Opera Co., of Boston, will also be of the company.

LASKY PLAYERS OFF.

The Lasky Feature Play Co. this week sent the largest delegation of film players to the Pacific coast ever dispatched by a moving picture concern. In the party were Jesse L. Lasky, president of the company, Edith Taliaferro, Marguerite Clark, Frederick Thomson, Dustin Farnum, Winifred Kingston two camera men, Mrs. Frances Arnold an expert in period costumes and several minor actors.

ANOTHER PROGRAM?

There is talk going on of the formation of still another program. The backers of this new proposition are very loathe to make their plans public, but announce that when completed it will be one of the biggest surprises of the film world.

Kinetophote in Southwest.

The K. C. Booking Co., which controls the distribution of the Kinetophote product this week signed contracts with the Dallas (Texas) Film Co. to place the entire list of releases of that concern for renting in Texas, Oklahoma, Arkansas and Louisiana.

SAY FILMS INFRINGE.

House, Grossman & Vorhaus have been retained by a coterie of song writers to bring an action against certain film manufacturers on charges of a new sort of copyright infringement. William Grossman, of the law firm, will have charge of the writers' suit which is based on the use of a set of lyrics as the basis of a film story.

The song writers point to several recent screen features which have taken their theme from published song titles and lyrics.

Mr. Grossman was chosen to handle the litigation because of his successful conduct of the legal proceedings which resulted in the Judge Lacombe decision in favor of the song publishers. The case was an action brought by the Church Music Publishing Co. against the Hotel Vanderbilt alleging infringement of a song's copyright.

An appeal from the Lacombe decision is due to be argued in November before the United States Circuit Court of Appeals and from there it will probably go before the United States Supreme Court. A final decision is looked for within a year. George Camp is attorney for the City Hotel men's association, which is behind the Vanderbilt in the appeal.

SELECTING PLAYERS.

Lionel Barrymore has been signed by the World Film Corporation to play as joint star with Clara Kimball Young in its forthcoming feature, "Lola."

Confirmation is secured of the engagement by the Famous Players of Pauline Frederick to pose as star of Henri Bernstein's emotional drama "Sold." She will later be seen with the same organization in "The Eternal City," which was produced in Italy last summer with Miss Frederick.

Milton Sills, now with "The Law of the Land," will support Wilton Lackaye in "The Pit" (World Film Corp.). Gail Kane will be Lackaye's leading woman.

Robert Warwick has drawn the title part in the World Film Corporation's feature "Alias Jimmie Valentine." This was one of Paul Armstrong's conditions to the sale of the play's picture rights.

BIG SCORE FOR PICTURES.

Brooklyn reports a decrease of 63 liquor licenses for this year.

The falling off is attributed by the officials to the large number of picture theatres in that borough.

ENFORCING CENSORSHIP.

Philadelphia, Oct. 28.

John Sproat, manager of Bert's theatre, and Manager Madden, of the Regent, were fined \$50 and costs by Magistrate Hogg last Saturday, charged with exhibiting pictures which had not received the sanction of the state board of censors.

Prosecution was brought by the board through its head, J. Louis Breitenger.

MUTUAL CHANGES.

Important changes are understood to be impending in the executive department of the Mutual Film Corporation, but just what nature is unknown. Some minor developments have become public, however.

One of these is said to be the extension of the powers of the Executive Committee of the Board of Directors, made up of three members. These are Harry Aitken, president and general manager of the corporation; Crawford Livingston, of the N. Y. Moving Picture Corp., and a Thalhouser official who succeeded the late Charles Hite.

It is understood that the powers and command of the executive committee has been given larger powers in the direction of the concern than it formerly exercised, but whether its powers supersede those of the president is not taken.

Mr. Aitken himself declined through his secretary to comment on the matter.

PASS UP THE EXPO.

Four of the largest picture manufacturing exchanges in the east have been offered the exclusive rights to take pictures at the Panama-Pacific Exposition, but all turned down the proposition. None of the concerns approached would accept, as they did not see wherein the Exposition authorities could give them a guarantee that their rights would be exclusive and that the authorities could maintain a sufficient force of men to enforce the right.

KYNE TALES IN FILMS.

San Francisco, Oct. 28.

The Monarch Film Producing Co., of Alameda, has reincorporated under the name of the Famous Authors Films Co. with headquarters and studio in Alameda.

The concern will make from three to seven-reelers out of the successful stories from the pens of Peter B. Kyne and Oliver Curwood. It is understood that the new company is negotiating to secure Leo Vosburg of the Vitagraph Co. to play the leads.

SAMPLE WAR LOSS.

The European whirlpool, that has cost American show business so much so far in every way, has been a catastrophe almost to the picture makers, who consider Europe "velvet."

The Famous Players as a sample has its foreign sales lessened \$50,000 monthly, or at the rate of \$600,000 yearly, by the war.

MECHANICAL TICKET SELLER.

Springfield, Mass., Oct. 28.

A new mechanical ticket seller, being marketed by a cash register manufacturer, is being tried here for a preliminary test. It prints the tickets, registers the sale and keeps an account of receipts by pressure on keys resembling those of a cash register.

BOSTON'S 75c. SHOW.

Boston, Oct. 28.

The big Boston opera house will not be dark through the abandonment of the Boston Opera Company's season. W. R. McDonald, the manager of the house, has formed The Allied Arts Association. One of the most novel entertainment ventures in the history of the city is being tried out.

The price scale is 75 cents, top, and the performances are given only in the evening, with a Saturday matinee. Refinement and exclusiveness are the pass-words.

It is McDonald's intention to get the best eight-reelers on the market at any price. This week he is using "Antony and Cleopatra." The remainder of the bill consists of the famous Symphony Orchestra, one classic dancing specialty, one modern dancing specialty, a straight vocal single of exceptional merit as regards voice, and one condensed act of grand opera.

UNION LOSES POINT.

Syracuse, N. Y., Oct. 28.

Organized labor through the state has lost its fight to have a union stage hand employed in all picture theatres, having a curtain, to raise and lower it twice a day.

The matter was brought to the attention of the local trades assembly and a special committee appointed to investigate. Theatre managers and owners united in a strenuous protest with the result that the committee reported against the plan.

200 NATIVE FEATURES.

There are about 200 "Made in America" feature film productions available from the various picture sources for the exhibitors of the country. And the list is growing.

At the rate the features are being turned out some film makers are going to have their toes pinched before the lapse of another year.

Too many "features" are going to hit the picture exchanges a body blow if some of the makers persist in cutting rental rates following a "first showing."

One of the feature film program corporations has laid down the law as to the daily and weekly release and from that stand of prices does not intend to budge a single inch.

PAYING FOR BAD FILM.

Film has been returned in such very bad condition lately by the exhibitors to the exchanges that a movement has been inaugurated by Harry Buxbaum, branch manager of the 4th avenue General Film Exchange, to make exhibitors pay for film ruined.

Despite a system of inspection maintained, many of the picture theatre owners permit their machines to become so depreciated that it is extremely hazardous to run any kind of film through them.

Mr. Buxbaum has received assurances of co-operation from other branch managers with the same trouble.

JACKIES UNFAIRLY TREATED.

Boston, Oct. 28.

A decision by State Attorney General Boynton has been made public and sent to every theatre manager as the result of complaints received from the navy yard that United States sailors in uniform have been barred at some of the box offices when trying to purchase tickets either alone or accompanied by young women.

Hereafter any theatre in Massachusetts that bars a sailor, soldier or artilleryman in uniform without sufficient reason that would be consistent with the treatment generally accorded civilians will be liable to prosecution. The attorney general has enlisted himself to aid the uniformed ranks who have complained that the theatres that have been barring them or treating them unfairly have been steadily increasing in numbers.

CASINO DRAWS \$644.

With the price reduced to 15 cents all over the house, the Casino (which formerly played Sunday pictures to a top price of 75 cents) drew \$644 last Sunday. The attraction was "The Threads of Destiny," featuring Evelyn Nesbit.

The Sunday-only picture policy at the Casino has been doing between \$300 and \$400 with the high prices. Last Sunday's performance ran from 1 to 11 o'clock with seven or eight shows.

The success with pictures Sunday nights the Casino, as managed for that day by Mr. Rosenberg, it is said to have impressed him with the thought of other Broadway houses for the Sabbath, with the same policy. Negotiations are reported on between Rosenberg for the Astor (Cohan & Harris) and the Globe (Chas. B. Dillingham). Either theatre would likely be supported Sunday evening by the turn-away from the Strand, if not drawing on its own.

The New York theatre, which plays a legitimate attraction now during the week is giving a pop vaudeville show Sunday.

PLAYGOERS CO. LOSES.

Nathan Burkan, attorney for John E. Kellard, obtained judgment against the Playgoers Film Co. in the Supreme Court Tuesday for \$775, the jury holding that Yonkers was just as good as Paris for the taking of pictures.

Kellard was engaged by Daniel V. Arthur on March 21 to appear with Lina Cavalieri in "Manon Lescaut." The engagement was for three weeks and the price agreed upon was \$1,000.

After ten days the management gave the actor \$250, informing him the picture would have to be taken in Paris and that his services would be dispensed with. The actor sued for the balance of the contract price.

Admission Going Up.

Baltimore, Oct. 28.

A raise in the price of admission to the leading downtown picture theatres only Saturdays was started last Saturday. Instead of five cents, a dime is charged.

NEFF'S PAPER REPUDIATED.

Cleveland, Oct. 28.

M. A. Neff, president of the Ohio division of the Motion Picture Exhibitors' League of America, Robert F. Wilson and Harry Vestal, members of the Ohio Board of Censors, were severely rebuked by the local exhibitors' organization for their activity in establishing a trade magazine.

The local exhibitors drafted resolutions calling upon these men to resign from the company engaged in promoting the magazine or to sever all connections with the union. These resolutions were sent to manufacturers of films, projecting machines and theatre accessories, as proof that Mr. Neff's paper has no official sanction and is not the official organ of the Ohio exhibitors.

GETTING FILM CHEAPER.

The newly organized association known as the Leading Photo-Play Exhibitors, Inc., have moved into larger quarters in the World Tower.

The primary purpose of this organization is the mutual booking of film, and with a 50-day contract of consecutive booking, they have been able to get many of the big features at reductions in price. Lee S. Ochs is president of this new organization.

FEIST SUCCEEDS HAMBERGER.

Chicago, Oct. 28.

