

TEN CENTS

Nov. 7

VARIETY

VOL. XXXVI. No. 10.

NEW YORK CITY.

PRICE TEN CENTS.



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H. B. Marinelli, Ltd.

Heidelberg Building, New York

VARIETY

Vol. XXXVI. No. 10.

NEW YORK CITY, SATURDAY, NOVEMBER 7, 1914.

PRICE 10 CENTS

SINGER'S MIDGETS AT \$1,000 FOR 30 WEEKS ON LOEW TIME

Small Time's Biggest Booking. Option for Further Engagements. Act Playing Hammerstein's This Week, First Time Here. Carries 33 People. Opens Nov. 16 at 7th Avenue.

The Loew Circuit has given Singer's Midgets a contract for 30 consecutive weeks, commencing Nov. 16 at Loew's 7th Avenue, New York, at \$1,000 with all expense of transportation to be added, the incidentals running the total expense of the turn for the Loew management up to \$1,250 weekly.

The act is a foreign one, and is playing its first American engagement, opening Monday at Hammerstein's for two weeks. It scored an instantaneous success there, and Frank Bohm, who placed the act with Loew, made overtures to Singer at once to accept a contract.

The act was brought over to this country by S. Rachman, impelled to do so by Arthur Klein in the United Booking Offices. Mr. Rachman is the manager of Sylvester Schaefer. It was Klein who secured Schaefer through Rachman, for the U. B. O. after the one-man-show failed at Shuberts' 44th Street.

The Midgets carry 33 people; 20 are little men and women. Two elephants and seven ponies are also in the turn.

The Singer booking is the largest yet for small time vaudeville. The contract carries an option for further engagements. It is said Mr. Bohm impressed upon the Loew people the value of the midgets as a "ballyhoo" when on the streets. The collection of liliputians has attracted much attention while waddling around Times square on their way to and from Hammerstein's

TWO STOCKS EXPLODE.

Two stocks under the same management have passed away with the members of each wondering where salaries are coming from.

Hart's, Philadelphia, opened Oct. 12 and after one week and two nights kerpunked. The company played to high

as \$5 some nights. The opening bill was "The Game of Life."

The Harry Mayer-Martin A. Dixon and Harry Morehead Co., operating the Martland stock, Baltimore, has also closed with the players looking for their money. During the last two weeks of the Baltimore stock the leading man received \$2.50 as his salary.

RUTH ST. DENIS' CLAIM.

Cincinnati, Nov. 4.

Immediately after the marriage of Ruth St. Denis, classical dancer, and Edwin Shawn, of Kansas City, a member of her company, was made known a Cincinnati newspaper printed a story inviting Adonises to have their pictures reproduced in the sheet and disprove the claim of Miss St. Denis that her hubby is "the most beautiful man in the world." Thus far no photographs have been received.

CISSY LOFTUS BOOED.

(Special Cable to VARIETY.)

London, Nov. 5.

Cecilia Loftus was booed at the Holborn Empire Monday evening when she started a patriotic recitation and broke down by forgetting the words.

BUNNY LAYING OFF.

Cincinnati, Nov. 5.

John Bunny and his company are laying off here this week. Bunny is rehearsing a new sketch. He will discard the skit he has been using in "Bunny in Funnyland." Bunny played two performances here, Sunday, as a filler-in.

ATLANTIC CITY CLOSING.

Atlantic City, Nov. 4.

Keith's vaudeville theatre here will close for the season with the Sunday night performance.

DRAMATIZING SHAKESPEARE.

Los Angeles, Nov. 4.

Shakespeare himself has been dramatized in a piece shortly to be produced by Oliver Morosco, and called "Master Willie Hughes." Edgar Allan Woolf of New York is one of the authors. It will be first seen here within six weeks. If it passes it will receive an elaborate production for Broadway.

Shakespeare appears in the play as a friend to Master Willie Hughes, who is a woman disguised.

CASINO FOR RENT?

A report about says the Shuberts are not adverse to considering a rental proposition for the Casino, but not for immediate occupation. "Suzy" opened at the Casino Tuesday night.

Just when possession would be given if the terms were accepted is not included in the story, which gives the figure set by the Shuberts as rental at \$65,000 yearly.

A picture policy is the object of the people seeking the house, who are said to have countered with an offer of \$45,000.

"BIG IDEA" AT HUDSON.

Nov. 16 at the Hudson will appear "The Big Idea," presented by Charles Gilmore under the direction of Cohan & Harris.

The piece will replace "A Perfect Lady" with Rose Stahl, which closes the Saturday before. The newspaper critics whaled the Stahl show upon its opening. The management hasn't decided yet whether it was the piece that brought the unanimous outburst in print, or the authors, Rennold Wolf and Channing Pollock.

Murray-Jarrott Act Splitting.

After but one week's playing on the vaudeville stage, Mae Murray and Jack Jarrott, at the Palace now, will probably separate Sunday night.

Difficulty in agreeing is given as the reason for the bursting of the turn, which is playing the Palace week with a special orchestra culled from Jimmy Europe's contingent of colored musicians.

UNIVERSAL IN NEW YORK.

It looked very much yesterday as though the Universal would lease the New York theater from William Morris for four weeks commencing Nov. 30, immediately after the Harry Lauder engagement of one week. The Universal, if it takes the house for over the holiday time, will play its own pictures, mostly features, there.

The arrangements are said to include a flat rental by the U around \$1,500 or more weekly.

Some negotiations have been under way for Rock and Fulton in "The Candy Shop" to follow in the New York after New Year's, playing the musical comedy at a \$1 scale, on sharing terms with Morris.

SURATT AT WINTER GARDEN.

It's on the cards for Valeska Suratt to appear within two or three weeks in "Dancing Around" (with Al Jolson) at the Winter Garden. Miss Suratt is billed to play the Palace, Chicago, next week. She was to have been at the Palace, New York, this week, but could not agree with the booking managers regarding the number of consecutive weeks in vaudeville contracts should be forthcoming before the local engagement. Irene Franklin was placed at the head of the Palace bill at the last moment.

The Lasky Co. engaged Miss Suratt this week, to appear in feature film productions. It gives the concern her exclusive screen services for two years. She will leave for the Coast after completing her present contracted theatrical engagements.

PROFIT-SHARING SYSTEM.

Chicago, Nov. 4.

"A profit-sharing system" has been inaugurated by the Jones, Linick & Schaefer people. With each purchase made, a coupon worth one cent is given. It may be applied toward admission at any of their eighteen different houses in Chicago. When five of these are saved, they may be exchanged for admission to a nickel picture house and 150 are good for an admission to the La Salle opera house.

Remember the REGENT HOTEL. Car to and from all Theatres. Send us a card and auto will meet you at Depot.

DEARTH OF FEATURE TURNS BECOMES ACUTE IN ENGLAND

Variety's Prediction Realized as Halls Are Pinched by Scarcity of Material Despite Managers Denials. Performer Who Arrives Sunday Offered Immediate Work.

(Special Cable to VARIETY.)

London, Nov. 3.

The constantly reiterated prediction in VARIETY that England is facing a shortage of material that will pinch the managers painfully is daily being realized.

It is practically impossible today to secure full bills readily, and all the talk of managers and agents (the latter's being inspired) cannot remedy the situation. Houses which are not booked up are in a serious fix.

Gerald Griffin, not booked until December, arrived in London Sunday. He was snapped up immediately and offered work beginning Monday.

There is nothing approaching a novelty at the Hippodrome, which is running a vaudeville show during rehearsals for the new revue. Had it not been that the Empire produced a new show, the Hip would have been unable to secure suitable turns.

The papers here have religiously refrained from disclosing or commenting on the situation.

COMPROMISE ON PAY.

(Special Cable to VARIETY.)

London, Nov. 3.

There is a strong probability that the managers and artists in England will reach a compromise on the co-operative sharing plan.

Monday the syndicate halls circularized all the acts of the Federation it could reach, placing the proposition before them again and giving them the alternative of accepting the sharing plan to having the halls closed.

The circular offered a new percentage plan and suggested that they consider the postponement of engagements until after the war. The note bore the statement that unless replies sufficient to indicate the drift of sentiment were received by Tuesday next the houses would be closed.

The Moss Empires issued a statement showing that the average profits of the concern for the past three years had been seven and a half per cent. Profits for the past ten weeks averaged \$5,000 less weekly.

The statement concluded with a plea to the artists to believe that the Moss Empires management was trying to do its duty by both the artists and the shareholders in all fairness.

There is a possibility that a compromise will be arrived at during next Sunday's special general meeting of the federation. Suggestions have been made this week looking to that end, on the basis of a 25 per cent. reduction of all salaries except those of singles amounting to five pounds per week and of doubles amounting to ten pounds.

Moss, Gulliver and other managers of influence have promised to keep their halls open next week, pending the settlement of the dispute. The Vaudeville Producers' Association, on the other

hand, have voted to abide only by such arrangements as may be agreed upon by the managers and their own membership and to disregard anything the Federation decides upon.

HAWAIIANS SCORE.

(Special Cable to VARIETY.)

London, Nov. 3.

Luvau and Meana, Hawaiian native songs and music, scored a solid success. They would make an excellent West End turn.

HYMAN ADLER WINNER.

(Special Cable to VARIETY.)

London, Nov. 3.

Hyman Adler in "The Miser's Dream" scored strongly. Adler is billed as "the original Mr. Potash of 'Potash & Perlmutter'."

This designation gave rise to the threat of a lawsuit.

ETHEL LEVEY'S PLANS.

(Special Cable to VARIETY.)

London, Nov. 3.

Ethel Levey will retire from the company playing "Outcast" at Wyndham's Saturday on the score she badly needs a rest. Her place will be taken by Hilda Moore.

Miss Levey will play a few weeks in vaudeville and will then rest until January. After the first of the year she will undertake a big project, the nature of which is a secret. Miss Levey will enter into details no further than the statement that she is in negotiation with Alfred Butt, although nothing definite has been signed.

MANAGER GOING BROKE.

(Special Cable to VARIETY.)

London, Nov. 4.

One legitimate manager is hanging on the edge of bankruptcy and his affairs will probably be in the courts shortly.

A writ is expected to be issued against his London playhouse.

TWICE-NIGHTLY HELPS.

(Special Cable to VARIETY.)

London, Nov. 4.

Many of the provincial halls are trying the twice-nightly at reduced prices with good results.

ANIMALS WORTH \$8,000.

Chicago, Nov. 4.

Sam Watson, he of "Barnyard Circus" fame, is bringing suit against the B. & O. railway for \$8,000 for the loss of all of his animals, suffocated recently while being conveyed over that road. The animals were insured, but only against fire and collision.

Remember we advance Meal Tickets, Laundry and Cash to all Performers at Regent Hotels, 161 N. 14th St., ST. LOUIS.

DISCRIMINATION IS DENIED.

(Special Cable to VARIETY.)

London, Nov. 3.

Official denial is made by the custodians of the relief funds that stage people are excluded from participation.

In the handling of the National Relief Fund, it is pointed out, no specific amounts are allotted to any class or profession, and distribution is carried on irrespective of the applicant's vocation.

HER HARRY'S BEST.

(Special Cable to VARIETY.)

Nov. 3.

Gaby Deslys has tried out three dancers since her disagreement with Harry Pilcher and has arrived at the decision that Her Harry is the best dancer. Accordingly she has offered to raise his salary \$100 (an increase of \$50 over her last offer of compromise).

The reconciliation on this basis is by no means complete. Harry is still nursing a fit of pique, chiefly because Basil Hallam has what he considers a more important part in the sketch than he has. He wants \$150 more salary, too.

ADVERTISING IN JAIL.

Frank Bohm this week received a letter which began:

"Frankly, Mr. Bohm, this is the most unusual letter you ever receive.

"Unusual" was right. The body of the letter was the solicitation of the advertising manager of the Huntsville (Tex.) Prison Annual Show for a contract in the jail's program issued for the show.

"Why pick on me," queried Bohm to himself, "I never fractured the penal code—at least in Texas."