Felix Feist has succeeded Alfred Hamberger as president of the Celebrated Players Film Co., of this city, having bought Hamberger's interest in the concern and then sold him back some of his own stock. Hamberger remains as a director, but will take very little active interest in the running of the business. Hamberger still retains control of his several Chicago theatres, however, the sale only affecting the film company.

Immediately after assuming charge Mr. Feist made arrangements to handle the weekly program of the Alliance Film Corp., calling for one future weekly for the next year.

SAVED FROM FIRE.

Los Angeles, Oct. 28.

The prompt and efficient work of actors and cowboys saved the home of the Thomas Ince Motion Picture Co. from complete destruction by a fire which started in the projection room through the carelessness of an automobilist who threw a lighted cigaret near the building.

Litho Ordinance Up Again.

The ordinance against the extensive use of mounted lithographs in front of picture theatres, killed in committee some time ago, has been revived in a different form and will be presented to the Board of Aldermen shortly.

The Golden Goose.

Two reels. Drama. Story of gold fields. Good child character. Good picture.

Walter No. 5.

Drama. Old Pickford brain.

The Lost Melody.

Drama. Old fashioned story. Well made picture.

Serge of Antwerp.

Historical. Weekly give enough war detail to make it necessary for others.

DAILY RELEASE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

The Tragedy That Lived.
Drama. Rather stupid story with Kathlyn Williams leading. Fair.

Mickey Flynn's Escape.
Comedy. Number of laughs and a couple of serious instances. Interesting and amusing.

Love and Surgery.
Two reels. Comedy. Tiresome first reel and corking second. Many good comedy bits, but picture too long.

The Decision.
Comedy. Laugh getter without slapstick.

A Flight for a Fortune.
Drama. With a punch.

Mary's Patients.
Comedy. Reprint with Pickford and Baggot sharing honors. Too old.

Broncho Billy's Favorite.
Drama. Interest in Western pictures seems failing off. Medium.

The Face at the Window.
Crock drama. Dress suit hero foils auto bandits and wins girl. Action fast and plentiful.

Spark Eternal.
Two reels. Drama. Reclamation of slum gang leader by his "gal." Sentiment and action good.

The Final Impulse.
Two-reel drama. Wonderful scenic settings. smashing action, but climax fails.

The Bride of Marblehead.
Two reels. Drama. Ship burns and blows up for "punch." Marine scenic splendid. Story fails to score.

Girl in the Tenement.
Daughter of drunkard saves millionaire's child from kidnapper. Commercial product.

With the Enemy's Help.
Pickford reprint.

A Costume Piece.
Comedy. Strained effort. Girl elopes from masquerade with real tramp instead of disguised lover.

The Tensorial Leopard Tamer.
Roy McCardell scenario. Fair blackface comedy. Some thrill with real leopards.

The Private Officer.
Two reels. Drama. Francis X. Bushman, in double role. Interesting trip photography. Story fairly interesting.

Harold's Tompee.
Comedy. Hair tonic for laughs. Louis Simon, principal, not at his best. Fair picture.

Small Fox on the Circle U.
Comedy. Western. From magazine story. Well produced, with a few laughs.

A Blotter Page.
Two reels. Drama. Well produced and nicely played. Unsatisfactory ending.

The Crooks.
Comedy. Regular cast. Usual hokum.

Buster Brown and His Uncle.
Split reel with a question of clothes.

A Question of Clothes.
Reel split with foregoing. Comedy of errors. Got laughs.

Good-By Summer.
Two reels. Morbid drama. Photography good.

The Broken Rose.
Drama. Love as theme. Well played. Interesting.

The Demon of the Rails.
Drama. Interesting story of railroad. Capable cast. Fight with insane engineer real thriller.

The Mill of Life.
Drama. Cheap picture, with Maurice Costello star. Fair.

Cupid Pulls a Tooth.
Comedy. Irritable father hinders daughter's courtship. Fairly amusing.

Natural Weekly.
Review. Events pictured by other weeklies released before this. Nothing new.

The Gates of Liberty.
Drama. Picture interesting.

The Love Thief.
Comedy. Big laugh getter.
Her Mother Was a Lady.
Two reels. Drama. Fair story, but not particularly well made.

Power of the Angelus.
Two reels. Drama. Over-religious. Good natural scenes.

They Called It "Baby."
Half reel. Comedy. Clever burlesque.

His Loving Spouse.
Half reel. Comedy. Few laughs scattered.

Snooped Day Off.
Comedy. Shapely misses on the beach cause husband trouble. Only fair.

The Lass o' Killikranks.
Two reels. Drama. Story of Highlanders with good comedy parts. Well taken. Interesting.

The Persistent Lover.
Comedy. Nothing new. Fair film.

Our Mutual Girl No. 41.
Golf and clothes make up ordinary serial instalment.

The Lynbrook Tragedy.
Two reels. Drama. Weekly two-reeler with Alice Joyce. Several dramatic elements do nicely. Good picture.

Shot in the Excitement.
Comedy. Cannon ball one big comedy hit.

Hearst-Selig News Pictorial.
Review. Gridiron and battlefield clashes. Interesting.

Wood B. Wedd and the Microbes.
Comedy. Amusing episode dealing with present day fads. Funny.

The Squashville School.
Comedy. Most burlesque, even resorting to inflated bladder. Too much like usual school acts.

The Villainous Uncle.
Comedy. Many laughs in cheap picture.

A Mother's Influence.
Drama. Plenty of action. Well made.

A Rude Awakening.
Comedy. Husband-at-club-with-wife-at-home. Big scenes missed through cheapness. Medium.

A Madman of the Poor.
Two reels. Drama. Artist falls for model, an Italian's wife. Good settings and photography.

A Girl from the Sky.
Comedy. Picture by new company. It stands up well. Interesting.

Wall of Flame.
Drama. Story of the ranges with necessary action. Good.

Mystery of Sealed Art Gallery.
Drama. Cleek the sleuth solves mystery. Trivial.

Unplanned Elopement.
Comedy-drama from magazine story. Tale neatly devised, but transparent artifice at end.

Move and Title.
Split reel comedy. Raw slapstick.

She Married for Love.
Comedy. Divides reel with above. Girl acrobat brings laughs in rough comedy as tomboy. Above average.

The Mountain Law.
Two reels. Drama. Interesting story of mountaineers' feud. Fine natural scenery.

The Wasp.
Drama. Political picture with sordid story. Fair.

Animated Weekly.
Review. War scenes more realistic than usual. Mediumly interesting.

Mystery of Grayson Hall.
Two reels. Drama. Detective story well worked out. Not well pleased. Fairly interesting.

Race for a Bride.
Comedy. Cheapest kind of picture. Poor.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

The Mysterious Hand.
Three reels. Thriller. Crime and detectives. Interesting story well produced with capable cast.

Suspended Sentence.
Two reels. Novel comedy with exquisite scenic settings. Mother punishes mischievous baby. Dreams children bring parents before Court of Kiddies for trial. Lovely mammas in bewitching robes de nuit wander through Maxfield Parrish gardens, seeking lost children.

Olaf Ericson Boon.
Two reels. Drama. Story of the big woods with Robert Leonard and Ella Hall, leading. Good, interesting picture.

The Hopeless Game.
Two reels. Drama. Rosemary Theby plays lead with feeling. Interesting.

Dough and Dynamite.
Two reels. Comedy. Biggest kind of laugh maker. Best comedy put out by this firm in a long while. Two leading comedians show some work that brings howls.

"The Buttery."
Two reels. Dramatic. Apparent theft of \$100,000 pearl necklace saves financier from ruin. Comedy noblemen worried in suit for girl! Suspense well handled.

William Henry Jones' Courtship.
Comedy. Amusing, with novelty finish. Complicated love affair. Picture well directed and acted.

NEW ACTS

W. H. Murphy, Plancke Nichols and Co., new sketch "A Quiet Room."

"Mutterzoll and Son," by D. Darby Aaronson and Walter E. Colby.

Percy Haswell, just closed stock engagement in Toronto, will enter vaudeville (Alf. T. Wilton).

Ben Barnett's "The Black Sheep," melodramatic, has been rehearsed for the pop houses.

E. V. Culberson has organized the Cathedral Band, 25 musicians.

Ethel Barrymore and Co., reviving "Dithing Apart," at Majestic, Chicago, this week.

"Faust," condensed version, with Ed. Manchester as Faust and Louette Jane Babcock as Marguerite.

George J. Floeck, just returned from Germany, where he was held in captivity for one month with his trained troupe of monkeys, is arranging a new act.

Jeanette Loudon will revive "A Fourth Ward Romance." Fred Armstrong and Margaret Birch engaged.

Jack Hawkins has gone back to his old act, "His Sister."

James E. Ryan will revive "The Country Editor" at the Palais Royal in Detroit, next week.

Wilton Lackaye, with four people in a sketch, opening end of November; Mike Bernard and Amy Butler, reunited; John E. Henshaw and Grace Avery, new act (Wm. L. Lykens).

Blossom Seeley will join her husband, Rube Marquard, and his partner, Larry McLean, in a baseball sketch.

Nellie McCoy is preparing for a vaudeville debut within a fortnight.

Roy and English, dancing, opening Nov. 9 (M. S. Benthams).

Rawson and Clare, new act by Edwin Arden. 14 people and 4 musicians. Clara Palmer, new act.

Priscella Knowles in a sketch by Marion Short called "Easy Money," with Louis Leon Hall as leading man.

Mercedes Clark, new act.

Homer Mason and Marguerite Keeler, in sketch by Porter Emerson Brown. Rose Coghlan in sketch by Edgar Allan Woolf (M. S. Benthams).

Percy Plunkett and Co. in "Dad's Visit" with Helen Davis and Elsie Thomas.

NEW BUILDINGS.

Nov. 20 is set as the date of the opening of the opera house, Le Bour Center, Minn. Seats 1,000.

The new Royal, Fullerton, Neb., L. M. Rolph, owner, has been completed. It will play vaudeville this winter.

MAY WARD DIDN'T SHOW.

May Ward and her "Dresden Dolls" did not open at Frank Gersten's Prospect, Bronx, Monday. The company appearing there this week under the Ward paper and billing is said to have been "The Cabaret Girls" that closed at the Murray Hill Saturday.

Freeman Bernstein agreed with Gersten to play Miss Ward for four weeks, changing shows weekly, and starting with "The Dresden Dolls" that opened the season as a Progressive Wheel attraction. The contract between the two men is said to have been for a 50-50 split of the gross, with a forfeiture clause of \$500 weekly for default. Un-

der this provision Gersten is reported to have started suit against Miss Ward and Bernstein Tuesday, to recover the full amount of liquidated damages, \$2,000.

No one appeared to know why the Ward show did not go in the Prospect as billed and advertised. Gersten was reported unaware of the change, up to last Saturday. The Prospect with burlesque would be in opposition to Miner's Bronx, playing the Columbia Amusement Co. shows. Bernstein places the Sunday vaudeville concerts at two of the Miner theatres.

It was said later in the week that the May Ward show might find its way to the main circuit of the Columbia Co.

The Jeanette Dupre burlesque show is said to be next week's attraction at Gersten's house.

JACK SINGER MAROONED.

Montreal, Oct. 26.

Jack Singer, owner of "The Behman Show," spent last week, marooned in his hotel, in order to avoid breaking a stage hands' union order.

Singer holds a union card in the International Association of Theatrical Stage Employees, and when he reached this town found a strike was on, including the burlesque house, and the stages being run by non-union stage hands.

The union order forbade the presence of union men in the banned theatres, so Singer decided to stick to his hotel rather than run risk of having his card called into question on complaint of the Montreal local.

NORFOLK O. K.'S BEDINI.

Norfolk, Oct. 28.

After witnessing "The Mischief Makers" this week, Norfolk puts down the arrest of its manager in Richmond last week to the narrow minded puritanism of that city, and absolves the Jean Bedini aggregation of giving an offensive show.

Last week members of the company were haled before Justice John Crutchfield (who is said to have been the model of W. C. Kelly's "Virginia Judge") on a charge of presenting an improper performance. Richmond's last spasm of virtue was the stopping of "The Easiest Way." "Before and After" also shocked the town.

Here the Bedini show is looked upon as one of the best the circuit has so far sent to the Academy. It has plenty of ginger and snap and a lively chorus. Its principals are good and its comedy clean. The manager declares it has not been censored since it left Richmond, except that the specialty, "The Girl in the Muff," has been trimmed slightly and certain restrictions placed on a "hula" dance.

The publicity attendant upon the Richmond affair resulted in boosting local business.

LEWIS WITH MARION.

Wednesday Andy Lewis signed a contract to be featured in Dave Marion's "Dreamland" show.

Mr. Lewis recently returned to New York from his Progressive Wheel tour with "The International Girls."

OBITUARY.

Roy Keyser, for many years property man at the Academy of Music, Atlantic City, died there last week. He had long been a sufferer from lung trouble.

Binghamton, N. Y., Oct. 28.

Lucius B. Cofferty, one of the best-known hotel clerks in the United States, died Saturday.

Lynchburg, Va., Oct. 28.

James Barrett, known professionally as Walter Flaxton, dropped 3,000 feet to his death when his parachute failed to work while he was making an ascension at the county fair held at Fincastle, near Lynchburg, afternoon of Oct. 22. He attempted to make a triple parachute drop. The first parachute did not open and prevented the others from serving their purpose. His remains were shipped to his home in Gloucester, N. J.

Aaron Feist, brother of Leo Feist, the music publisher, with whom he was associated in business, died Oct. 22 at the age of 55.

The mother of Major Smith (Major Smith and Mae) died at her home in Corning, N. Y., Oct. 22, at the age of 78.

Buffalo, Oct. 28.

William W. Pierce, treasurer of the Shea Amusement Co., and one of the leading stockholders of the Shea enterprise, died at his home, 575 West Delavan avenue, Monday night. He had been in ill health for years and was confined in his home since February, with a complication of diseases. Mr. Pierce was sixty-seven years of age, born, raised and educated in this city. His chosen profession was that of structural engineer.

Thomas F. Dunn, old time comedian, dropped dead in Lynn, Mass., Oct. 27, while out walking. Dunn was one of the original cast of "The World" during the run of that play and it was he who spoke the tag line that brought down the curtain for the last time at the old St. James theatre in Boston.

Milwaukee, Oct. 28.

"Alfred Freeman," pianist in the Alhambra, the picture house of the Saxe Amusement Enterprises, failed to appear for work a few days ago and his place in the orchestra was filled. His body, identified as Selden Miller, of a prominent Philadelphia family (who disappeared from his home there, 312 South Tenth street, Nov. 23, 1912), has been disinterred from the potter's field at Kenosha and sent east. It was found in the Pike river. Miller was a remarkable linguist, a wonderful musician, but a hard drinker. He was an Englishman. His mother, who married into nobility, died near Florence, Italy, two weeks ago, broken hearted after two years' search for her son. A brother came to Kenosha and identified the body, and every possible means were used to keep the details of the case secret.

ON THE BATTLE LINE.

"A contemporary military feature, direct from Europe. A thrilling, exciting drama, produced under actual war conditions," is the program matter for this Kleine-Cines three-reeler. The only truth told in the billing is "direct from Europe." An exhibitor can expect little confidence from his patrons after showing this film as a "war picture." The nearest to "war" it gets is for about 400 feet in the second reel, when a handful of English soldiers in the Sudan ride out to meet about 20 Arabs who had attacked a small detachment in the desert. The staging of this fight is silly, and looks to have been done in or about a studio. An English captain is shot to death while behind a natural breastwork. According to his contortions he was shot near the heart. That would have been necessary for the bullet to penetrate about 10 feet of earth, as only his head was exposed. The remainder of the "war" scene is about as logical. The scenario is of an Englishman, ostracized from his "set" in London on a charge of cowardice. He goes to Africa, meets the army people, is with the detachment when it is attacked, and is rewarded by the shot Captain just before death for remaining with them under fire. Returning to England with an adopted daughter, the little love, which was the Captain's son, is a lieutenant in the English army. A friend of his father informs him the foster father of his fiancée was shunned for showing a cowardly streak. Then everybody mourned, the girl, the father and the lover. It dragged out the third reel, until it grew as funny as it was tiresome. The film appears to have had some matter cut out of the last reel, which was disconnected. But the only hope of "On the Battle Line" is its "war" title and connection, which should never have been in the first place. In these days of real war, the title and the billing can only be stamped as phony. On its merits as a feature, besides that, the film barely passes.

THE ADVENTURES OF KITTY COBB.

A four-reel feature (Warner), written around James Montgomery Flagg's artistic creation that appeared in the Sunday World and syndicated throughout the country. This should have a box office value for those who were interested in the girl as drawn by the artist will want to see her in pictures. However, the story of the photoplay is entirely different from the Kitty as she is recalled in the drawing, but interesting nevertheless. Kitty is first shown on Long Island as a simple country maiden who after hearing tales of New York from the lips of a young inventor whom she secretly loves, decides to come to the big city. She arrives and goes to an actor's boarding house, looks for employment and fails, and is about to be thrown out of her home when a good angel in the form of a fellow lodger takes her to the theatre, where Kitty secures employment as an usher. One night her lover attends the play accompanied by his mother. He sees Kitty and recognizes her. Kitty is persuaded to take employment in the inventor's family as the mother's secretary. The inventor has evolved a new form of defense for the United States government which a foreign power is desirous of learning either by hook or crook. Kitty foils the plot and is kidnapped by the agents of the enemy. She is later rescued by her lover and a friend from "down home," and all ends happily with Kitty and the inventor in each other's arms. It is a commonplace story which while very well produced will not send an audience out of the theatre raving. There are a number of thrills throughout the film play and a fight in the kidnapers' den is very well done. Marian Swayze as Kitty Cobb is charming in appearance and most satisfactory in her impersonation. Jack Hopkins as the inventor and Howard Maiman as the spy render excellent support to the little lady star. The picture is one that will get money in the smaller houses through its title.

WHEN HIS SHIP CAME IN.

A sea drama by Selig in two parts in which Bessie Eytan and Thomas Santachi are featured. It is melodramatic and has several stirring scenes, one in particular where Neptuna is in the hold of a ship laden with gunpowder, which is on fire, and the crew, not knowing she is aboard, have deserted. The story concerns Neptuna, the granddaughter of Captain Melody, who has left the sea to mend needles. The girl is loved by Josh Rawlins, a sailor in humble circumstances, but whose uncle is owner of a ship. Neptuna lives the humble life, her humble lover, and says she will go away. She finds money on the beach and runs away to the city, where she finds work in a laundry, but is discharged and left penniless. In the meantime Josh Rawlins has heard of the death of his uncle, who has left him the ship. The ship, the "Maid of the Mist," is loaded with gunpowder, and is about to sail, when rats begin to leave it, and the crew refuse to sail. While they are arguing with Steuben, the captain, Neptuna wanders down to the wharf and goes aboard. She climbs down into the hold and falls asleep. The crew finally comes aboard and all sails are set. Fire is discovered later, the crew goes away in boats and there is a big scene in which Neptuna is hemmed in by fire and smoke. A wave dashes over and puts out the flames. Being acquainted with sea craft the young girl begins to steer the ship to Home Port. Before she arrives sailors tell of the supposed destruction of the ship. After twenty-four hours at the helm, the girl faints and the schooner drifts in to port. The action in the photoplay is excellent and the melodramatic features well told. Miss Eytan is especially effective as Neptuna and Santachi is forceful in the character of the sailor. The picture will be released Nov. 9.

GENERAL MANAGER LEWIS J. SELZNICK CONCLUDES AN ALLIANCE BETWEEN THE LIEBLER COMPANY AND THE WORLD FILM CORPORATION

The World Film Corporation has effected another pace making combination and has started work at its Fort Lee studios on the following successful plays that it has secured from the internationally famous firm of theatrical producers

THE LIEBLER COMPANY

That were written by that most resourceful American dramatist

PAUL ARMSTRONG

"ALIAS JIMMY VALENTINE"

"THE RENEGADE"

"THE DEEP PURPLE"

In addition to starting work on these plays, preparations are under way to present in photoplay form the greatest spectacle ever shown on the American stage, Pierre Loti's Chinese romance

"A DAUGHTER OF HEAVEN"

Which was presented by the Liebler Company at the Century Theatre at a cost of \$200,000.00, with Viola Allen starring in the title role.

These features are to be released soon by the World Film Corporation. It behooves everyone interested in showing the best features obtainable, to communicate with their nearest exchange of the

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WIRE OR WRITE

FOR BOOKINGS

JEFFERSON.

With three man-and-woman song and dance teams in an eight-act show at the Jefferson the last half of last week, it was rather a draggy bill. Too much sameness has this effect on any show. The house was fairly well filled, especially in the cheaper priced seats.