But the letter of solicitation was such a brilliant bit of clever word-painting that Bohm fell for the space buying. The money is to be used to buy new books for the prison library.

PAUL SWAN AGAIN!

Hammerstein's next week is to have Paul Swan, the lovely male dancer, once more. Paul appeared at Hammerstein's last week, and delighted the wits of Times Square during the engagement. He received \$500 through standing for his billing, "The Most Beautiful Man in the World," and would have been held over for this week, but Paul, forgetting his aesthetic inclinations, upon finding himself in demand, raised the Hammerstein ante to \$800, which may prove that even a nude dancer has commercial instincts.

The self-raised salary lost this week for Paul, but by Monday negotiations were resumed, and the Swan man capitulated at his former figure for another week to show his figger. He will again be billed most beautifully, and the wags are framing new little quips for the home coming of uncovered art.

WILLARD PLAYING STOCK.

Chicago, Nov. 4.

The Willard, which has been playing the J. L. & S.-Loew brand of vaudeville, will turn to stock Nov. 16, opening up with the Grace Hayward company which has been playing at the Warrington, in Oak Park.

Chester Amberg will remain as manager.

SAILINGS.

(Special Cable to VARIETY.)

London, Nov. 4.

Nov. 28 George Grossmith and Gaiety Company.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Nov. 4, Harry Tate's "Fishing" Company (Lusitania).

MARINELLI BUSY.

H. B. Marinelli, who has been in New York for some weeks, started active bookings in the United Booking Offices and Orpheum Circuits this week, following the adjustment of the differences between the Marinelli and United agencies late last week.

It was said Marinelli had a long list of acts to submit to the vaudeville managers. He was closeted often with Sam K. Hodgdon, the United Booking manager, during the week, and it was reported among the other agents the Marinelli list was an imposing one.

NANCE GWYN'S 5TH MARRIAGE.

Baltimore, Nov. 4.

Nance Gwyn, the dancer, is going to be married for the fifth time according to advices received in this city. Collins Suter Hill, a retired mining operator of Cape Town, South Africa, is to be the husband. Incidentally he is wealthy. The wedding will take place some time before Christmas.

After the divorce from her fourth husband, Charles Romer Williams, an English art dealer, Miss Gwyn declared that her husband must be an American and a brunet: He is the son of an American who married a Spanish woman and is extremely dark. Following the marriage, Miss Gwyn declares she intends to settle down to a quiet life in the neighborhood of Los Angeles.

EVA TANGUAY'S NEW SONGS.

Boston will hear new songs sung by Eva Tanguay, when that singing comedienne opens at Keith's in the Beantown next Monday. Among the numbers are "Why They Call Me Miss T-basco," "Father Never Brought Up Foolish Children," "Wonder What I'll Be When I Come Back to Earth Again," and "There Goes Crazy Eva" (said by Miss Tanguay to be the legitimate successor to her famous song, "I Don't Care"). "Sticks and Stones" and "Method in My Madness," not sung by Miss Tanguay in the big-time houses before, will also be used. Following the Boston engagement, Miss Tanguay appears at the Colonial, New York, her first local appearance in a Keith theatre in some seasons.

Wild West Strands Abroad.

Col. Cummings' Wild West stranded organization was touring the continent in Sweden about three weeks ago. The organization was touring the continent when the war broke out and business stopped. The members of the organization had to appeal to the American ambassador to Sweden who is arranging for their transportation to America. Seven of the Indians who were with the show arrived last week on the Lusitania, their passage being paid for by the government.

ASSOCIATION AND INTERSTATE RESUME BOOKING AFFILIATIONS

New Contract Provides New York Representation for Southern Circuit Which Can Accept or Reject Any Orpheum Act Chicago Agency Books.

Chicago, Nov. 4.

The negotiations pending between Karl Hoblitzelle, president of the Interstate Circuit and the Western Vaudeville Managers' Association, have been satisfactorily settled, resulting in a renewal of the Interstate's franchise as an affiliation of the Chicago agency.

The southern circuit will also have the privilege of a New York representation, with an option to accept or reject any act holding an Orpheum Circuit route. The matter was finally closed this week after a series of conferences in New York and Chicago between Martin Beck, Mort Singer and Mr. Hoblitzelle.

Mr. Beck leaves for Chicago Monday and will have completed a tour of the Orpheum Circuit before returning to his New York office.

MONTREAL STRIKE OFF.

Montreal, Nov. 4.

The union troubles at the Orpheum and Gayety here, and Dominion, Ottawa, have been settled. Both sides made concessions. The theatres are the properties of the Canadian Theatres Co., Clark Brown, general manager.

The Ottawa and Montreal Gayety took on union crews and musicians this week. The Orpheum will become union once more Nov. 16.

The labor trouble with the Montreal theatres was settled through the intervention of Lignon Johnson, attorney for the United Theatrical Managers' Protective Association. The settlement understanding was reached in the Association's New York offices.

PROTEST ASSESSMENTS.

Reading, Pa., Nov. 4.

Owners of various amusement places and theatres in this city are preparing to go into the courts to protest against the exorbitant increase of city taxes, announced by City Council. The theatres here are hit harder than any other places in this city.

The Academy of Music and the Orpheum, the two leading theatres, have had their assessment increased nearly \$15,000. Among the other large assessments are the following: Palace theatre, controlled by Satinsky Bros., from \$44,000 to \$60,000; Victor theatre, from \$3,000 to \$6,000; Lyric theatre, from \$19,000 to 22,000; Auditorium, from \$30,000 to \$33,000.

Several of the smaller houses are preparing now to close their doors, because of the increased assessment and the new war tax imposed by the federal government.

GIRL WINS BALL GAME.

Atlantic City, Nov. 4.

Cecelia von Mason, a 16-year-old girl appearing with Dan Burke and Co. in

his playlet, entitled "When the Clock Strikes Nine," at Keith's last week, was used as a pitcher by Hugh Jennings, manager of the Detroit American League Baseball Club, when the Keith team, made up of vaudeville actors and attaches of the theatre, was pitted against the Nixon team and won her game 9-3, only allowing three hits.

The girl, who was a former high school scholar, pitched for the Winthrop grammar school (Massachusetts), 1912 and 1913, where she won the pennant for her team, composed of boys. Jennings says she is the best woman baseball player he ever saw, as she can not only pitch but can run the bases and catch. Jennings played first base and Manager Anderson, of the Keith theatre, played centrefield.

Jennings liked the playing of a local youngster named Myers so much that he signed him for next season.

MELROSE ENDING TOUR.

Boston, Nov. 4.

The threat of Bert Melrose, the comedy table and chair tumbler, to leave vaudeville, will probably go into effect this week, in this city at the end of his engagement in one of Loew's theatres.

Mr. Melrose determined some weeks ago to retire, but later reconsidered.

That "Huyler's" Line.

It didn't take long for the Tommy Gray line, "Saw him staggering out of Huyler's" to go the rounds after Tommy wired it to Loney Haskell last week, referring to the Hammerstein headliner (Paul Swan). Besides the newspaper which printed it, the vaudeville stage had it by the end of the week.

It seems, however, that Mr. Gray released it ahead of time. It had been written by him for Frank Tinney in the new Dillingham show, "Watch Your Step."

Elks' Election.

New York Lodge No. 1, B. P. O. E. held its annual election Monday night. Dr. Miller was elected Exalted Ruler by a majority of 500.

Vaudeville in Warrington.

Chicago, Nov. 4.

The Warrington, Oak Park, for years a prosperous stock stand, has been taken over by the Abramson Brothers of Duluth and will be converted into a pop vaudeville house, playing a four-act bill from the Webster Agency.

Charlie Howard Goes Back.

Charlie Howard must be standing in with the railroads. Last week he came from Winnipeg, where he had played the Orpheum, announcing he had canceled his Orpheum Circuit route.

This week Mr. Howard and his company left New York for Seattle, where they will continue over the same time.

REMICK GOES BACK.

Two days after Jerome H. Remick resigned from the American Society of Authors, Composers and Publishers, he returned to the fold.

A committee of the society is said to have traveled to Detroit to see Mr. Remick regarding his resignation.

BOOKING "UPSTAIRS."

The Temple Theatre, Syracuse, and Sheridan Square, Pittsburgh, formerly booked in the Family Department of the United Booking Offices, will hereafter be supplied through John J. Collins, "upstairs."

Mr. Collins also furnished the Grand, Syracuse, with its big time shows. While the policy of the removed theatres will not be changed, it is expected the quality of the bill may be improved through a joint booking movement, whereby confliction may be avoided through all the booking being done together.

BESSIE CLAYTON'S ACT.

When Bessie Clayton appears at the Palace, New York, some time this month, she will be accompanied by a male dancer and an orchestra upon the stage.

FLASHING ELECTION RETURNS.

At the Palace, New York, Election night, Bert Levy flashed the returns from his position in the orchestra pit to an olio drop, the first time this has been done in a theatre.

Mr. Levy employed his patented sketching apparatus for the transmission, Elmer F. Rogers, the Palace manager, seeing the artist was plentifully supplied with the results.

PLAYER "JUMPS" CIRCUIT.

Sioux City, Nov. 3.

Romeo, the Great, failed to appear at the Orpheum yesterday and the management has been told that he has "jumped" to the Interstate Circuit, going to Fort Worth to take up that time.

BARNES LEAVES "STEP."

T. Roy Barnes has left rehearsals of "Watch Your Step," the Charles B. Dillingham revue. Mr. Barnes is said to have been dissatisfied with the role assigned him.

"Lawn Party" Restarting.

Philadelphia, Nov. 4.

"The Lawn Party," a vaudeville production operated by Bart McHugh, will return to the big time Monday, at Harrisburg.

With the recent cut in salaries, Mr. McHugh decided to retire the turn, as his people would not reduce the salaries agreed upon. McHugh talked to them like a father this week, with the above result.

Rosie Green a Mother.

Joe Keno and Rosie Green (Mrs. Keno) became the parents of a son Oct. 30. The mother is at her home, 1035 College avenue (Bronx), New York City.

Robert Edeson has been engaged for "The Trap," when Arthur Hammerstein concludes to put that piece out again.

Don't forget the REGENT HOTELS when coming to St. Louis. Theatrical Headquarters.

OPERA HOUSE DEAL HANGING.

The matter of the leasing of the Hammerstein Lexington Avenue Opera house to Frank A. Keeney and Walter Rosenberg, for a pop vaudeville policy, was still hanging in the air Wednesday. It was reported the hitch had occurred when Oscar Hammerstein insisted upon Mr. Keeney's personal signature to a lease.

Meanwhile it was said that a coterie of picture men, headed by Jesse Goldberg, were about to take the theatre, for the same purpose and were prepared to deposit a large amount of money to guarantee the yearly rental.

It was also reported the Hammerstein contingent were deciding whether the opera house, if good enough for others to venture pop vaudeville in it, could not be made profitable for themselves, with that style of amusement.

FISH WITH A. B. C.

Chicago, Nov. 4.

George Fish, long with Sullivan-Considine, has resigned as manager of the Empress, Los Angeles. He will come to Chicago immediately to join the staff of the Affiliated Booking Company in an important position.

M'GIVENEY TALKS BACK.

While at the American theatre Owen McGivney, the foreign protean player, in the latter part of the week, resented some uneasiness expressed by the gallery over his turn, in a rebuke delivered to them from before the footlights.

DEBUT AND WEDDING.

Los Angeles, Nov. 4.

Ellen Beach Yaw, the California lark, was married Nov. 1 and Monday made her debut as a legitimate actress at the Mason in a series of Shakespearean plays, this week's offering being "Hamlet."

Miss Yaw has been a vaudeville and concert singer for some years, but never before attempted the legitimate stage. She is prominent in society here.

POLI MUSICIANS STRIKE.

Springfield, Nov. 4.

The orchestra musicians at Poli's here went on strike yesterday afternoon when Manager Wright refused to grant them an increase of pay. A piano player supplied the music for the evening show.

Wright declares that poor business prevents his allowing the musicians more money, while the players point to his previous statement that business was good to reinforce their demands.