William Gill and Co., in "Birds of a Feather" (Eddie Herron's old act), were featured. Much in this turn naturally appealing to the rougher element of the Jefferson's audience, and it got over nicely.

The Gabbert Duo, man and woman, did acrobatics in the opening spot. They were followed by John Dunn (formerly Spiggle and Dunn), a blackface comic. His talk answers nicely for the small time and, with a song at the finish, he closed strong.

Hallen and Burt (under the name of Swan and Leeds) were the first of the singing and dancing mixed doubles to show. They need to rearrange the routine, for in its present shape there isn't enough speed. Lewis and Chapin were another two-act, immediately

after. The girl in the turn, a "nut," repeats too much.

Tom and Stacia Moore were next to closing, billed as English and Stanley. They have a nice little routine worked out that gives Miss Moore a chance to parade with seven changes of costume. The talk is a little weak and the act does not get started until about half over. Three or four minutes could be cut to advantage.

Lawson and Namon finished the vaudeville section of the bill. "The Prince of India," a feature picture, completed off the show.

HARLEM OPERA HOUSE.

The Harlem O. H. is doing business with its three-a-day vaudeville. It was filled to capacity last Friday night, with a fringe of standees.

The show was a good all around entertainment for the money. Two sketches, both dealing with politics, had conspicuous places on the bill. The first, "Washington School

House," was good for a number of laughs. The long, lanky individual who impersonates John D. gets laughs on his size and general behavior. The man playing the part of "Common People" works hard. The sketch is rather silly but around election time it can be used.

The other sketch, "A Midnight Appeal," made a good impression. The new name for this act is Sullivan-Keogh and Co.; it was formerly played by George Harcourt and Co. The audience liked the sketch.

The two-act of Bernard and Scarth was well liked. The man has some good comedy that went over nicely, but a couple of lines such as "Sausages are hamburgers in tights" and "Your father must have invented Moxie" have seen better days. The girl does realistic laughing at some of her partner's "gags," but spoils the good work by repeating it too often.

The Musical Forces scored the biggest applause hit. The little boy is a regular musician with his handling of the accordion and cornet. At first the impression is that this little fellow is doing little of the work, but later he fools every one by playing on both instruments with considerable skill. The man has such a pained expression on his face during the turn that audiences are apt to let them go off lightly.

The male duo, Subers and Keefe, provoked considerable merriment. Subers' "hula hula" did uproariously. Rather late in the bill, but good returns.

Lala Selbini rode around the stage in a union suit on a bicycle. The "nut" comedy tried for by this young woman's assistant does not hold water and could be eliminated. A pretty heavy spot for an act of this grade. Annie Abbott, with her mysterious weight, closed the show. The supers tried for comedy and flopped. A Treble Clef picturized song went very well.

Manager Swift gave his Harlem people their money's worth with that last half bill.

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ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (November 2)

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.

Abeles Edward Variety, N.Y.
Adams Rex & Co Variety, N.Y.
Adler & Arline Keith's Washington
Alexander & Scott Orpheum Kansas City

Alhoff Sisters Orpheum Memphis
Amarantha 4 Forsyth Atlanta
Ange Orpheum Detroit
Ashley & Canfield Orpheum Los Angeles
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EXCELSIOR FEATURE FILM CO., Inc., 110 W. 40th St.,
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SELECT PHOTOPLAY PRODUCING CO., 110 W. 40th St., N. Y. City,
featuring original stars in plays.

PROGRESSIVE MOTION PICTURE CO., Times Bldg., N. Y. City,
Featuring HARRY CAREY.

Releases

"THE KEY TO YESTERDAY"

Released Oct. 12 by Favorite Players Film Co., from book by Chas. Neville Buck, with Carlyle Blackwell in leading role.

"THE PATH FORBIDDEN"

Released Oct. 19 by Excelsior Feature Film Co., from book by John B. Hymer, with Octavia Handworth playing the dual role of the twin sisters.

"AT THE OLD CROSS ROADS"

Released Oct. 26 by Select Photoplay Producing Co. Arthur C. Alston's famous play, with Estha Williams, the original star, in the leading part.

"McVEAGH OF THE SOUTH SEAS"

Released Nov. 2 by Progressive Motion Picture Co. A story of daring and action, featuring Harry Carey.

"THE HOOSIER SCHOOLMASTER"

Released Nov. 9 by Masterpiece Film Mfg. Co. Featuring Max Figman and Lolita Robertson in Edward Eggleston's immortal story.

"THE MAN WHO COULD NOT LOSE"

Released Nov. 16 by Favorite Players Film Co. From book by Richard Harding Davis. Featuring Carlyle Blackwell.

"WHEN FATE LEADS TRUMP"

Released Nov. 23 by Excelsior Feature Film Co. From book by John B. Hymer, with Octavia Handworth in leading role.

NOTE: The above program is ON FILM and not ON PAPER. All the subjects advertised have actually been produced and are ready for exhibition. Watch for list of subjects completed and in preparation.

Exchanges

ALLIANCE FILM SERVICE, 115 Fourth Ave., Pittsburgh, Pa., A. A. Weiland, Mgr. Ohio, Western Pennsylvania and West Virginia.

ALLIANCE FILM SERVICE, 18 Chapin Block, Buffalo, N. Y., M. F. Tobias, Mgr. New York State.

ALLIANCE FILM SERVICE, 128 West 46th St., N. Y. City, N. Y. City, Connecticut, Massachusetts, Vermont, New Hampshire, Maine.

ALLIANCE FEATURE FILM SERVICE, controlled by Mecca Feature Film Co., 130 West 46th St., N. Y. City. Northern New Jersey.

ELECTRIC THEATRE SUPPLY CO., Vine and 13th St., Philadelphia, Pa. Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia.

APEX FEATURE SERVICE, 417 Rhodes Bldg., Atlanta, Ga. Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee and Louisiana. O. P. Hall, Mgr.

APEX FEATURE SERVICE, 311 Andrews Bldg., Dallas, Tex. M. Levi-son, Mgr. Texas, Arkansas and Oklahoma.

CELEBRATED PLAYERS FILM CO., 64 West Randolph St., Chicago, Ill. Illinois.

NAT. A. MAGNER CO., Pacific Bldg., San Francisco, Cal. California, Nevada and Arizona.

CO-OPERATIVE SERVICE CO., Indianapolis, Ind. E. H. Brient, Mgr. Indiana and Kentucky.

NOTE: As this advertisement goes to press we are concluding negotiations with exchanges for the balance of the territory.




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Direction HARRY FITZGERALD
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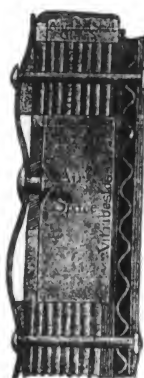
B
Barnea & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
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The Year's Greatest Success

KELCEY AND SHANNON

AFTER THE BALL

Taken from Chas. K. Harris' World's Greatest Song
Pictured and Produced by Pierce Kingsley

WHAT MANAGERS SAY:

Eastern Theatre Managers' Association.
Chas. W. Coyer, Secretary.
Hagerstown, Md., Sept. 25, 1914.
Photo Drama Co.,
Candler Building, New York City.

Gentlemen: I want to say this regarding the picture, **AFTER THE BALL**—it was a big hit, and notwithstanding a heavy rain turned people away the night I played it. I also want to go upon record as saying that in every respect it is the best handled feature I have ever played. The posters are varied and beautiful, the big eight-sheets (type) very showy. The heralds fine, the frame of photos the finest I have ever used, the slides pretty.

Yours very truly,
(Signed) **CHAS. W. BOYER.**

Lyceum Theatre,
Elmira, N. Y., Oct. 3, 1914.
Photo Drama Co.,
No. 228 West 42d St., N. Y. City.

Gentlemen: Just a word to congratulate you on the excellent picture you sent me this time. I refer to the **HERBERT KELCEY and EFFIE SHANNON in AFTER THE BALL**. It was very clear and a beautiful piece of work. It is the kind of picture to get the money.

With best wishes, I remain
Very truly yours,
(Signed) **LEE NORTON.**

Fine and Kramer,
Amusement Enterprises
Meadville, Pa., Oct. 5, 1914.
The Photo Drama Co.,
228 West 42d St., New York City.

Gentlemen: Want to say that **AFTER THE BALL** picture gave excellent satisfaction to our patrons. Personally we can recommend the feature very highly and would like to play a return date for same.

Respectfully yours,
(Signed) **FINE AND KRAMER.**
Per M. S. F.

Samuels Opera House,
Jamestown, N. Y., Oct. 3, 1914.
Photo Drama Co.,
228 W. 42d St. New York City.

Gentlemen: **AFTER THE BALL**. I wish to state that this feature, with **HERBERT KELCEY and EFFIE SHANNON** gave entire satisfaction to all of those who had the pleasure of seeing it in my theatre. If you have any more features on a standard with **AFTER THE BALL** I will be very glad to give you a date in Jamestown.

Very truly yours,
(Signed) **ED. CONNELLY, Gen. Mgr.**

Hippodrome Theatre,
64 Ford St.
Ogdensburg, N. Y., Sept. 25, 1914.
Photo Drama Co.,
228 W. 42d St., New York City.

Gentlemen: I desire to say that the feature **AFTER THE BALL** was the best ever shown in this theatre. We ran it two days, and played to over capacity



houses, many going away without even seeing it at both days of exhibition on account of we not even having standing room.

I can say that any theatre who will book and bill this feature need not worry about the house being filled for two or three days—don't matter as to the weather.

Very truly,
(Signed) **HIPPODROME THEATRE.**
W. B. Stoenberge, Mgr.

The Baker Theatre,
Dover, N. J., Oct. 3, 1914.
Photo Drama Co., Inc.,
Candler Building, New York City.

Gentlemen: Congratulations are surely due to you for your wonderful screen production, **AFTER THE BALL**. **AFTER THE BALL** was projected at this theatre Saturday matinee and evening, September 24, and, in point of numbers, established a new record, and the writer can heartily recommend its sterling qualifications to all lovers of pure picture drama.

Respectfully yours,
(Signed) **R. F. WOODHULL, Mgr.**

Waiting Opera House,
Syracuse, N. Y., Oct. 5, 1914.
The Photo Drama Co.,
228 West 42d St., New York City.

Gentlemen: I consider **KELCEY and SHANNON in AFTER THE BALL** the best feature photo-play that this house has ever shown; its drawing power was wonderful, and I would be pleased to have the attraction for a return date.

Very truly yours,
(Signed) **WEITING OPERA HOUSE,**
By F. P. Martin, Business Manager.

Bradford Theatre,
Bradford, Pa., Oct. 3, 1914.
The Photo Drama Co.,
New York City, N. Y.

Gentlemen: On Sept. 9 and 10 of this year I played **AFTER THE BALL**, to very excellent receipts at the above theatre. I am again playing it on this date, Oct. 3, for a special return engagement.

It is a "thriller" in many ways, yet is logical withal, and the photography as a whole is certainly very clear, while the entire production from the scenario to the screen shows a master hand all the way through.

Yours very truly,
(Signed) **BRADFORD THEATRE,**
C. W. Lawford, Manager.

Reis Circuit Co.
October 2, 1914.

The Photo Drama Co.,
Candler Building, New York, N. Y.

Gentlemen: Your feature photo-play of **KELCEY and SHANNON in AFTER THE BALL** gives me pleasure of recommending it as a first-class feature, and which played to capacity business at Rand's Opera House, Troy, New York.

Sincerely,
(Signed) **O. H. STACY, Mgr.**

PHOTO DRAMA COMPANY, Inc.

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D

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Davies Josephine Shea's Buffalo
D'Arville Jeanette Montreal Indef
De Felice Carlotta Variety San Francisco
De La Rosa Margaret Columbia Grand Rapids
De Long Mahite Variety N Y
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This song will sweep the country as the greatest number—written by these boys.

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(IF NOT THEY OUGHT TO BE")

By EARL CARROLL

The most wonderful single or double on the market. Absolutely sure fire.

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An absolute laugh in every line—it talks for itself.

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"THE FATHERLAND, THE MOTHERLAND, THE LAND OF MY BEST GIRL"

GUS EDWARDS AND BLANCHE MERRILL'S MASTERPIECE

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The only real waltz number on the market—just released.

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One of the most original novelties of the year.

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Godfrey & Henderson Variety N Y
Gordon Jim & Elgin Girls Variety N Y
Gouldings The Orpheum Duluth
Grant & Hoag Orpheum Kansas City
Gray Trio Variety N Y
Grazers The Orpheum Denver
Green Ethel Variety N Y
Greens Karl 3 Mariabill Str Bingen-Rhein Germ
Guerite Laura Variety London
Gygi Ota Variety N Y

H

Hagen 4 Australian Variety N Y
Hamilton Jean Touring England
Harrish Great 1026 Consumers Bldg Chicago
Havilana The Variety N Y
Hays 4 Variety N Y
Howard Stafford & Co Orpheum Des Moines
Hoywards The White Rats N Y
Hermann Adelaide Pierpont Hotel N Y C

I

Imperial Opera Co Patenges Edr nton
Ige Clara Variety N Y
Imed Orpheum Salt Lake

J

Jarrow Keith's Cleveland
Johnson & Wells Keith's Providence
Johnstons Musical Empire Newport Eng
Jordan & Doherty Grand St Paul
Juggling DeLisle Miles Cleveland
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Juggling Nelsons Empress San Francisco
Juliet Keith's Indianapolis

K

Kammerer & Howland Rehoboth Mass
Kelley & Catlin Pantages Los Angeles
Keno & Mayne Keith's Cincinnati
Keuling Edgar Louis Variety N Y
Kingston & Ebner Orpheum Harrisburg
Kornau Fred Orpheum Omaha
Kramer Joe & Co Victoria Charleston S C
Kramka Bros Keith's Philadelphia
Kratons Joe Pantages Seattle
Kronold Hans Spreckle San Diego

L

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Leslie Bert & Co Variety N Y

Blanche Leslie

Next Week (Nov. 2), Empress, Tacoma

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Original "Rathskeller Trio"
Care VARIETY, New York

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Kean R
Keaton J
Kelly J
Kennedy J
Kebel J
Keogh Sisters (C)
Kemball J
Kemberly Leon
King F
King G
Kling H
Kin Kaid B (C)
Klein E (C)
Knight Moose (C)
Kummer Ray (C)
Kyle H
Langdon H (C)
Lavall Ella
La Vine O (C)
Lawson B

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Marble M
Marconi Bros (C)
Mar De Rose
Marceena M (C)
Marlow Ed
Marshall Ed (Reg)
Martini F (C)
Marquem P
Maritan G
Martha Mlle (C)
Mathinson M
Martyn & Florence
(C)
Matthews C
Matthews J (C)
Mayler H
Maynard Harry (C)
McConnell (C)
McGlone F
McLeans Australian
McNamara Teddy
Mercer V
Merkel Sisters
Meyers Sam
Mike & Johnson
Miller Lou (C)
Milliss A
Millman Bird
Mills I
Mohamad B
Montgomery R
Moore J
Moran Esthey
Moran P
More & Gibson
Morelle B
Morse B
Moss & Potter
Mulhall R
Murphy Theo
Murray E

N
Nadel Lee
Nelson E

Nolan Andy (C)
Netchman B (C)
Newman W (SF)
Norfolk D
Norton L
Norton & Lee (C)

O
O'Neill E
Orth F
Overholt T
Overling Mrs (C)
Overling E
Overton E
Owens M

P
Palliver Phillip
Pantze E
Pare Stanley
Parker F
Parker & Walker
Paul Harry
Peck F (C)
Perry Harry

R
Radcliffe C
Rafael Dave
Rayfield F
Raymond Chas
Raymond F
Reday Duffin Tr
Redding G
Reeves Webb
Remy & Baker
Rhea Mme (C)
Rhoades & McFarland
Richards M
Richardson Leander
Ritchie Ellie
Robt Latus (C)
Roberts Suse
Rogee Leon
Rogers J
Rose Blanche
Roslyn R
Ross S
Royal J

S
Salonda Lew

Sampson & Sampson
(C)
Samuels Maurice
Sanford M
Santery H
Saunders A
Schefer W (C)
Scoldfield T
Shaw Winn (C)
Shean H
Sheehan Earl (C)
Shipman J
Sigler R
Simmons James
Smith C
Smith E (C)
Smith T
Smyth W
Sperry F
Stanton W
Stefano (C)
Stevens Lee
St George J
Stix C
Stone George
Stover Glenn (C)
Stuart M
Sudson Pauline
Suits Anna (C)

T
Tanguay Eva
Teal Raymond
Tennie F
Theatcher B
Thomas B
Thompson R
Tiffany M
Titcomb La Belle
Todd Jimmie (C)
Tojetti A
Townshend Bee
Trelor Tracey
Treves Ted
Tyrrell J (SF)

V
Vann Dyke John
(Reg)
Vann Arthur
Vann Chas (C)
Vann Jack

W
Wallace Jack (C)
Walters & Murray
(C)
Walton E
Washer J
Watt Carey
Ward Walter
Wareer Ida
Weber & Ellison
Werle Ami (C)
Weston Mr
Wheeler Bun
Wheeler Ed (C)
White Danny
Whiteman Edna
Whitbeck F
Whitney F
Wiggin Bert (C)
Wilber Grace
Will & Kemp
Willard Allie
Willcox Gee
Williams Lottie
Williams Tom
Willing Julia
Willie May
Wilson Nettie
Wilson Virginia
Winnier & Quirk
Wolfe Orthway
Wood Nellie (C)
Woods Abbot (C)
World Mindrell
Wright Nirk

Y
Yarrich (C)
Yates Nellie
Young Jacob
Yreber
Yoste Clifton (C)

Z
Zafolla
Zinn A (C)
Zushell May

Van Nally Elsie
Vardiman
Vidorg William
Violinsky (C)
Virginia Baby

W
Wallace Jack (C)
Walters & Murray
(C)
Walton E
Washer J
Watt Carey
Ward Walter
Wareer Ida
Weber & Ellison
Werle Ami (C)
Weston Mr
Wheeler Bun
Wheeler Ed (C)
White Danny
Whiteman Edna
Whitbeck F
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Wiggin Bert (C)
Wilber Grace
Will & Kemp
Willard Allie
Willcox Gee
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Williams Tom
Willing Julia
Willie May
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Winnier & Quirk
Wolfe Orthway
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"A Pair of Sixes," has passed its 100th performance at the Cort.

E. M. Newman will begin his travel lectures at Orchestra Hall Nov. 18.

Fay Tunis, wife of Sig. Bosley, has joined the cast of "Under Cover," and will remain with the show until it leaves for New York.

"On Trial," with a special cast, will come to Cohan's Grand after "Under Cover" has ceased to draw sufficiently.

Ed Gray sauntered into town this week still wearing traces of Muskegon tan, after playing some Michigan towns.

O'Neill and Dixon, a singing act on one of the Loew road shows, has been called back to New York.

Biggest business in two the past week or so has been done by "Potash and Perlmutter" and Sir Johnstone Forbes-Robertson.

Dee Loretta, prima donna with the Monte Carter Co., now playing at the Wigwam, is convalescing from an operation for appendicitis which she underwent last week at the St. Luke's hospital.

Instead of opening at the Alcazar as leading woman Oct. 28, as originally scheduled, Florence Malone opened a week earlier. This was caused by Irene Outtrim being suddenly taken ill.

The managers of all the San Francisco theatres where "movies" are shown will give a big ball to-night (Saturday). Sid. Grauman, manager of Loew's Empress, is chairman of the committee of arrangements.

Les Copeland and Lou Davis, who were prominent in the Ethel Davis "tab" when it opened at the Pantages last week, have withdrawn from the offering and are rehearsing a double act to use during the present season.

CORRESPONDENCE.

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

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CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

Sam P. Gerson is to remain as manager of the Princess.

The Butterfield offices have been moved from Battle Creek, Mich., to Chicago.

Jack Lait's "Help Wanted" is scheduled to play the National next week.

Isabella Patricola is to make a tour of the Jones, Linick & Schaefer theatres.

Mark Lachmann is the new assistant to Dan Cotter in the box office at the Garrick.

Frank Readick, Jr., has joined one of the Halton Powell shows to play a juvenile role.

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The Chicago Stewards' association of hotel men have bought out the entire house at Cohan's Grand for Nov. 2 for "Under Cover" and will sell the seats for a benefit to Frank Hawthell, formerly of the Grand Pacific Hotel, who is seriously ill.

There was some talk of closing the Casino on the north side to put pictures back, but burlesque will be offered there for at least two weeks, and if the present growth in business keeps up the house will offer that sort of amusement all season.