LOEW IN CHICAGO.

Chicago, Nov. 4.

Marcus Loew has been in town to sign the lease for the new quarters in the North American building, where the J. L. & S. and Marcus Loew offices will move about Nov. 15.

It is said that under the plan now contemplated Walter F. Keefe and Frank Q. Doyle will continue as joint booking managers as in the past.

Mr. Loew and Aaron J. Jones left last Saturday night on a scouting trip, and it is reported that they are after a couple of houses in the middle west.

LEGITIMATE PRODUCING MEN PLAN RETRENCHMENT POLICY

Salary Cutting Sweeping From Vaudeville and Burlesque to Legits. Managers Discuss Advisability of Reducing Traveling Expenses. "At Liberty" Army Growing.

Following in the wake of the vaudeville salary cutting and a proposed slash in burlesque by the Columbia Amusement Co., comes another proposed reduction of salaries among the legitimate companies. This week a number of Broadway road producers and managers began to do some close figuring with the result that in prospective productions they are not going to pay any fanciful salaries and intend to inaugurate a regime of retrenchment with the companies out until the season turns up better prospects.

Within the past fortnight several big companies have closed, the managers deciding to return the people to Broadway rather than offer to go ahead on the retrenchment thing. These same companies were able to do several hundred dollars worth of business each night, but not enough to make money with a heavy expense.

Incoming legits find an amazingly large number of fellow players "at liberty" with little chance of getting an immediate berth. Many have been offered engagements at a salary cut, but have scorned them.

In the dramatic agencies when word travels a company is forming for stock, dramatic or otherwise the offices are besieged with an eager army of unemployed players.

The picture companies are proving some salvation, but even the picture manufacturers are utilizing their complete stock roster, some parts being easily doubled rather than engage extra people for minor character roles.

The "cut salary" idea has hit the legitimate and the Shuberts are one of managements reported to have gone to the axe with unusual activity. The Winter Garden company was among the first to feel the weight of the new order. A comedian there was told that he would have to accept a cut of \$150 or not continue. Others have received letters which carried information of a like nature.

On the road "The Whirl of The World" received word salaries would be chopped. The company is playing in Philadelphia. A number of the players journeyed to New York to pay a visit to the Shubert executive offices. It is understood that these visits were without avail.

For the first time in the recent history of New York legitimate or stock theatres a five-cent admission to the gallery is in vogue. Keith's Bronx is now featuring it.

Musical Union's Attitude.

The attitude of the Musical Union in New York toward certain theaters playing non-union orchestras is said to be threatening. It was reported yes-

terday the union had called a meeting for this (Saturday) afternoon, to take some positive step in an attempt to unionize the houses or call out the union musicians in other theatres of the involved management.

MANAGING AT 77.

Springfield, Mass., Nov. 4.

Probably the oldest active theatre manager in the country in point of service, Dwight O. Gilmore, celebrated his 77th birthday here Sunday. For fifty of these years, almost, he has been actively engaged as manager of, first, the Gilmore, and latterly, the Court Square theatres. Mr. Gilmore is also rated as the largest taxpayer here.

ELDRIDGE SENTENCED.

Worcester, Mass., Nov. 4.

Robert Eldredge, known in small time vaudeville as "the sand-man artist," has been sentenced from three to five years in state's prison on a charge of stealing an automobile from Luther P. Smith at Sterling, Mass. He was arrested at the stage door of a Philadelphia theatre after being traced from Worcester.

APDALE LOSES FINGERS.

One of the bears in Apdale's animal act at the Loew's Orpheum, New York, Monday, removed two of the trainer's fingers during a little brush. The turn had to retire from the program.

LA MILO AT PALACE.

The opening American engagement of La Milo, the English classical posing girl, will be at the Palace, New York, Nov. 16.

TOUR FOR "A LA CARTE."

(Special Cable to VARIETY.)

London, Nov. 5.

Alfred Butt is negotiating for a provincial tour of "A La Carte," last year's revue at the Palace, opening about Christmas. Gaby Deslys will feature the organization.

Sawyer Not a Suicide.

The sudden death of Harry Clinton Sawyer last week was due to Bright's disease, according to the coroner whose autopsy was taken this week. The depressed state of mind that Sawyer was in before his death gave vent to the rumor that he had committed suicide.

Nat Lewis' Final Week.

The closing week of Nat Lewis' store at 25 West 42nd street, is a slaughter of prices in haberdashery. Mr. Lewis leaves his 42nd street stand Saturday, confining his activities in Times square hereafter to his other haberdashery store at 1578 Broadway.

SCHAFER'S GUARANTEE.

The tour of Sylvester Schafer in the big time vaudeville theaters has been extended for about 35 weeks longer. The new agreement gives the foreigner a guarantee of \$1,500 and \$2,000 in certain towns, with a percentage of 50 per cent. of all gross receipts over the normal average of the theater. The average is specified.

In Chicago, San Francisco and Los Angeles, Schafer's salary will be a flat \$3,000. The extended tour includes the Orpheum Circuit.

MAARCK'S LIONS CANCELLED.

(Special Cable to VARIETY.)

London, Nov. 5.

Charles Dillingham called off the engagement of Maarck's Lions because their date of sailing was delayed. The turn was immediately booked for the Moss tour over here, opening Nov. 16.

POLICE COURT CASES.

Two theatrical cases were on the 54th street police docket Thursday. One was the Navy Department against the Columbia theater management, the Department alleging the Columbia refused admittance to four sailors of Uncle Sam. The defense will be the sailors were in an unfit condition to enter the theater. Sailors may be seen at almost every performance in that house.

The other matter was an assault charge preferred against Walter Rosenberg by the leader of the Hammerstein opera house orchestra. The men had a scuffle Tuesday in Hammerstein's lobby, with the musical director procuring a warrant two days afterward.

Both cases were adjourned.

\$1,500 for "Garrity" Rights.

The picture rights to "Big Jim Garrity," closing at the New York tonight, are said to have been purchased yesterday of A. H. Woods by the Life Photo Film Co., for \$1,500 cash, and 10 per cent. of the gross receipts the feature may bring in.



MARIE DORO

The celebrated young star of the speaking stage, engaged by the Famous Players for picture productions.

ENGLISH SONG DECISION.

London, Oct. 20.

A case of importance to American music publishers has been heard in the English court of appeal. This was the action of Francis, Day & Hunter against B. Feldman & Co., with respect to the song "You Made Me Love You, I Didn't Want to Do It." Francis, Day & Hunter acquired the copyright of this song which became popular here last season and in the boom of its popularity Feldman & Co. published a song entitled "You Didn't Want to Do It, But You Did," which the plaintiffs complained infringed their song. Action was brought to restrain the defendants from publishing or selling copies of this song.

In the lower court the defendant raised the plea that no copyright existed in "You Made Me Love You," as it was an American song and not first or simultaneously published in this country in accordance with the requirements of the British copyright act, and if it were so published, such publication was not a bonafide one or intended to satisfy the reasonable requirements of the public and that the placing of only a few copies on sale (simultaneously with its publication in America) was only colorable; further that their song was not an infringement of the plaintiffs.

In the lower court judgment was given for Francis & Day, both on the question of copyright and infringement. Feldman appealed against this decision and raised the same pleas. The appeal court decided that copyright did exist in "You Made Me Love You," but ruled the defendant's song did not infringe the plaintiff's and allowed the appeal.

Although Francis & Day lost this case on the question of imitation they have established a very important point with regard to copyright in American made songs which should be of advantage to the American publisher, a point which has been in doubt since the passing of the British copyright Act of 1911. The manufacturers of mechanical records have consistently refused to recognize copyright in American songs and have on this account withheld payment of mechanical royalties on these songs.

AN ACTOR'S RECESSIONAL.

By HARRY BREEN.

Boss of our bookings, stern and bold,
Lord of our far-flung routing line
Beneath whose artful hand you hold
The routing of our future time.
Cut not too deep—or little yet
Lest we forget—lest we forget.

The small time and the movie dies,
The pictures and the freaks depart,
Still in thy office near the skies
Be gentle and please have a heart.
Cut down the jumps—or book us net,
Lest we forget—lest we forget.

Far called your acts may melt away
If you keep cutting to the bone,
There's railroad fares that we must pay—
What have we left to call our own?
Cut not too hastily—spare us yet,
Lest we forget—lest we forget.

If all your houses are well filled,
If acts will answer quick thy call,
But if they fail to show, when billed,
Alas, how soon will he thy fall.
Cast not the die—or cause regret,
Lest we forget—lest we forget.

For him who puts his trust in me,
With acts to sell at ten per cent.,
Must make allowance now and then
For something more to pay his rent.
From four a day—from beans and dough
Have mercy on us, U. B. G.

LONDON

VARIETY'S LONDON OFFICE

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JOSHUA LOWE, In Charge.

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

London, Oct. 20.

Probably the most characteristic exemplification of the phlegmatic temperament of the Briton is revealed in the publication in daily newspapers the Prime Minister had gone to the country for his "week end." It is difficult to imagine the Prime Minister of a country in the throes of warfare leaving for a holiday while his nation is battling for its very existence.

The former handsomely equipped London offices of the Hamburg-American line, which have been boarded up since the beginning of the war, are now being utilized as a recruiting station for the English army.

Already 20 per cent. of the £16,000,000 contributed by the public to the Prince of Wales' National Relief Fund has been distributed to relieve the distress occasioned by the war.

In regular sequence nearly all the English dramatists have burst into print, "in the interests of humanity" suggesting ways and means of securing a cessation of hostilities and the return of universal peace. One of the first was Hall Caine, quickly followed by Bernard Shaw, and so on, the latest one being Arnold Bennett, who has a piece running in London which is at present not doing its full share of business. Pretty good personal press agents, these English playwrights.

The public is beginning to be pretty well "fed up" with national anthems. One cannot go to a theatre, music hall, restaurant or in fact any other public place where music is discouraged without having to stand up while four different national anthems are being fiddled. The usual procedure is to begin with the Russian, then the Belgian, then the "Marseillaise" and finally "God Save the King." This consumes several minutes and in a restaurant is quite long enough for one's soup to grow cold.

The seventeenth annual meeting of the Drury Lane Co. was held yesterday and the regular 10 per cent. dividend voted. There was an additional sum of £50,000, which would have been divided among the shareholders under normal conditions, but which was placed in the reserve fund to meet possible contingencies. It was decided not to revive "Sealed Orders," owing to the present uncertain conditions and to present once more the "Sleeping Beauty" pantomime and call it "The Sleeping Beauty Beautified." The Drury Lane operates under a charter granted 250 years ago by Charles II. Since 1897 it has paid an average of 10 per cent. on the capitalization to the company formed in that year.

VARIETY'S London representative,

present at the premiere of the new Empire Revue entitled "By Jingo, If We Do!" was discussing with a prominent English manager the absence of the fast set of men who were wont to frequent the Empire in the old days. "The war has nothing to do with their absence," said the manager. "They are no longer attracted by the women who parade the mezzanine floor. You will note that they are rather shabbily clad. Whereas in the past they were the smartest women in Europe."

The advertising for the local presentation of "Mr. Wu" now has a line reading "the play with a punch in it." This phrase was first invented in New York by Leander Richardson for one of William A. Brady's productions, which, unfortunately, failed to attract paying patronage. It seemed to have caught the fancy of the newspaper writers and press agents and was pretty generally annexed by them in describing alleged virile dramas. The "Wu" management is probably the first to use it on this side.

Max Laube, who does an act in vaudeville, sails for America Oct. 24, on the St. Louis. Max was an "alien enemy" caught here without funds when the war broke out. He was rather desperate and appealed to the American committee for assistance, asking for a loan, which he promised to pay back when he secured some work. They inquired into his nationality and he told them, truthfully, that he was an Austrian unable to secure work here and was anxious to go to America. The next question they asked him was whether he had any family. He replied that he had a wife and several children. His reason for making the statement that he had a family, which was not the truth, was that he figured that he would thus be more apt to secure the desired relief. The American committee, with true humanity, told him to send his family around and they would be taken care of, but that he himself could not be assisted. Max also appealed to the War Office for permission to leave England, announcing himself as "Max Laube, the Human Bird." Somewhat startled at the description of himself, the War Office asked him if he was an aviator.

Ernest Edelsten is one of the agents who has been annoyed with an accusation that he is a German. He felt called upon this week to insert an announcement that he is a loyal British born subject and declaring that his birth certificate reads that he was born on July 14, 1866, at Hackney. The announcement compels Ernie to disclose his age. He is a pretty spry old buck, and none of us would have suspected that he was close upon the half century mark.

WITH THE WOMEN

Elsie Ferguson in her new play "The Outcast," opening at the Lyceum, Monday night, plays a woman of the streets who improves amid new environments. Miss Ferguson proved herself capable of all the emotions. The first act she dressed flashily in black satin with a showy red hat topped with a white plume. Conditions changing, Miss Ferguson looked very chic in a black dress and furs. A negligee in white chiffon edged with fur, over which was a mantle of gold lace. The last dress was a blue chiffon over white, with mole-skin furs.

Lydia Lopokova in "The Young Idea" will be a distinct success in New York or I miss my guess. A pretty and interesting story has been woven around the youthful dancer. As a child Euphemia Kendal (Lopokova) has been sent to Munich to be educated, where she remains ten years. Her teacher was an old Russian, a free thinker. Happiness, health, strength and advanced ideas were the mainstays of Euphemia's education. After graduation she returns to her father's home, finding him married to his stenographer, a shrew and bent on breaking into society. Euphemia has been taught to dress for health. She arrives in a blue gown, opened up the sides to the waist with tan russian boots. The costume wouldn't do for Broadway but it was very becoming on the stage. Euphemia has also been taught free speech, and her swearing is a revelation to the home circle. On the boat she meets a Mr. Smith who claims to be a chauffeur, but is a millionaire's son. Her step-mother makes life unbearable so she proposes to Smith, who finally consents to marry her, but not until his real identity is revealed. During the action of the piece Lopokova dances and she held up the second act. The audience went wild over her. The step-mother has a mother, once a cook. The part was played by Kate Mayhew, and Miss Mayhew kept the house convulsed, with quaint lines. For her dancing Lopokova wore a pink chiffon tied at the hips with an immense tulle bow. Eleanor Gordon (the step-mother) wore an ugly red dress, covered with black lace in the first act. In the second Miss Gordon looked better in a lemon yellow velvet gown covered in lace the same shade.

Charles Robinson and his "Carnation Beauties" at the Gayety, Toronto, this week, with Mr. Robinson the whole show, is rather weak. There aren't any beauties in the production. Gladys Wilbur has the principal role. She is a very large brunet with a good voice. What Miss Wilbur needs is real clothes. Not any of her three changes were pretty. May Bernhardt wears an ugly wig and makes a better looking man than woman. Mabel Lee is a cute little Miss. Her dressing far surpassed the others. The chorus all dress in clothes that have seen better days.

Alice Lloyd packed Shea's, Buffalo, Saturday night to the doors. Her songs are now worked up, and each one goes over with a bang. All of

Alice's new dresses are beautiful. The one mostly admired is a green and blue ruffled dress with which is worn a flat leghorn hat trimmed in cherry velvet ribbon. Julia Gonzalez opened the Shea show last week in purple tights and spangled bodice. The Monetta Five are three women and two men. One of the women is so good looking she easily outshone the younger ones in looks and dressing. The Barry Sisters (with George Felix) are dandy little dressers. They dress alike, excepting the coloring. Their entrance is made in white skirts with one in a red jacket and the other in green, with hats to match. Emily then dons a pink taffeta and Clara green chiffon over white. For the encore, very good looking blue and gray dresses are worn. Bertha Creighton, who once must have been an emotional actress around Buffalo, shows emotion in her dressing and stage setting. Imitation tapestries are hung on the walls and each chair. Her dress was far from pretty. The skirt and waist were brown velvet brocade with chiffon tunic, and a pink sash. A hat and coat were also of the brocade making. Dolly Davis was much better dressed. She wore pale blue and gold.

NEW ACTS.

Benny Yanger, prize fighter, has a new sketch called "The Show-Down." George Mayo and Co. in "The Arrival of Joseph."

"Isaac, You Tell Her," by James Horan, with four people from the Jewish Theatre Co. (making their debut in English), namely Samuel Harwood, Adolph Erber, Edgar Bates, Sadie Gould.

Chan Shu Ying, formerly with the Chung Wha Chinese Comedy Troupe, new protean singing act.

Marie Nordstrom-Dixey, new songs and imitations.

Will Jennings (formerly of Jennings and Renfrew) and George ("Pork Chop") Evers, new combination in blackface.

Picture Actress Wins Freedom.

Los Angeles, Nov. 4.

Mrs. Myrtle Jones, well known here as a moving picture actress, was granted a divorce from J. Park Jones, also an actor. The mother was given custody of their three-year-old son.

WHO IS WHO.

NUT—Subject to brain-storms.
BOOB—Social parasite; drink buyer.
KIKE—Small time salesman.
RUMMY—Barroom monopolist.
LOON—Funny to look at.
YAP—New Yorker in Pittsburg.
GINK—Sidewalk orator.
DOPPE—Extemporaneous expressionist.
HICK—City man in village.
BIMP—Shave, shine, manicure, same time.
IDOTT—Over-dressed.
GOOF—Egotistic specialist.
COKE—Saturated ectasy.
DINGE—Over-exposed.
WAP—Pittsburgher in New York.
SHINE—Pittsburgher in New York.
STIFF—Walters' delight.
GAZABO—Large imagination.
HINEY—Wears oval shaped hats.
NANCE—White socks, wrist watch, cane.
BUG—Bullatin board fencer.
GAZABO—Don't step lively in subway.
HUNKEY—Saves 90 per cent. of each dollar.
HINKY—Fortune in clothes and no trunk.
MEDIATOR—Official meddler.
WUFF—Big noise.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

Editor VARIETY:

We played Mason City, Ia., the first half of this week. Before the first performance we heard they had too much show and that one of the acts had to go. After the show nothing was said but at night, about half an hour before the curtain, the manager called Mr. Wicks and told him he would have to close, not on account of the act, he said, but he had too much show. This manager, Raymond Dutro, Wednesday when he paid us he held out \$13.00 and then I went to him and told him he had better pay us in full or we would attach the box office. Dutro and Carr, (one of the owners), were in the office and Dutro tried to put me out. I screamed and the police came. We had them arrested, then went to the station house and after his attorney and a friend and performer (Will Colemann) told them we had a case, they paid us in full.

We went to Waterloo the next day and my voice was gone and we had to cancel the date and the time. I am suing for assault and loss of work.

We have never in our experience have had any trouble with any manager and you know the act, and the time it has played.

We have a sure case and will win and I hope that when other acts have trouble, they will fight for their rights as we are doing. When you're in the right you'll win.

Falleth and Wicks.

Saratoga, N. Y., Oct. 31.

The last issue of Variety contains a review of our act which states I am copying James J. Morton-Frank Tinney-Harry Fox. I wish to say I am trying to copy no one in this world but to do my own self. You give me credit for having new material, and if I am capable of doing that I am also capable of using my own original style of delivery.

I would appreciate your telling me in what style or manner I am copying the above, as I wish to leave no impression of my copying anyone. I have never seen Frank Tinney but saw James J. Morton at his last appearance at Hammerstein's and Harry Fox at the Winter Garden show, and how could I adopt anything of theirs after witnessing their performances once only?

This is my 14th season in show business which I can prove and have always worked on the same style as I am now doing. Where was Harry Fox fourteen years ago? Also Frank Tinney?

Hallen and Hunter.

New York, Oct. 30.

Editor of VARIETY:

In your review of Tom Lewis' new act, "Brother Fans," in VARIETY Oct. 24, mention is made of the line "Tell her that you saw me" and the sugges-

tion implied it was "lifted" from Conroy and LeMaire.

Mr. Lewis has furnished me with the following: With Primrose and West's Minstrels the routine was used by Tom Lewis over 27 years ago, and was also used by him with Haverly's Minstrels at the Casino, Chicago, during the World's Fair in 1893. At that time Press Eldridge was on the opposite "end," with Banks Winters, the interlocutor. Perhaps Conroy and LeMaire were using the story 27 years ago. If so Mr. Lewis will gladly take it out of his act. *Joseph Hart.*

"YOUNG IDEA" IS LIKED.

Boston, Nov. 4.

Those theatrical prophets who augured that Lydia Lopokova was making too radical a jump from "foreign dancer" to "American dramatic star" by taking the stellar role in "The Young Idea" will have to admit they were wrong after Monday evening's metropolitan premiere at the Hollis.

It is quite obvious the production was built for Miss Lopokova and that she is probably the one person who could essay the rather peculiar role which is in many ways herself. She interpolated a number of her favorite dances, and these alone were amply sufficient to swing the production to the side of "good prospects."

\$3,500 ELECTION DAY.

"On Trial" at the Candler theatre, at two performances Election Day, played to a gross of \$3,500.

WAYS AND MEANS MEETING.

Meeting of the Ways and Means Committee, Wednesday, Nov. 11, at three P. M. sharp, in the Board of Directors' Room.

James F. Dolan Chairman.

REORGANIZING BRONX STOCK.

After the first week's start as a stock proposition Keith's Bronx theatre immediately began reorganization. New leads have been engaged, Rowden Hall and Justina Wayne heading the company next Monday.

The company opened with "Bought and Paid For," which had been seen before in stock uptown and with a short cast did not draw business.

Reorganizing Philly Stock.

George W. Barbier, stage director of American Theatre stock, Philadelphia, has signed up a new company for the house.

Frances McGrath and Bernard J. McOwen are leads, with Effie Darling, Thaddeus Gray, Juliet Roberts, Carolyn Thatcher and Pearl Grey in the company. They open next week in "Hearts Aflame."

STOCKS OPENING.

Frank Callahan is in New York recruiting a stock company to open at the Lyric, Bridgeport, Nov. 9, in "Bought and Paid For," to be known as the Calburn Stock Co.

Lowell Sherman, engaged as leading man for the new Bronx company, is switching to the Calburn troupe and George Barnum will be stage director.

Ithaca, Nov. 4.

Majestic stock Monday brought "Broadway Jones," with the leads played by William Jeffrey and Eva Marsha. Joe W. Walsh is stage director.

Chicago, Nov. 4.

Stock has been installed at the Windsor, on North Clark street, and is offered the first half of each week. "A Texas Steer" this week. Vaudeville the last half.

The theatre is new and one of the handsomest of the smaller playhouses near the "loop."

Spokane, Nov. 4.

The date of opening for the Baker stock at the Auditorium probably will be during Thanksgiving week, a fortnight later than originally intended.

Cora Belle Bonnie, now leading at the Baker, Portland, will be the leading woman.

No arrangements have yet been made to accommodate the road shows booked for the Auditorium at any other house.

Pittsburgh, Nov. 4.

The American, George Shafer, manager, until recently devoted to popular vaudeville, opened as a stock theatre Monday night.

Eugene J. Hall is the producer. He has obtained a company headed by Robert Le Sueur and Jane Lowe. The opening performance, "What Happened to Mary," drew a large house. The company is known as the Hall Associate Players.

The Keith's Crescent, Brooklyn, new company, headed by Frances Neilsen and Corlis Giles, opened very promisingly Monday, with "Bought and Paid For." The principals are Brooklyn favorites, and their reception was warm. (Miss) Isidor Martin was likewise well received.

A newcomer to that section in the company is Claire Mackin (second woman) who made a distinct impression.

Sioux City, Nov. 4.

Dubinsky Bros. have leased the Colonial and will install their own stock organization with Ed. Dubinsky and Irene Daniel as leads. The attraction will change twice weekly. Prices 10 to 25 cents.

San Diego, Cal., Nov. 4.