Harold Heaton is now directing plays for the Chicago Dramatic Society. He will play the leading role in "The Builder of Bridges," which is scheduled for production at Rosalie Hall, Oct. 30. This society is offering plays in various parts of the city.

Emma Goldman, who has been connected with anarchistic events in the past, is conducting a series of lectures on "The Modern Drama," in the Fine Arts Assembly hall. She will continue the lecture over a period of three weeks.

William Schmitter, partner of Carlos Casaro, while performing a difficult trick at the Great Northern Hip, last week, was thrown from his apparatus and injured. He was rushed to a hospital, where it was discovered that he had suffered a fracture-dislocation of the right arm and an injury to the jaw.

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Cool weather gave business a nice boost along all theatrical lines last Saturday and Sunday. Legitimate, vaudeville and pictures all felt the results. The Perdue-Maroon football game on Saturday brought 2,500 people from LaFayette alone, and all these rushed into the "loop" theatres at night, overcrowding them.

Joe Hurtig has been in town supervising changes in some of his shows. The Bowery Burlesquers, which appeared at the Columbia this week, was replaced by the old show, "Madame, Excuse Me," and the only one in the cast retained were Fitzgerald and Quinn. The cast of "The Transatlantics" was brought in for the new show, and the cast of the Bowery Burlesquers went to "The Moulin Rouge" company.

Tuesday, Oct. 27, was set aside by members of the Old Friends' Club of America as a special social session day. Refreshments were served and the Old Friends' Orchestra appeared. The following were chairmen of committees: Reception, Harry J. Ridings; press, Frederick Hutton; amusement, C. S. Humphrey; house, Henry Myers, James Browne and E. H. Wood. Ben M. Jerome directed the orchestra.

Rose Maurer of the Kinkaid Kitties has been discharged from the American hospital, after an operation on her foot. Miss Ruby Norton, at the same institution, is convalescing. Mrs. Margaret Raymond, mother of the "Raymond Midgets," is recovering from an operation for appendicitis, and Miss Belmont of the Lewis and Dody show has been under treatment for ptomaine poisoning by Dr. Max Thorek.

"While the City Sleeps," a new play by E. E. Rose, produced by Messrs. Rowland & Clifford, is being offered at the Auditorium for the Policemen's Benevolent fund. The show opened Sunday night to an audience that comfortably filled the house. Among the players of prominence in the cast are: Frank Sheridan, Rodney Ranous, Walter F. Jones and Jessie Glendenning. A large number of the local police are used in the cast. The show is in four acts and tells the story of good and bad policemen, and has several love stories.

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Plans have been made to give a big benefit for Col. Bill Thompson, formerly manager of the American Music Hall, who is sick and in destitute circumstances. Col. Thompson is now at the Americana Hospital, where Dr. Max Thorek performed a remarkable operation for cancer. The operation consisted in forming new lower lip and chin from flesh taken from other parts of the patient's body. The benefit will be given at the Cort theatre Nov. 19 and committees have been appointed to work up interest and sell tickets for the occasion.

Joseph K. Sullivan, 17 East Grand avenue, who advertised that he was the sole owner and proprietor of "Ole Olson and the Chicago Show Girls," was taken into custody by the federal authorities last week. Applicants who came to ask for jobs were advised that he wanted ticket sellers, and as he averred his former ticket seller had eloped with his leading lady, he asked a deposit of \$75. He was arrested on a charge of using the mails to defraud, and has been held over to the grand jury.

AMERICAN MUSIC HALL (John J. Garrity, mgr.).—Helen Ware in "The Revolt," opened Sunday.

AUDITORIUM (Bernard Ulrich, mgr.).—

"While the City Sleeps," opened Sunday.

BLACKSTONE (Augustus Pitou, mgr.).—

Last week of Johnston Forbes-Robertson in repertoire.

COHAN'S GRAND (Harry Ridings, mgr.).—

"Under Cover," playing to very good houses.

COLUMBIA (William Roche, mgr.).—The

Social Maids in "Busy Little Cupid."

CORT (U. J. Herrmann, mgr.).—"A Pair of

Slices," still making good after a run.

CROWN (A. J. Kaufman, mgr.).—"Fine

Feathers."

GARRICK (John J. Garrity, mgr.).—"Peg

O' My Heart," getting good returns after a long run.

ILLINOIS (Will J. Davis, mgr.).—Margaret

Anglin in last week of "Lady Windermere's

Fan."

IMPERIAL (Joe Pilgrim, mgr.).—"Damaged

Goods," opened Sunday.

LA SALLE (Joseph Bransky, mgr.).—"One

Girl in a Million," made over into a better

show.

NATIONAL (John P. Barrett, mgr.).—"One

Day."

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmuter," still the biggest draw

n town.

POWER'S (Harry J. Powers, mgr.).—"The

Yellow Ticket," with a second company getting fair returns.

PRINCESS (Sam P. Gerson, mgr.).—"To-

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VICTORIA (Howard Brolaski, mgr.).—"The Typhoon."

GERMANIA (William Arens, mgr.).—"Der Obersteiger."

GREAT NORTHERN HIP. (Fred Eberts, mgr.; agt., W. M. V. A.).—Bill not up to usual standard on day shift, although very good in spots. Nevins and Woodward, blackface, cleaned up. The Musical Nosses, a showy act, had fifth spot, where they had the pleasure of getting the only encore of the show. Dippy Diers and Flo Bennett opened the show. They do comedy acrobatics, the woman feed-

explored his jokes to a fast diminishing house. By the time the Danube Quartet was ready to display its casting marvels, the house was pretty slim, but this did not prevent them from going through an astonishing routine. An unusual audience was present, and one difficult to please, but even at that the bill was successful.

PALACE (Harry Singer, mgr.; agent, Orpheum).—A simon-pure comedy bill, the equal of which is seen very seldom. Charles Weber did well. Charles F. Semon went over nicely in second spot. "Reno and Return" is a

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ing and the man closing with a standing fall from four tables. The act is all well enough with the exception of some cat imitations that do not belong in houses where children are patrons. The Le Brun Duo, on in second place, had a small and cold audience to work to, and the result was not of much moment. Rice, Elmer and Tom, who do bounding and bar work, got applause during the run of their act. They have some really clever stuff, work fast and have considerable comedy. Evans and Wilson afforded some fun with their odd bit of entertaining. The man wheels a perambulator on the stage, which later is found to contain the woman partner in the sketch. Several songs and some bright chatter follow. The Jackson Family, a staple bike act, had closing spot, where it made good. The morning audience was of capacity proportions by the time the first intermission sign was flashed.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Program opened with the clatter of wooden shoes followed by the stump of a crutch, but before the final curtain fell there were tears and sobs in the house, for even the blase Majestic audience was unable to withstand the poignant acting of Ethel Barrymore in an antiquated but mightily effective playlet called "Drifted Apart" (New Acts). The clatter was made by Ernie and Ernie. The act combines singing, dancing and acrobatic work, the latter done by a man with one leg, who is agile, energetic and indomitable. Genuine applause followed the efforts of the pair. The Krusadas (New Acts) offered violin music and songs in costume rather effectively. The Healy Sisters, in their own distinctive style, entertained in "D" spot, singing a good line of songs. Kramer and Norton, who followed, came near disrupting proceedings. They offered a whole smear of jokes, dances and rapid fire chatter that awoke the house, and stirred the most dignified to laughter. Fol-

funny one-act comedy presented by Albert Perry and Co. Perry is at ease and delightfully natural throughout the act and Maude Hanford is an ideal partner. Mabel Berra created the first real big hit. A repertoire of exclusive songs fits her admirably. Santley and Norton, two boys at the North American cabaret, had last season, played the honors. Trixie Friganza has much new and spicy material. The Avon Comedy Four had a hard spot and it required several minutes to clinch things, but they wound up with their usual number of encores and bows. Owing to the length of the bill, Zertho's Dogs of All Nations played to an almost empty house. Those who left missed a very entertaining novelty.

LOEW'S EMPRESS (Harry Mitchell, mgr.; Marcus Loew).—Neat bill, well put together, running smoothly. Joyce and West open with modern dances, offering one or two numbers out of the beaten track. Bush and Shapiro followed and went over big at the last show Monday night. El Cleva, a xylophone player, who affects the Scottish air, has a way of his own with his instrument and is sure of winning any audience. He registered soundly. "When It Strikes Home" is a sketch of the police and the newspapers well played. Following this little sordid picture of life the dainty Melnotte Twins trip on for their songs. They have an excellent routine and make a big hit. The act left a decidedly fine impression. The Six Olivers, sturdy, well-muscled young men, have an interesting program of acrobatic feats, interspersed with good comedy, which is away from the usual line. Act is neat and goes swiftly.

McVICKER'S (J. C. Burch, mgr.; Marcus Loew).—Show on night shift headlined by Bob Fitzsimmons and Son (New Acts). Paul and Asella, shadowgraphists, open with neat act. Asaki, a Jap skater, who has a bag full of good tricks, in second spot, where he got by easily. Ronair and Ward, who sing and talk, do so quietly and are polite and well behaved.

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lowing this came an exquisite dancing act by Mlle. Maryon Vadie. The ballet consisted of six girls. Mlle. Vadie was soloist. The dancers were dressed in excellent taste, the music was directed in a masterly manner by Hans S. Linne, and the effect of the number was like that of a pastel painting. This act made an instantaneous hit. Raymond and Caverley were on next to many laughs. Following the Barrymore sketch Billy McDermott was called upon to wipe away the tears, but he found it a difficult task. A good many of the people present on Monday afternoon had come there for the express purpose of seeing Miss Barrymore, and when that had been accomplished they were ready to go, so the tramp comedian

"The Criminal" is a sketch in which Max Linder does some good protean work, running the gamut from an old-fashioned newspaper man to a distorted criminal, and from a newsboy to a pawnbroker. Baron Richter, who plays the piano and sings variously, was the hit of the bill. The Great Richards, female impersonator, has a good wardrobe and dances well.

ACADEMY (William Slattery, mgr.; W. M. V. A.).—Holden and Herron, talking and singing act, hit of the bill. Max Holden, shadowgraphist, with original ideas, opened. His act is out of the beaten rut and one of the best of its kind. Earl and Edwards have a good line of talk. Berry and Berry, comedy musi-

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clans, use banjo and brass to advantage. Shaw's Circus, with a comedy mule, has closing spot. The show seemed to hit the Halsted audience right between the eyes, and Tommy Burchell appeared to have scored again.