The Little theatre opened Monday with "One Woman's Life." Leads played by Katherine Koe and George Mattison.

Eleanor Miller, leading woman of Norman Hackett's "The Typhoon," left the show in Chicago last week through voice trouble. Lola Crandall has succeeded her.

DON'T BE DISCOURAGED.

Members of the White Rats in their efforts to get new members and to prevail upon those who have fallen by the wayside to return, will be met with many obstacles which will be in the nature of complaints and criticism. My advice is, don't be discouraged. All great undertakings have met with these same obstacles. All great movements for the betterment of mankind have been severely criticised and even ridiculed; so don't be discouraged when you meet with people who criticise and even ridicule the White Rats.

Bear in mind that the White Rats represent a movement for the betterment of the theatrical profession. That while perhaps we are misunderstood, still we represent something worth while.

Ask the one who criticises, what he or she has done for the benefit of some other human soul? Whether their

IMPORTANT NOTICE.

Meeting of the Board of Directors of the White Rats will be held every Tuesday, at twelve noon sharp, in the Board of Directors' Room. Next meeting of the Board, Tuesday, November 10.

Will J. Cooke.

Secretary-Treasurer.

lives have been spent doing good for others or just selfishly living for themselves? When they ask you the question "what are the White Rats doing?" ask them "what are you doing to help the White Rats in their efforts to do things?" Call their attention to Grover Cleveland's wise saying, that the people must support the government—not the government the people.

Be charitable and kind to the man or woman who criticises the White Rats and realize what a great, big movement the White Rats represent and that criticism proves it. If we were not big we would not be criticised. Dead things are never criticised; so don't be discouraged. Always come up with a smile; try and convince those whom you meet who are not members that they should be members, and those who are back in dues, point out to them that they are not living up to their obligation.

Always wear your button. Be proud of your Organization. Never do anything that will reflect upon the Organization, and above all things, don't be discouraged when you hear the critics pound us. When they are criticising us some other successful person or persons for the time being are having a rest. Sincerely yours,

FRANK FOGARTY.

Leonard and Whitney have been compelled to cancel all of their vaudeville time because of the serious illness of Clara Whitney's mother.

REGULAR MEETING NOV. 17.

The regular meeting of the White Rats Actors' Union will be held Tuesday, Nov. 11, in the White Rats Building, 227 West 46th street, New York City, at 11.30 P. M. sharp.

VARIETY

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ADVERTISEMENTS

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Vol. XXXVI. No. 10

Louise List is ill in Goldsboro, N. C.

Grace Gardner is convalescing from the effects of a recent operation.

Chris Chisholm and Viola Green, of "The Girl He Couldn't Buy" were married Oct. 24.

Harold Orlob returned to Broadway Monday after a long stay on the Pacific Coast.

The Mt. Morris (Fifth avenue and 116th street) has abandoned its pop vaudeville policy and is playing straight pictures.

Sam B. Wilson, with the Bert Leslie "Hogan The Painter" act, and wife, Vera Walton, of the Jos. Hart forces, have a son (Oct. 31).

Pearl Meredith (Meredith Sisters) who has been very ill for the past nine weeks with pneumonia, is around again.

The Weller at Zanesville, O., has been leased by J. B. Ross of Pittsburgh, who inaugurates a pop vaudeville policy Nov. 9.

The Yankee Robinson circus disbanded for the season at Frankfort, Kan., last week and went into winter quarters at Des Moines, Ia.

Solly Lee, ticket taker at Hammerstein's, walked past Ticket Taker McBride of the Palace the other day, the first time Solly has seen the inside of the "opposition."

The Grand (Max S. Milner, manager) has been merged with the Elk theatre (Edward Gerber, manager), at Corning, N. Y. Mr. Milner will be in charge of the consolidated houses.

J. M. Buddington, former owner of the Colonial, Elmira, N. Y., has repurchased his lease from John Farren, of Rochester, and has taken up the active management of the house. The same policy will be continued.

Harriet Burt did not appear at Hammerstein's Monday. Brooks and Bowen took the spot.

Col. Noah L. Gebhardt, of Marion, O., sold the Princess to Charles DeLancy, of Richwood, who takes immediate possession. Mr. DeLancy says he will remodel the theatre and play vaudeville.

In several of the Moss & Brill houses they are adding on several acts for the winter. At the Plaza, where F. P. Furlong is now managing, there are six acts instead of five, while the Jefferson has a ten-act show, starting this week.

Olneyville, the suburb of Providence, and butt of innumerable vaudeville jokes, now has a theatre all its own. It is the Royal, dedicated to pictures. Earl Whelden and Charles Tupper, two Olneyville men, are the promoters. Fred Lovett is manager.

Howard Kyle jumped into the new "Polygamy" show at a moment's notice at Washington this week. The "Polygamy" show is the former piece, "The Celestial Bride," but has been remodeled pending its entry into New York shortly.

C. H. Bleich, of Hopkinsville, Ky., formerly manager of the Garrick, Madisonville, Ky., has closed a deal for a five-year lease on a new \$65,000 theatre at Anderson, S. C., which will be completed about Feb. 1. The new theatre, which will be the only playhouse in Anderson, will book legitimate shows. Mr. Bleich will be the manager.

Ada Vanity, of the dancing team of Mykoff & Vanity, appearing at the Hotel Martinique, New York, secured a divorce from her husband, Billy Curtis, a theatrical agent, a few days ago. Supreme Court Judge Samuel Greenbaum heard the testimony. A. C. Cohen, 61 Park Row, represented Mrs. Curtis.

Sentenced at Spokane to serve for five to ten years in the state penitentiary for shooting at his wife last month, Luther McCoy, colored, a band musician, declared he "wished he had killed her." "I got a rotten deal," he declared. "I am sorry that I must go over the road for a woman I wish I had killed."

Alleging the Postal Telegraph was two days late sending money which she needed to pay her husband's funeral expenses, Edyth Tenny has filed suit at Spokane for \$7,500 damages. The plaintiff is the widow of Ernest Tenny, comedian with the Waterbury Bros. and Tenny act. She declared she was in El Paso at the time of Tenny's death and wired for \$125, which she had on deposit here. Delay in its receipt caused a nervous breakdown, which kept her from her work in a singing and dancing act, for which she received \$75 a week, she alleged. Tenny's home was in Spokane.

Russel Gilbert, a vaudeville singer, was among the victims of the Delaware & Lackawanna wreck near Binghamton, N. Y., Saturday, in which two persons were killed and several injured. Gilbert suffered severe cuts about the head and numerous bruises when the train plunged down the 30-foot embankment. He was removed to a Binghamton hospital and will recover.

TOMMY'S TATTLES.

By Thomas J. Gray.

Note for Pikers.—This is a good time of the year to start fighting with your friends so you won't have to give them anything for Christmas.

The fact that English army put over the present day song hit may get some of the boys jobs as song pluggers when that little trouble in Europe is settled.

Well Known Sayings.

"I'll be up to see it tonight."
"I'm working on it now."
"Wait until I look up the reports."
"If you go here you can go any place."
"He panned me because I wouldn't give him an ad."
"You should have caught us on the first show."
"He's busy now at the meeting."
"We can't give you that song, we're holding it back."
"The wife thinks she should do the comedy."
"I don't see how that guy gets away with it."

Notice to Gentlemen Comedians.—The "Staggering-out-of-Huylers" gag is the property of Frank Tinney and will all others kindly desist? (That's a big time word.) Thanks, men.

Some of the "Peace" songs that are being written are almost bad enough to start another war.

Turkey is a polite nation—after she sank a couple of warships, she apologized.

Sylvester Schaefer's manager appeared on Broadway for a half an hour one night last week without Arthur Klein.

The cotton crop in the South can't be any larger than the lemon crop around New York.

I thought all managers were sports 'Till I was paid off by Sol Schwartz.

Since Ruby said I was O K I have been doing four a day.

Now vaudeville is all right—but Everyone thinks that they're a nut.

Since my act was panned by Sime I've been working all the time.

CABARET.

Irene Olsen and Paula Loomis (both sinigles and formerly at Shanley's) are now at Wallick's.

Many of the road houses around the New York suburbs had Hollow'een parties, drawing large attendance.

Rosita Mantilla, assisted by C. Balford Lloyd, after a four months' engagement at the Strand, is now dancing at Rector's.

Nate Fenton is getting ready to open a big Chinese cafe in Buffalo with a cabaret as a feature.

Harry Tanner of the Melody Four, at the College Inn, is away on a hunting trip in the Adirondacks. During his absence the three other members will appear as a trio.

Walter Sweeny is now the manager of the Comedy cabaret and bar on West 41st street. Sweeny's old place on 31st street, where dancing was in vogue three or four years ago, was responsible for a number of our very best little exhibition dancers who are pulling down big money at present.

The Melody Four will be the new attraction at the Tokio commencing next week. Manager Henry Fink has secured the boys who have been playing at the College Inn, Harlem, for some time. The remainder of the Tokio show remains intact, with Billy Walsh as the headliner. The female contingent consists of Stella Tobin, Sophie Bennett and Stella Ford.

Healy's at 66th street intends holding an all-night party about once monthly. An unconditional all-night license is secured by special permission for these occasions. Healy's doesn't want to work it too hard. Last Friday evening it had a special night with the crowd sticking around until seven in the morning. Most of the dancing cabarets remained opened all of Election night.

The Harlem Carnival during the past week made a decided increase in the cabaret business along 125th street. The Alamo had a big week. Its regular staff of entertainers consist of Jojo and Delaney, Rose Francis and Frank Marvin. In place of the usual dance contest the Alamo is using a lucky number idea called "The Sweetheart Dance." In this several balloons are set afloat over the floor. On one a lucky number is attached.

The Dutch Room at the Hotel Martinique is doing business. Monday night before eleven o'clock there were a number of the tables taken, with the theatre crowd yet to come. The show consists mostly of girls. It includes Estelle Gibson, Hilda Renard, Margery Meredith, Elizabeth Johnson, Rita Bramley, Eva Douglass, Vess Ossman and the dancing team of Wykoff and Vanity. Out of the regular cabaret district, the Martinique seems to have a clientele a little different from those that habitate the Broadway places, but still spend the money.

BOSTON'S MODESTY RULES FORBID BARE-LEGGED GIRLS

**"Purity Squad" Brings About Stage Reforms in Clothes.
Scotch Kilts Only "Pure." "Audience Work"
Absolutely Abolished.**

Boston, Nov. 4.

The "Purity Squad" complaint against "The Passing Show of 1914" at the Shubert resulted in the calling of every manager in Boston to a compulsory hearing in Mayor Curley's office.

Manager E. D. Smith of the Shubert was last week on the carpet and a compromise was effected by the use of knee panties, tights instead of bare legs and the playing of the basket ball game from the stage rather than the runway.

The managers complained to the mayor that, because of lack of flat rules by which they could govern their Monday rehearsals, unavoidable violations could not be prevented. The complete list of rules sent to the managers this week are as follows and there are more to follow concerning burlesque shows and the broad question of acceptable dramatic themes which has been an open issue in Boston ever since "The Easiest Way" was not allowed to play at the exclusive Hollis by Mayor Fitzgerald:

Bare-legged females shall not appear on any Boston Stage in the future.

Undraped Greek dancers will be cut out of every theatre program, whether in grand opera or musical comedy.

Scottish kilts may be worn either by men or by women, but in "Highland Lassie" acts women must add tights or long stockings to the costume worn.

Modesty, decency and dignity when possible, shall feature all stage costumes worn by women on the stage of all Boston theatres from now on.

No actress, however dressed, shall be permitted to leave the stage and mingle with the audience during the course of any performance.

BOSTON'S GRAND OPERA ENDS.

Boston, Nov. 4.

The Boston Theatre Opera Co., which has been staging grand opera in Italian at a \$2.50 top, went to pieces Monday night, just before the curtain. The audience was dismissed and money refunded.

The previous Saturday several of the principals would not go on and the musicians were planning to quit because salaries were in arrears. Monday afternoon Leahy, a former press agent, saw the crash was inevitable for his pet project and made an impassioned appeal to Mayor Curley for public support of his private enterprise.