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ORPHEUM.—Joseph Jefferson, Blanche Bender and Co. in "Poor Old Jim," laughing results. Theodore Bendix and Symphony Players, well applauded. Eunice Burnham and Charles Irwin, passed nicely. Three Beautiful Types held audience in for the closing. Claude Golden, dexterous. Ida Devinnoff, opening, passed. Frank North (holdover) and Co., pre-

sented a new act, "The Unwelcome Visitor," and the playlet was well received. The Victor Moore-Emma Littlefield Co., also repeated successfully.

EMPRESS.—Kitty Francis and Girls, went big. Long Tack Sam's Shangtun Mystery, reviewed next week under New Acts. Jessie Morris and Jack Beasley, pleased. J. Alfred and John F. Wilson, funny. Calts Bros., well liked. Monrode and Sardell, splendid in opening spot.

PANTAGES.—An orange packing contest, interesting and educational. In the closing position Webber's Juvenile Musicians gave satisfaction. William Shilling and Co., in "Destiny," moderately received. Silvers Oakley, got applause. Silber and North, enjoyable. Lyons and Cullom, good openers. Exposition Jubilee Four, passed.

CORT (Homer F. Curran, mgr.).—"The Whip" (first week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—George Arliss in "Disraeli" (second week).

GALEITY (Tom O'Day, mgr.).—Kolb and Dill in "The Rollicking Girl" (third week).

ALCAZAR (Belasco & Mayers, mgrs.).—Stock.

WIGWAM (Jos. 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.

Assistant Treasurer Frank Hill of the Gaiety has resigned this week.

The Masqueria Sisters open at the Odeon Cafe next week.

A report reached here to the effect that Edna Fay is seriously ill in far-off India. No particulars can be learned.

William Ely, manager of the Opera House in Bakersfield, spent a couple of days here on his way to one of the spring resorts.

Gerald E. Griffin, who was with the Dillon and King Musical Stock in Oakland, has contracted to appear in vaudeville, doing a single.

After a brief tour of the interior, the Ed. Gage musical comedy company closed at Sonoma last week.

While convalescing at the hospital, Max Dill listened to "The Rollicking Girl" show at the Gaiety over the telephone.

Alice Fleming closed her season as leading woman at the Alcazar last week, and immediately left for Denver, where she will appear in stock.

Out of the many candidates aspiring to rule the Industrial Fair, now in full swing at the Coliseum, Dolly Burton, at present cabaretting at the Odeon Cafe, was chosen Queen.

The Webb Players, a dramatic company which recently closed its season in Sacramento, is being reorganized prior to opening in Eureka (Cal.) for an indefinite season.

The Lester S. George Musical Comedy Company is whipping the show into shape prior to going on tour by playing one of the local small houses.

Bothwell Browne, who retired from the

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stage about a year ago to open a producing office, will return to vaudeville during this season.

Jack London has been commissioned by the Bohemian Club to write their Grove Play for 1915. Dr. H. J. Parker will compose the music.

Victor La Verne, who arrived from Australia two weeks ago, reported last week that his room at the Empress Hotel had been robbed of property valued at \$87.50.

Weber, Dolan and FrazerWorking, Thank You!
Direction, Dave Beehler, Chicago.

Harvey C. Johnston, who was the Jerome Remick professional representative until that concern closed its professional department here, is now the Leo Feist manager here, with offices in the Pantages building.

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"The Prince of Pilsen," "Potash & Perlmutter," "The Little Cafe," "The Misleading Lady," "The Yellow Ticket," "Julian Eltinge in his new play, 'The Crinoline Girl,'" and "Seven Keys to Baldpate," are among the coming attractions booked at the Star.

"Bought and Paid For," "One Day," "The Rosary," "Rebecca of Sunnybrook Farm," "September Morn," "Fiske O'Hara," "Little Lost Sister" are coming attractions for the Majestic.

John Phillip Sousa and his band will render two concerts at the Teck, Sunday, Nov. 1.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John Royal, mgr.; agt. U. B. O.). Lauder talking pictures, well liked; Sam Barton, laughs; Byal and Early, tip-top greeting; Bryant's Cheerburts, very good; Cardo and Noll, sky-high hand; Bessie and Harriet Rempel and Co., good; Eddie Ross, good; Rolfe's "Colonial Day," excellent; Hoey and Lee, fair; "Tango Chiel," the same.

EMPRESS (George A. Poyver, mgr.; agt. Loew).—Praise; Moore and Elliott; Bell Boy Trio; Richmond and Mann; Trovello; Gasch Sisters.

GRAND (John Havlin and Theo. Aylward, mgrs.).—"The Queen of the Movies;" 1, Margaret Anglin.

LYRIC (C. Hubert Heuck, mgr.).—"Kitty Mackay;" 1, San Carlo Grand Opera Co.

WALNUT (Ben Probst, mgr.; agt. S. H.).—"Maggie Pepper;" 1, "Girl of My Dreams."

GAYETY (Willis F. Jackson, mgr.).—"Rose-land Girls."

STANDARD (Charles B. Arnold, mgr.).—"City Belles."

LYCEUM. Stock.

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GERMAN (Amandus Horn, mgr.; stock).—"Die Thuer ins Freie" (The Door to Freedom). Sunday night only.

HEUCKS. Pictures and vaudeville.

The roller skating rink opens Oct. 31, and dancing is planned for later in the season. E. H. Moor, manager.

George Schatzman, proprietor of a moving picture theatre in Bellevue, Ky., was arrested on a charge of manslaughter, after his automobile had killed a little girl. Witnesses say the accident was unavoidable and the machine was going slowly.

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—"High Jinks," which opened here last season, is back. Better show and better business.

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IN
"LET'S GET MARRIED?"

SAN FRANCISCO, NOV. 2

OPERA HOUSE (George Gardiner, mgr.).—John Drew in "The Prodigal Husband;" business poor.

HIPPODROME (Harry Daniels, mgr.).—The bill is good only in one spot—Gus Edwards' song act. Pantzer Duo, little applause; Cecilia Wright, audience cold; Walter Le Roy and Co., thin sketch; Harry Breen, get laughs; Coradini's Animals, some merit; Canter and Lee, weak.

MILES (Charles Dempsey, mgr.).—Just fair bill. Jas. J. Morton, laughs; Edward Clark and Clarissa Rose, good; Frank Stafford and Co., industrious act; Stuart Black and Co., could be improved; Ogden Quartet, fair; Mlle Camille and her poodles, good for children.

PRISCILLA (Proctor Seas, mgr.).—Another fair bill. "School Days," headliner, entertaining; "Theo," some applause; Four Musical Luciers, encores; Minstrel Billy Clark, not strong; Gardner and Tunis, goes well; Sauls and Rockwell, pretentious.

GORDON SQUARE.—Fair bill. Hernando's Circus, good headliner; Norrine Sisters, applause; Guy M. Crane, funny; Haze and Lovel, applause.

PROSPECT.—"Little Lost Sister." Good business.

METROPOLITAN (Fred Johnson, mgr.).—Metropolitan players in "Sham." Packed houses.

CLEVELAND (Harry Zuker, mgr.).—"Uncle Tom's Cabin." Good business.

GRAND.—Grand Stock Company in "The Fatal Wedding." Good business.

STAR (C. J. Kiltz, mgr.).—"The Rosey Posey Girls." Good burlesque.

EMPIRE (Bert McPhall, mgr.).—"Gay Morning Glories." Drawing crowds.

DUCHESS (Al Comey, mgr.). Pictures. Big business.

Helen Carew, leading woman with the Holden Players at the Cleveland, will retire at the close of the week, and will be succeeded by Margaret Neville, who last season was the leading woman. Frank Dae will become a member of the company. Arling Aline will continue as leading man.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Allen Dinehart & Co., excellent; Bert Fitzgibbon, big; Julia Curtis, good; "The Lonesome Lassies," satisfied; Manny & Roberts, good; Pederson Bros., excellent; Charles Thompson, fair.

MILES (C. W. Porter, mgr.; Loew, agent).—Juggling De Lisle, opened; Cora Greve, fair; Tom Mahoney, Irish humor; Davis' Kincaid Kitties, big; Sherman, Van & Hyman, very good; Erkott and Lilliputians, good.

ORPHEUM (H. P. Williamson, mgr.; Pantages, agent).—Desmond Gallagher Players in good sketch; Schaefer & Waller, hit; Columbine & Four Harlequins, novel; Novelty

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Hardts, good; Payne & Nesbitt, pleased; Pearl & Roth, very good; Five Yocarrys, good balancers.

FAMILY (J. H. McCarron, mgr.; U. B. O.).—Luce & Luce, good; Voligt & Voligt, good; Harry Sauber, very good; Jane Heston & Co., pleased; The Touheys, good; Nash & Evans, excellent; Bright & Merry, fair; Al Raymo & Co., many laughs.

COLUMBIA (M. W. Schoenherr, mgr.; Sun agent).—Zenida, good; Springer & Church, laughs; Melvin & Gates, good; The Minstrel Kiddies, good; Smith & Edwards, fair; Riehl Opera Co., excellent; Case & Alma, good; Flavio Bros., very good.

NATIONAL (C. R. Hagedorn, mgr.; Doyle, agent).—"Ship Ahoy," musical tabloid, second week; Ryan Bros., Bert Davies, Mays & Addis, Church City Four, Paul Banwens, Barnett & Moverick & Co.

PALACE (C. A. Hoffman, mgr.; Ind.).—De Gournay & Christy, Johnnie Bell, Gordon & Norton, Three Saxons, Jessica Duo, La-Belle Clark & Grand Duke, Skipper, Anita & Skipper, Three Belagers, Aubrey Yates, Rial & Sam, Lucille Dexter, McGreevey & Devers.

GARRICK (Richard H. Lawrence, mgr.).—"The Midnight Girl," comedy. Next, "High Jinks."

DETROIT (Harry Parent, mgr.).—"The Little Cafe," Next, Maude Adams.

LYCEUM (A. R. Warner, mgr.).—"The Blissness of Virtue," Next, "Mutt and Jeff in Mexico."

BROADWAY (Bert St. John, mgr.).—"Whose Baby Are You?" Next, "James Boys in Missouri." From now on this house will play the real old-fashioned melodrama.

AVENUE (Frank Drew, mgr.).—"The Perils of Pauline," Next, "The Factory Girl."

GAYETY (James Rhodes, mgr.).—"Carnation Girls," Next, "Million Dollar Dolls."