Curley consented and Tuesday morning the papers published his appeal for subscriptions to continue the season. The mayor when he issued the statement had no idea that the crash would come that same night and that no performance would be given.

"Indisposition of some of the singers" was the reason offered at the box office Monday night. The musicians

tried to prove an alibi to the effect they were willing to go on if the singers would, but Pres. Harold E. Brenton of the Boston Musicians' Association admitted that the musicians were owed \$1,424 at the time.

Treasurer Frank Ferguson stated at 8:15 the delay was due to the failure of the orchestra leader to return from a Sunday visit to New York.

Leahy gave up his Majestic Players venture under the visiting star policy to try the operatic venture, and unless \$20,000 is raised by subscription will probably secure financing and resume his stock, which looked like a good proposition. He has a lease of the Boston until next September.

BILL CHANGED NIGHTLY.

Chicago, Nov. 4.

The Empress Players, featuring Ethel Alton, opened at the Gary theater, Gary, Ind., Monday night in "Wife in Name Only." The company carries 22 people and its own orchestra and five sets of scenery, with everything new. The company changes bill nightly, offering standard stock attractions, playing week and three and four night stands, making big towns on Sundays.

ACTRESS NEEDLE VICTIM.

Syracuse, Nov. 5.

Bobbette Fenton, formerly with one of the "Peg 'O My Heart" companies, and two other women were stabbed in the leg today by an unknown man who ran amuck in Furman Park here, wielding a darning needle.

The unknown in all three cases broke off the point of the needle, leaving its point imbedded. Physicians treated the patients with anti-toxin to prevent blood poison.

CUTTING PRICES.

Reports from the road bring confirmation of the reduction of the regular house scale of prices in various sections. Among the legitimate theaters announcing a cut is the Salt Lake theater, where the former \$2 scale is now \$1.50.

GRACE GEORGE'S SUCCESS.

Chicago, Nov. 4.

Grace George opened Monday night at the Blackstone in Clyde Fitch's "The Truth" to a fair audience. Miss George won a nice triumph by her incisive acting of the chief role and came near duplicating the success she had in "Divorcons."

Union Trouble in Galveston.

Road managers playing the south are complaining of the treatment their shows have received in Galveston owing to a stagehand strike there. Shows have had their crews called out immediately upon arrival. So far the trouble has not been adjusted.

FROHMAN'S EXPLANATION.

Philadelphia, Nov. 5.

Unfavorable comments by newspaper critics on "The Song of Songs" now at the Broad has called forth the following statement from Charles Frohman, who witnessed the performance Monday night.

"Taking the deepest interest in the theatrical opinions of Philadelphia audiences I have come here to witness the first performance of my play founded by Edward Sheldon on Suderman's famous novel of that name. I was convinced that the boldness of its theme necessitated an equal boldness of treatment and, though the excesses displayed in our supper scenes may go beyond anything yet attempted in the plays which I have produced, I wish to say that Mr. Sheldon's manuscript was submitted to Herman Suderman himself and came back with the tribute of his entire approval.

"Need I say more? Times are changing. Audacity is the keynote of modern art work and if in 'The Song of Songs' there are scenes which may alarm a timid soul I can only allege that my play is a sincere attempt to reproduce in the author's vivid colors a novel which has won the enthusiastic approval of the world."

One reviewer said that the objectionable scene "goes beyond the edge of vulgarity" and that throughout the play "there is a good deal of free speech which has Biblical precedent which is not habitually used by gentlemen in the presence of ladies."

Atlantic City, N. J., Nov. 4.

Charles Frohman produced Edward Sheldon's new play "The Song of Songs," founded on the Hermann Sudermann novel of the same title, at the Apollo last Thursday. The play was scored unmercifully, both by the unmuzzled press and the public, as being quite the rawest production this city has ever seen. No excuse seems to have been found for placing such frank glorification of vice on the stage.

Sheldon has attempted to show the life of a Greek girl in her battle with the world, with Atlantic City as the starting point of her ride on the downward toboggan. The scenes were illy connected with each other and the piece, in seven scenes, does not begin to measure up to what Sheldon has done in his other plays.

In "The Song of Songs," the girl goes from one man to another, wrecking each one's life, until she meets a man she loves and who loves her. He desires to marry her. She feels her unworthiness, but agrees. The uncle of the boy finds out the history of the woman and in a cafe scene of which nothing was left to the imagination—even to the telling of some of the coarsest jokes and stories—the girl is seen by her lover in all her baseness. She is sent back to her apartment and there takes up the old sordid life which she had expected to put behind her.

Irene Fenwick appeared to advantage as Lily Karados the Greek girl. Tom Wise and Cyril Keightley were also provided with prominent roles.

BOOSTING PRINTING PRICES.

One of the show printers in the city sent out a general letter to the members of his trade early last week asking how they stood in regard to boosting the prices of show printing.

A meeting was called last Thursday at the Hermitage. Just who were present could not be learned nor could any information be had as to the general trend of opinion on the raise. Several of the printers refused to attend and others stated that they did not get the letter.

There is an agreement as to prices existing among the members of the trade at present.

DENY MACK STORY.

At the A. H. Woods office the executive staff deny there is any internal dissension in the Willard Mack ménage and also state as a proof that the author of "Kick In" and his wife, known professionally as Marjorie Rambeau, are to appear together in "So Much for So Much," which Woods is to launch in Washington Nov. 16.

PATHE MAKES DENIAL.

From their Jersey City headquarters Pathe Bros. make denial there is any ground for the report that they contemplate an alliance with the Mutual.

The presence of Charles Pathe, head of the firm, in this country, is due to the fact that the partial paralysis of the picture industry in Europe has left him free to indulge an old desire to visit the United States and study it as a market for film.

"DINGBATS" CLOSE.

Pottsville, Pa., Nov. 4.

"The Dingbats," a musical show under the I. Weiner direction, closed unexpectedly here last Thursday night, the demise being attended by four sheriffs and deputies. Jesse Weil, who piloted the company, stated it was a lonesome day when at least one sheriff was not camping on his trail. The show played to \$57 gross at Coatsville. That sounded the death rattle.

LAMBS' GAMBOL SUNDAY.

This Sunday night the Lambs will hold a Gambol, with Henry Woodruff, Collic. Following the evening's entertainment the installation of the recently elected officers will take place.

Last Sunday night the club gave a dinner to Joe Coyne, lately back from London.

Rose Gardens' Formal Opening.

The Broadway Rose Gardens had a formal opening Monday night in celebration of the taking over of the management of the establishment by Edward E. Pidgeon. No all-night license could be obtained for the occasion, and for more than an hour after one the house force had to turn parties away from the portals of the place. During the earlier evening a large crowd was on hand to congratulate the new manager.

"Miracle Man" Changed.

The third act of "The Miracle Man" has been gone over by George M. Cohan, who adapted the book for the stage.

SHOWS AT THE BOX OFFICE; N. Y., LONDON AND CHICAGO

Conditions in New York Not Improved During October. Many New Shows and Few Successes. Half-Rate Ticket Agencies Doing Most Business. Chicago Business Fluctuating. Variety's Monthly Report.

(Special Cable to VARIETY.)

London, Nov. 3.

The theatrical season up to date shows an almost unbroken line of failures. Most of the productions would have been failures even in normal times.

The managers are holding back their promising manuscripts, preferring to gamble on long shots rather than risk more hopeful enterprises during the uncertain situation.

The following summary indicates how the attractions are faring in London:

"Peg o' My Heart" (Comedy). Manager Butt denies VARIETY's statement that play will be withdrawn. Says libraries have assured him they would buy house for six months under normal conditions. He adds that show is probably doing the best business in London.

"The Country Girl" (Daly's). Revival at reduced prices. Merely a temporary attraction.

"The Little Minister" (Duke of York's). Only fair returns.

"The Double Mystery" (Garrick). Doing practically nothing.

"Marema" (Globe). Good, considering the state of the times, but not big.

"The Impossible Woman" (Haymarket). At reduced prices to fair returns.

"Drake" (His Majesty's). Closes Saturday, after which Sir Beerbohm Tree will revive "Henry IV."

"The Great Adventure" (Kingsway). Finishes two-year run Saturday. Granville Barker is rehearsing "The Dynasty," to follow.

"The Soldier's Wedding" (Lyceum). Opening Nov. 2, is a conventional provincial melodrama.

"The New Shylock" (Lyric). Opened Oct. 29. A cross between "Children of the Ghetto" and "The Merchant of Venice." Fairly well received, but in all probability will enjoy no large measure of financial success.

"When Knights Were Bold" (New). Brought out as a stopgap. Doing nothing.

"Miss Hook of Holland" (Prince of Wales). Poor returns. Dan Rolyat, the principal comedian, has retired from the cast and his place is filled by a substitute. A provincial actor is playing Huntley's old role.

"Potash and Perlmutter" (Queen's). Business has fallen off materially.

"Milestones" (Royalty). Revival. Opened badly.

"Mr. Wu" (Savoy). Averaging £300 (\$1,500) a week.

"His House in Order" (St. James). Revival. Doing nothing.

"Glad Eye" (Strand). Revival. Business fair.

"Outcast" (Wyndham's). May close any time.

Aldwych opens tonight with its third revival, "The Earl and the Girl."

The Adelphi is closed. So is the Gaiety.

The Ambassadors is paying its way, thanks to a small salary list for the mixed program.

Business is better in the picture houses than it has been at any time since the opening of the war. This is perhaps due to better news from the front, which has lightened the general depression.

The Duke of York's is paying one-fourth salaries and the Haymarket is doing the same. The actors have expressed their unwillingness to go on under this arrangement. Accordingly, there will be a change at the Haymarket, where "The Flag Lieutenant" will be put on shortly.

The musical comedy by Laurillard and Grossmith, announced for the Gaiety (now dark), will go to New York instead of opening here. The company sails Nov. 28. The principals are Emmy Wehlen, Iris Hoey, James Blakely, Lauri DeFrece, Max Dearly, Robert Nainby and George Grossmith.

October brought no betterment of the general theatrical condition to the New York houses. The early part of last week brought on a near-panic among the local legitimate managers, who saw business take a drop below the worst that had been expected.

Even the half-rate ticket agencies are said to be losing money. One large dealer in the cut price, who had loaded up for several houses, is reported a loser during October of between \$300 and \$400 weekly, although he is doing the largest business in his line in the city. The half rate tickets has made nearly all the theatres play at one dollar, excepting those with pronounced hits, and even these saw their receipts dwindle last week. The theatre patronage picked up Thursday, but it was then almost too late for the week to make a good showing. The 300th celebration of New York's birth interfered two nights (Wednesday and Saturday).

With New York hotels half empty, and the usual quota of visitors to town at this season not over 25 per cent. of normal, the theatres are obliged to depend upon the home traffic during the last two days, the previous days drawing meagre trade. The business conditions throughout the country are said to be the cause of the absence of buyers in New York just now.

Monday of this week started poorly, with election day doing the usual.

"A Pair of Silk Stockings" (Little) (3d Week). Doing around \$2,500 weekly.

"A Perfect Lady" (Rose Stahl)

(Hudson) (2d week). Opened badly through unfavorable notices. Closes Nov. 14 "The Big Idea," succeeding Nov. 16.

"Big Jim Garrity" (John Mason) (New York) (4th week). Leaves this Saturday for cold storage. "Panthea" follows for week, at \$1 scale, and time will be filled by combinations until Harry Lauder opens Nov. 23. "Garrity," melodrama, opened at \$1 top, new scheme and policy for New York. Did \$6,100 first week and about \$5,200 last week. Playing 50-50 with house, theatre won and show lost. Company very good and play very bad.

"Chin Chin" (Montgomery and Stone) (Globe) (3d week). Getting \$2.50 at box office and playing to nearly full capacity, around \$18,000 weekly, with large premiums on tickets at speculators'.

"Daddy Long Legs" (Gaiety) (6th week). A substantial hit, and looks good for real run. Doing around \$9,000.

"Dancing Around" (Al Jolson) (Winter Garden) (4th week). Loss of transient trade particularly affecting Winter Garden. Did about \$17,000 last week, including \$3,000 Sunday night.

"Diplomacy" (Frohman's Three Stars) (Empire) (3d week). Not much heard about revival, but doing steady business, between \$8,000 and \$9,000.

"Experience" (Booth) (2d week). Management thought better of piece than reviewers. Business off after opened. Did a little better than \$4,000 the opening week. Advertising campaign decided upon, with appropriation of \$5,000 to boost piece. Times had half page last Saturday morning.

Grand Opera (Century) (8th week). Can't get going. Has several lines out to draw patronage for grand opera, but not able to get over \$10,000.

"He Comes Up Smiling" (Douglas Fairbanks) (Liberty) (8th week). Leaves Saturday for short road tour, with Mr. Fairbanks probably entering vaudeville after. Management profess greatest faith in star and piece, not understanding New York slump. Did around \$4,200 last week. Followed in Monday by Mrs. Campbell in "Pygmalion."

"Innocent" (Eltinge) (9th week). Not doing nearly as much as it could. Pauline Frederick principal player. About \$5,000 last week. Will be held at house for tide to turn.

"It Pays to Advertise" (Cohan) (9th week). Going along in a solid way. Did nearly \$10,000 last week.

"Kick In" (Longacre) (4th week). Good notices and piece holding up steadily, so good run is expected. About \$4,700 last week.

"Life" (Manhattan O. H.) (2d week). Big production that needed the Manhattan stage. Returns disappointing. Not over \$7,000 last week, really its first, the show opening the Saturday night previous.

Marie Tempest (Repertoire) (Comedy) (1st week). Opened Monday night.

"My Lady's Dress" (Playhouse) (4th week). Being pushed hard for business, but hanging around \$5,000.

"Mr. Wu" (Walker Whiteside) (Elfiott) (4th week). Fell away below expectations. About \$3,500 last week. Too gruesome for women.

"Outcast" (Elsie Ferguson) (Lyceum) (1st week). Opened Monday

night. Looks to be a big aromatic hit. **"On Trial"** (Candler) (12th week). Dropped off a trifle last week from former heavy business. Not getting between \$12,000 and \$13,000.

Princess Players (Repertoire of sketches) (Princess) (3d week). Got poor start. Doing about half capacity, or \$3,000 weekly.

"Pygmalion" (Mrs. Pat Campbell) (Park) (4th week). Opened to \$9,300, did \$6,100 second week, and about that last week. Moves to Liberty Monday, with "The Garden of Paradise" going into Park.

"Papa's Darling" (Marie Dressler) (Amsterdam) (1st week). Opened Monday night.

"Suzi" (Casino) (1st week). Opened Tuesday night.

"That Sort" (Nazimova) (Harris). Opened this Friday.

"The Battle Cry" (Lyric) (1st week). Opened Saturday night. Nothing much heard about the piece. Notices were fair.

"The Highway of Life" (Wallack's) (2d week). Didn't get away well and may have done \$3,000 its first week. Not any better this week.

"The Girl from Utah" (Knickerbocker) (10th week). Fell off with other musical attractions opening, but still doing between \$13,000 and \$14,000.

"The High Cost of Loving" (Lew Fields) (Republic) (11th week). Having its ups and downs while waiting for change in weather to finally decide. Doing around \$6,000 just now.

"The Miracle Man" (Astor) (7th week). Still hanging in balance, with leaning toward continued run. Did almost \$7,500 last week.

"The Hawk" (William Faversham) (Shubert) (5th week). Started like a race horse to \$11,000, fell off to \$9,000 second week, and \$8,000 third week, remaining around latter figures last and this week. Got \$3,300 on the day, Tuesday of this week.

"The Lilac Domino" (44th St.) (2d week). Not much chance. Did little last week.

"The Law of the Land" (48th St.) (6th week). Putting in hard work to boom piece, with receipts held down to around \$4,000. Business looks big, but majority of patrons are half-price People's League ticket holders.

"The Phantom Rival" (Leo Diderichstein) (Belasco) (5th week). One of the current successes, in the first rank, growing stronger and doing close to capacity, getting about \$9,000 now in the dull times.

"The Only Girl" (39th St.) (1st week). Opened Monday night.

"Twin Beds" (Fulton) (13th week). Appears to have passed through its best day and had a good run. Now drawing about \$7,500.

"Under Cover" (Cort) (11th week). Business went to pieces here, as with the rest. House claims between \$7,000 and \$8,000, others estimate between \$5,000 and \$6,000. Piece looks good to remain and improve with better conditions.

"Wars of the World" (Hippodrome) (9th week). New York house hardest hit by absence of transients. Not doing over \$31,000 weekly, with report crediting the Hip as having fixed charges of \$29,000 weekly. Present show not liked.

(Continued on page 24.)

DRAMATIC MANAGERS WANT REGULAR SUNDAY PRIVILEGE

Say Seven-Day Week Is Necessary for Profit, Owing to Heavy Investment and Light Business Earlier in Week. Undecided How to Proceed to Obtain Official Consent.

The dramatic managers of New York are looking with much envy upon the blank Sunday their plays pass through. It is said several are proposing a try be made to secure official permission to keep the legitimate theatres open on the Sabbath.

One of the managers said this week it looked to be the only salvation of the dramatic producer. With theatre attendance at a low ebb until the last two days, it has grown absolutely necessary, remarked this manager, with the heavy investment New York theatres represent, to have the two extra performances on what is considered the best "show day" of the week, Sunday.

The recent opening of legitimate pieces in Atlantic City on Sunday has brought the Sunday matter to the attention of the legit managers, who are now associated under a corporate bond as the United Theatrical Managers' Protective Association, although it is not claimed the Association as a body has taken up the matter. It appears to be more of an individual thought thus far.

Just how to approach the authorities with the Sunday proposition hasn't been decided upon, but with New York inclined toward a broad-minded interpretation of the Sunday law, and with statistics to establish that the more theatres open Sunday the greater reduction in crime and saloons, the legitimates are holding some hope.

Desultory attempts to give a Sunday legitimate performance in the past have met with interference of one kind or another, although private performances of plays have been successfully presented on the Sabbath now and then for some special purpose.

The managers realize it is a vital and delicate subject to handle. They will likely carefully consider the matter before making the first decided step, which most probably will be of a peaceful and diplomatic nature.

VESSELLA PRODUCING.

Atlantic City, Nov. 4.

Oreste Vessella has definitely set the opening for his new opera, at the Apollo, Dec. 14. "The Mascot Maid" is its title.

His other comic opera, "The American Queen," founded on the Abruzzi-Elkins affair, will be produced here in January.

F. C. Whitney is interested with the bandman. The composer is putting \$20,000 into the first production.

10 PER CENT. GROSS FOR DALY'S.

New York theatres are commencing to rent on a percentage basis, according to the stories regarding the Daly theatre, which Charles Taylor

has taken for the presentation of the "Yosemite" revival.

The Daly rental terms are said to be 10 per cent. of the gross receipts of the play, while it is running, with the landlord advancing \$1,000 toward the necessary improvements on the house before opening.

The 10 per cent. of the gross figure is reported to have been submitted to picture people, for the same theatre, before Taylor secured it.

Rehearsals are going on for "Yosemite." The show opens Nov. 23. Among those engaged are Violet Hemming, Mario Majeroni and Robert De-shon.

UNUSUAL FANTASY SHOWN.

Providence, Nov. 4.

"The Marriage of Columbine" proved one of the most unusual fantasies ever seen on the local stage at its first performance in this country at the opera house Monday night.

It is the comedy of Harold Chapin which Charles Hopkins has selected for the opening of his new Punch and Judy theatre, New York.

The story is of circus folk in an old, respectable English town. It is quaintly set and finely acted. Its very quietness should be its appeal.

Mr. and Mrs. Hopkins, Edward Emery, Louise Closser Hale and Robert Yost did excellently in their characters.

"LUXURY" WITH DAZIE.

"Lady Luxury," although pronounced a hit on the road, has passed through a series of rather unfortunate circumstances within the last month, but seems to have a definite policy laid out for its future at last. Those financially interested have formed a producing corporation, with Edward A. Bachelder general manager. The piece will be placed in rehearsal within three weeks, with a New York opening scheduled for Christmas week. Several important additions have been made to the cast. The most important is Dazie for one of the principal feminine roles.

Harry Connor has also been signed for the production. It was also stated that the new managerial sponsors for the production were in negotiation for another big musical comedy star for the piece and Ina Clair has been mentioned as a possibility for one of the big roles.

COLLIER SHOW REHEARSING.

The Willie Collier play, now being written by George M. Cohan, and as yet unnamed, is going into rehearsal next Monday. Besides the star, James Bradbury and Tommy Meehan will have roles. Louise Dresser has the principal feminine lead.

KICK ON "SUZI" "ROAST."

The Shuberts and Lew Fields Wednesday carried a protest to Adolph Ochs, owner of the New York Times, against the review written after the premiere at the Casino of the new Lew Fields musical comedy "Suzi" Tuesday evening.

The newspaper critics, with the single exception of the Times representative, commended the new piece. The Times comment, reproduced below, was apparently not written by the regular dramatic critic, but was dismissed in a third of a column's space under a smaller head, while "Mary Goes First" and "Papa's Darling" were given display heads on the same page.

Lee Shubert expressed his indignation to Mr. Ochs over the telephone, it is said, and threatened reprisal. The item which aroused the Shubert anger created some amusement along Broadway over its brusque style:

"At last the real musical comedy for the tired business man has arrived. No matter how tired he may be there is nothing in 'Suzi,' which made its bow at the Casino Theatre last night, to disturb him in the least, and not until the very last moment of the play, when it is long past time to go home anyway, is there anything to prevent his taking a nice comfortable sleep.

"To others in the audience 'Suzi' is simply annoying. The humor of this latest musical comedy from Hungary is of the stupid, insane sort that aggravates rather than offends, and the music, while pretty in spots, is not nearly strong enough to carry the dull book to anything like success. As a matter of fact, 'Suzi' is a musical comedy with no comedy and very little music. Further discussion of the piece is quite useless, but if there is, in New York a Society for the Suppression of Unnecessary Annoyances, it should turn its attention to the Casino Theatre.

"Otto Hauerbach, who has given the stage some very clever musical pieces, is charged on the programme with being responsible for the American book of 'Suzi,' which is an adaptation of a Hungarian operetta by Franz Martos. The music is by Aladar Renyi.

"The one spot in the piece which approaches being entertaining is a song which comes in the last of the three dreary acts, called 'Tick-a-Tick.' It is, quite evidently, a number which has been supplied from some outside source.

"If 'Suzi' does nothing else, however, it shows off to advantage the delightful voice of Miss Jose Collins. Miss Collins worked very hard and supplied what little life there was to the part last night, but the whole affair is hopeless.

The principal parts, outside of Miss Collins's role, are played by Connie Ediss, Robert Evett, Melville Stewart, Tom McNaughton, Arthur Lipson, and Lew Hearn, the latter a comedian, so called, from the ranks of burlesque."

The other papers commented as follows:

Said the Herald: "In short, 'Suzi' is a musical comedy worth seeing, hearing and laughing at."

The American said: "Score one more hit for Lew Fields at the Casino, where last night he produced a comedy-operetta, in three acts, called 'Suzi.'"

BROADWAY MUSICAL STOCK AT \$1.

Matt Grau has been given a commission to organize a company for musical stock. The managers who have commissioned him wish to remain in the dark at present, and the agency man can only say that they want big names for a musical stock organization along the lines of the old Weber and Fields company, to present new productions at a Broadway playhouse next season.

Mr. Grau further stated that those interested were looking for a house with a large seating capacity, where they could offer a big company with a large chorus of pretty girls and give it to the public at \$1 top.

There have been several attempts in the past two years to float a proposition of this sort, but each has fallen down.

Producers are Discharged.