CADILLAC (Sam Levey, mgr.).—"Follies of Pleasure," next, "French Models."

Minerva Coverdale joined the Sam Bernard show. "The Belle of Bond Street," last week at the Garrick.

Carl Allor has been appointed assistant manager of the Columbia.

T. D. Moulé of the Liberty will manage the new Alhambra which opens the first week in November. The Alhambra will play pictures; house seats 1,500.

KANSAS CITY.

By RUSSELL M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—Natalie & Ferrari, headliner; Will Rogers, prominent hit; Hippocrene Dunfee, attracts; Trans-Atlantic Trio, went over solidly; Romeo the Great, clever monk; McRae & Clegg, bicycle riders; Rose Valerio Sextette, wire walkers.

EMPRESS (Cy. Jacobs, mgr.).—Murry Livingston, very big; Stewart & Hall, did well; Valdo & Co., mysterious; Yvonne, hit; Jones & Johnson, clever pair; Five Juggling Normans, fine; Buch Bros., good.

HIPPODROME (Ben Starr, mgr.).—Collins D'Art Girls, tab; Five Novelty Minstrels, big; Hutchinson & Hoyt, laughs; Fitzgerald & Ashton, excellent; Les Monforts, good; Rodway & Murray, pleased; Kennedy & Mack, applause; Scott & Wallace, fine; Clairmont Bros., good.

GLOBE (W. V. Newkirk, mgr.).—Abel & Emmons, solid hit; Mr. & Mrs. Robyns, strong sketch; Nona Thompson, goes big; Hayashi Japs, strong; Lee Chandel Co., pleased; Carl's Dogs, good animal act.

SAM S. SHUBERT (Earl Steward, mgr.).—Raymond, Hitchcock in "The Beauty Shop," 2d half, "Hanky Panky."

GRAND (A. Judah, mgr.).—"The Little Shepherd of Bargain Row." Good houses.

AUDITORIUM (Miss Meta Miller, mgr.).—Stock.

GAYETY (Matt Smith, mgr.).—Ben Welch's Show.

CENTURY (Joe Donegan, mgr.).—"The Tango Girls."

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ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Alexander & Scott, well received; Hans Kronold, good; Harry Tauda, clever; American Dancers, artistic; Hermine Shone & Co., fair; Wm. Egderette, pleasing; The Beauties, good.

EMPRESS (George Fish, mgr.; Loew).—Eva Prout, good; Hippocrene Fantomes, entertaining; Senator Francis Murphy, laugh; Lapo & Benjamin, clever; Irwin & Herzog, fair; Mr. and Mrs. Elwyn, pleasing.

PANTAGES (Carl Walker, mgr.; Pantages).—Eddie Love and Jeannette Wilbur, clever; Bennett & Adams, entertaining; "The Village Priest," mediocre; Coogan & Cox, well received; Louis J. Winch & Josephine Poore, good.

HIPPODROME (Lester Fountain, mgr.; Western Stars).—Charlie Reilly & Co., good; Rond Morse, mediocre; Marguerite & Co., pleasing; Becorrliss, fair; Seals, pleasing.

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REPUBLIC (Al. Watson, mgr.; Levey).—Joe Lee, mediocre; Rossie, good; De Costa Duo, fair; Deane, Dove & Beane, entertaining; Ford & Cody, pleasing; "America," moving picture spectacle, big hit.

CENTURY (A. and M. Loewen, mgrs.).—Musical burlesque and vaudeville.

MAJESTIC.—"Pair of Sixes."

BURBANK.—"Fine Feathers" (with Forrest Stanbury).

MOROSCO.—"Let's Get Married" (last week).

TRINITY AUDITORIUM.—Olwe Fremstad in concert.

A big reception was given to Bill Desmond, Dave Hartford, John Burton and William Morris, local favorites, upon their return in "The Bird of Paradise."

Morosco will do "It Pays to Advertise" here.

Isabelle Lowe, now starring in "The Trail of the Lonesome Pine," may be under Morosco management next season. The manager and the actress held a conference here last week. Nothing definite was announced.

Glenn Anders, local boy, broke into vaudeville at the Orpheum, in support of Hermine Shone.

Al Watson is back as manager of the Republic.

"The Rose Maid" and "Louisiana Lou" will be done shortly at the Morosco.

Ursulu March has quit the "Let's Get Married" cast.

Grace Edmonds, who came here to play in "The Red Widow," is ill.

Manager O'Day of the Gaiety decided at the last minute to cancel the one-night stand bookings for "Let's Get Married," and it will open in San Francisco on Nov. 2.

Fred Follette of New York is manager of the Empress, vice George F. Fish, who returns East.

Ben Deely, well-known actor, sustained a broken nose when he mixed in a family dispute at Long Beach.

M. Meyerfelt was here for three days last week conferring with local Orpheum manager, Clarence Drown.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; art., Orph.).—Lina Abarbanell, fine; Mr. and Mrs. Jimmy Barry, comedy honors; George Hibbard and Lila Lucile (New Acts), immense; "Woman Proposes," enviable; Tate's "Motoring," good; Elsa Ruegger, pleased; Nelusko and Herley, entertaining; Mr. and Mrs. Douglas Crane, fair.

CRYSTAL (William Gray, mgr.; art., Loew).—"One Good Turn," registered heavily; Edwin Ford and Co., excellent; Claude and Marion Cleveland, fine; Delmore and Light, entertaining; Landry Bros., please.

ORPHEUM (Tom Saxe, temp. mgr.; art., Loew).—Phil LaTosca, good; Garnicetti Bros., comedy honors; Four Shannons, excellent; Kaufman and Lillian, fair; Godfrey and Woodruff, please.

DAVIDSON (Sherman Brown, mgr.; art., Ind.).—"Joseph and His Brethren," to big business. May Robson and "Adele" split following week.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Stock company in "The Only Son" to continued fine houses. "Stop Thief," next.

GAYETY (J. W. Whitehead, mgr.; art., East.).—Leo Stevens and "Girls from Happyland," Good business.

CLUB (Red Waxman, mgr.; art., Prog.).—Richy W. Craig and Merry Burlesquers company. Fair business.

T. H. Ealand, who has been managing the Orpheum, the continuous vaudeville house of the Saxe people, has left them to go into booking in Chicago. He already has three

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tabs of his own on the road, and expects to increase the number to ten. Manager Bradcock of the Theatrolum has been sent up to Minneapolis to handle the new Saxe theatre.

After this and next week's Progressive shows at the Club there will be three weeks of stock burlesque before the Barton shows come in.

The Little theatre has secured the second floor of the Goldsmith building as a permanent home. Seating capacity will be 175.

MINNEAPOLIS.

By C. W. MILES.

ORPHEUM (G. A. Raymond, mgr.).—Bertha Kalish in "Mariana," magnificently played and well received; Everett's Monkey Circus, excellent; Burns & Fulton, good; Duffy & Lorense, hit of the bill; Prince Lal Mon Kim, good tenor; Violinsky, good; Ward, Bell & Ward, acrobats, good opener.

UNIQUE (Jack Elliott, mgr.; Loew).—Lida McMillan, in "The Saleslady," headliner; Three Doice Sisters, Beasie's Cockatoos, Edwards Brothers, Dunbars, animal funology, Three Loretta, comedy musicians.

NEW GRAND (Wm. H. Koch, mgr.; W. V. A.).—Rapoli & Co., heavyweight juggling; Palace Quartet, Harrison West Trio, Eckhoff & Gordon.

NEW PALACE (Roy C. Jones, mgr.; W. V. A.).—Seven Bracks, Four Seasons, Danny Simmons, Field, Winehall & Green, Dennis Brothers.

METROPOLITAN (R. N. Scott, mgr.).—Charlotte Walker in "The Better Way," Eugene Walter's latest play. Beautifully staged and well acted. Byron Beasley, a former stock favorite here with Dick Ferris, is Miss Walker's leading man.

SHUBERT (Wright Huntington, mgr.).—Huntington Players in "Bought and Paid For." Excellent performance. "Baby Mine" follows.

RAINBRIDGE (A. G. Bainbridge, mgr.).—Rainbridge Players in "A Fool There Was." Henry Hall and Florence Stone have leading roles. Good support from Karl Ritter, Louise Farnum, Roy Loyd, Leslie King and the others.

GAYETY (William Koenig, mgr.).—Phil Ott in "The Honeymoon Girls," with Alice Lazar, Saxe, Lyric, Miles, Crystal, Isis, Princess, Seville—pictures.

Roy Loyd, who was in the Metropolitan's box office for four years, and who since has been on the stage, has returned to the city and is playing in stock at the Bainbridge.

Earl Lee, Louise Gerard and Duncan Penwarden were loaned from the Wright Huntington company in St. Paul to appear in "Bought and Paid For" at the Shubert in Minneapolis.

A temperamental outburst during the showing of "The Better Way" in St. Paul led to the replacing of Virginia Pearson by Gertrude Dallas as the siren. However, Miss Dallas played only a few performances and departed, after which Miss Pearson returned to the east, the trouble apparently having been adjusted. In advance announcements for Minneapolis George Bancroft's name was substituted for Byron Beasley as leading man, but Beasley nevertheless, played the role here. Bancroft was Miss Walker's leading man in "The Trail of the Lonesome Pine."

NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—"The Midnight Girl."

CRESCENT (T. C. Campbell, mgr.).—"Too Many Cooks."

BUNTING (E. A. Schiller, mgr.).—Emma Bunting in "Pretty Peggy."

LYRIC (C. D. Peruchli, mgr.).—Peruchli-Gypzene Players in "How Baxter Butted In."

ALAMO (Will Gueringer, mgr.).—Vaudeville.

Fairman and Ferman are at the Alamo.

Raymond Whittaker has left the Emma Bunting Stock.

R. F. Brennan and Frank Davis are going to open shortly the largest picture theatre in the south, seating over 2,000. "Twill be called the "Magic." To add variety, vaudeville acts will be inserted between the reels.

"Today" comes to the Tulane next week.

Victor Meyer is the Bunting's treasurer.

Stock burlesque is scheduled for the Dauphine, commencing Nov. 8. Bids will be received up to that date for furnishing the following supplies: Four bales of stage money; seventeen crutches (to be used in Dr. Dippy); nine bladders (for "The Terrible Judge"); ninety-three rubber balls (for climax in "Battle of Cow's Run"); thirty slinkies, twelve blow-guns (school room burlesque); ten dozen menu cards, seventy leaves of bread (table scenes); four dozen bandanas, thirteen whips



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