Judge Hand Monday issued a discharge from bankruptcy to Werba & Luescher. The firm failed with liabilities amounting to \$196,871.

SHOWS CLOSING.

"Big Jim Garrity" goes to the storehouse after tonight's performance at the New York theatre. "The Salamander" closed Wednesday night and was also shelved. Rose Stahl's "A Perfect Lady" at the Hudson will also pass the same way on Nov. 14.

Last Saturday night saw the passing of two attractions in New Orleans. "The Midnight Girl" and "Too Many Cooks" both came into town on Tuesday of this week.

Adele Blood, at the Garrick in J. C. Drum's "Milady's Boudoir," failed to appear at the theatre Monday night, and the performance had to be called off. I. W. Hope, Miss Blood's manager, stated Tuesday that her physician said that she would be able to be about in about two weeks. He also said he was going to lay out a tour for the company over the territory which she traveled with "Everywoman," feeling confident that the star and play would get money.

The road company of "The Dummy" is bulletined to close Nov. 7 in Toledo.

New Orleans, Nov. 4.

"Too Many Cooks" and "The Midnight Girl" closed suddenly here Saturday.

SHOWS IN 'FRISCO.

San Francisco, Nov. 4.

Legitimate houses felt the sweep of yesterday's election. At the Cort, where "The Whip" began its second week Monday, the business has been falling off.

"A Poor Little Rich Girl" opened to good business at the Columbia. The press praised the attraction.

Stock business at the Alcazar has perked up a bit, although the box office returns are still light.

"Let's Get Married" got a good start at its Gaiety opening, with the local reviewers saying it was satisfactory.

SHOWS IN LOS ANGELES.

Los Angeles, Nov. 4.

"Kitty McKay" is doing fair business at the Majestic and "The Red Widow" is holding up at Morosco's. Indications are that the latter attraction is in for a month's run. "His Son," with Henry Kolker, by Louis K. Anspacher, is being reproduced at Burbank's. Oliver Morosco wanted to look the piece over before sending it east, and was not here when it was first played.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 4.

The prospect is that "Today" will do \$10,000 or more this week at the Tulane. The drama with a thoroughly competent company, is causing talk here.

The South Pole pictures in the second week at the Crescent continue to show a profit.

Stock organizations at Lyric and Bunting are attracting fair patronage.

CHANGES IN BOSTON.

Boston, Nov. 4.

"The Yellow Ticket" is booked to follow "Potash and Perlmutter" into the Tremont Nov. 23. On the same night the latter production is to open at the Garrick, Philadelphia.

BILLS NEXT WEEK (November 9)

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
HAMMERSTEIN'S (ubo)
Singer's Midgets
Jas & Bonnie Thornton
Harry Cooper Co
McConnell Simpson Co
Edward Geer
Farber Girls
Mile D'Alart
Jack Lorimer
Musical Spillers
Bissett & Scott
Roy La Pearl
PALACE (orph)
Adeline Gence Co
Joan Sawyer Nigel
Barrie & Geo Harcourt
Dorothy Toye
Whitely & Burt
Hart Herbert Co
Bert Fitzgibbons
Boganny Troupe
Darrell & Conway
"Little Napoleon"
COLONIAL (ubo)
Adelaide & Hughes
Marshall Montgomery
Belle Blanche
Lipinsky's Dogs
Courtney Sisters
Joe Jackson
"The Last Tango"
Alpine Troupe
The Berrens
Rice Sully & Scott
ALHAMBRA (ubo)
The Caninos
Dooley & Rugel
Lucy Gillette
Hope Vernon
Joe Irwin Co
Brooks & Bowen
Blanche Ring Co
Bobby North
Aerial Budds
ROYAL (ubo)
Edgar Berger
Manny & Roberts
Hayland & Thornton
Sophy Barnard
Jane Connolly Players
Lou Anger
Houdini
Fox & Dolly
Henrietta Deserris Co
BROADWAY (bbc)
Daisy Harcourt
Edith Morrisette Co
"Little Lamb"
Victor's Melange
Reno
Lucciana Lucca
Hallen & Hunter
Duffy Redcap Troupe
Xela Sisters
Carver & Murray
FIFTH AV.
Louise Eschell Co
Mason & Dixon
Gertrude Arden Co
Bud Marlow
Mme De Pina
Julia Rooney
Cabaret Dogs
2d half
Dugan & Raymond
Virginia Girls
Selma Walters Co
Wahl & Abbott
Decker & Thebaud
Two Roaders
PROCTOR'S 125TH
DePalma Sisters
"The Tamer"
Aubrey & Ritchie
Myrtle Bird
Clifford Walker
Dare Austin Co
Coates Keene & J
Aeroplane Girls
2d half
The Trebors
Julia Rooney
Rogers & McIntosh
Bud Marlow
Adele Oswald Co
Billie Tuite's Collegian
Toibert & Bennett
Four Readings
PROCTOR'S 23d
The Trebors
Fitch B Cooper
Rogers & McIntosh
Lucy Tonge
Hibbert & Ross
"Mirth Makers"
Pop War
S V Leveene Co
2d half
DePalma Sisters
Katherine Gilbert
Stevens & Bordeaux
Wright & Rich
"Making the Movies"
Pearson & Garfield
Paynton & Green
PROCTOR'S 58TH
Caryl & Grindell
Harry & Burt Morrissey
Savide 5
Guy & Minna
"Shirt Waist Factory"

Elmore & Frankins
Marie & Pesta
2d half
"Aeroplane Girls"
Lillian Boardman
Gertrude Arden Co
Lewis & Davis
Myrtle Bird
Coates Keene & J
Bud Snyder Co
AMERICAN (loew)
Thornton & Corlew
Viola Duval
"The Elouement"
Joe Welch
3 Keltons
(3 to 5)
2d half
Mijores
Harrison & Klein
Archer & Belford
That Sextette
Connonard & Witt
"Shop Lifters"
Joe Welch
Staine's Circus
(1 to 5)
GREENEY (loew)
Equillo Bros
Sam Ash
"Dine Maids"
LeMaire & Dawson
(Four to 5)
2d half
Arthur & Grace Terry
Bracy & Farrington
Ward & Faye
Edna Luby Co
Merry Youngsters
Corrigan & Vivian
(Two to 5)
DELANEY (loew)
The Tangle
Nowlin & St. Claire
That Sextette
Sally Shaw
Major Shaw
(Three to 5)
2d half
Billie Wilson
Schrodes & Chappelle
Barnold's Animals
Sam Ash
Lamar & Dale
Lear Troupe
(Two to 5)
7TH AVE (loew)
Ethel Whiteside Picks
Oscar Lorraine
Macart & Bradford
Faye & Minn
Corrigan & Vivian
(Two to 5)
2d half
Elliot & Mullen
Klass & Bernie
Macart & Bradford
3 Alex
(Three to 5)
BOULEVARD (loew)
Ward & Faye
Klass & Bernie
Edna Luby Co
Brown Harris & B
Richard the Great
(One to 5)
2d half
Ethel Whiteside Picks
Nowlin & St. Claire
Chas Deland Co
Manhattan 3
Ben Beyer & Bro
(One to 5)
NATIONAL (loew)
Anthony & Adele
Harrison & Klein
Archer & Belford
Merry Youngsters
Jane Courthorpe Co
Hager & Goodwin
The Hassamans
2d half
Rena Santos
10 Dark Knights
Tom Smith
"Spider & Fly"
Browning & Fields
Howard's Bears
(One to 5)
ORPHEUM (loew)
Toibert & Bennett
Elliot & Mullen
Owen McGlenny
Rockwell & Wood
Staine's Circus
(Two to 5)
2d half
Lyrics
Waterbury B & Tenny
Owen McGlenny
3 Bennett Sisters
(Three to 5)
LINCOLN (loew)
Waterbury & Tenny
Leona Stephens
"Green 8 & 9"
Fields & Browning
Fanton's Athletics
(One to 5)
2d half
Ward & Gray
3 Keltons
Jane Courthorpe Co
Savide 5
Richard the Great
(One to 5)

Brooklyn
BUSHWICK (ubo)
Valerie Bergers Co
Morton & Glass
Collins & Hart
Bessie Wynn
Hoey & Lee
Adler & Arline
Hayman's Animals
Mullen & Conan
Shannon & Annie
Elsie Faye & Boys
Ioleen Sisters
PROSPECT (ubo)
Mabelle & Arthur
McMahon Diamond & C
Lane & O'Donnell
Adeline Francis
Eddie Foy Co
Watter Van Brunt
Claude & Fanny Usher
Raymond & Caverly
3 Heddors
ORPHEUM (ubo)
Woods & Woods 3
Edward Marshall
Arnaut Bros
Cross & Josephine
"The Bride Shop"
Emma Carus
Ball & West
Kitty Gordon Co
Trevitt's D
SHUBERT (loew)
Prevoy & Little
Mario & Co
Ko Ko Car & Co
Tom Smith
Percy W. Co
Bracy & Farrington
Howard's Bears
2d half
Medlin & Co & T
"The Tangle"
Lee & Noble
"Dairy Maids"
3 Keltons
(Two to 5)
FLATBUSH (loew)
Edith Raymond Co
Maye & Addis
Bert Earle Trio
Abbot & Brooks
Andrew Mack
Fred St Onge
(Two to 5)
2d half
Ray Snow
Musical Byrons
Leona Stephens
Frank Gardner Co
Hager & Goodwin
Mabelle Fonda Tr
(Two to 5)
BIJOU (loew)
Bracy & Farrington
Bryan Sumner Co
Musical Byrons
Ben Beyer & Bro
(Three to 5)
2d half
Tojetti & Bennett
Anthony & Adele
Japanese Prince
Rockwell & Wood
Bean & Hamilton
(Two to 5)
WARWICK (loew)
Jean Southern
"Woman Hater"
Blanche Sloane
(Three to 5)
2d half
Evelyn Cunningham
Fanton's Athletics
Henry Frey
Dancing Kennedys
(Two to 5)
FULTON (loew)
Ward & Gray
Barnold's Circus
Clarence Wap
"Spider & Fly"
3 Alex
(One to 5)
2d half
Thornton & Corlew
Old Soldier Fiddlers
"The Elouement"
Le Maire & Dawson
Frey Twins & Frey
(One to 5)
LIBERTY (loew)
Gypsy Countess
Tabor & Green
Green & Parker
(Two to 5)
2d half
Kelso & Leighton
Dixon & Rambler Sis
(Three to 5)
COLUMBIA (loew)
Billie Wilson
"Shop Lifters"
Lee & Noble
Arthur & Grace Terry
(Two to 5)
2d half
Viola Duval
Tabor & Green
The Hassamans
(Three to 5)

Albany, N. Y.
PROCTOR'S
"Making the Movies"
Selma Walters Co
Skedden & Pliken
Markes Bros
Bud Snyder Co
Maud Earl
Daly & Gallagher
6 Navigators
2d half
International Sextette
Four Reenes
Robbins & Lyons
M. Quick
Clifford Walker
Skating Bear
Walker & Ill
Blanch Colvin
Ann Arbor, Mich.
BIJOU (ubo)
Kaoni
Madame Marion
Joe Daniels
"Kidd Kabaret"
2d half
Les Cougets
Bill & Edith Adams
J C Nugent Co
Capito City 4
Moralls Bros
Atlanta
FORSYTH (ubo)
Mercedes
Mary Ellen
Lyle & Yocco
Edwin George
Fern Bigelow & M
Cameron Girls
Rooney & Bent
Baltimore
MARYLAND (ubo)
Irene Franklin
Harry Beresford Co
Andrew Kelly
"Coca"
Dooley & Sales
Julia Curtis
Sylvia Loyal
Han Ping Chien
Military Dancers
Battle Creek, Mich.
BIJOU (ubo)
Balancing Stevens
Burr & Rose
Carter
Park Rome & Francis
"Lion's Bride"
2d half
Geo Moore
Burns & Acorer
Chas Moser Co
Belmont & Harle
Jungman Family
Bay City, Mich.
BIJOU (ubo)
Maxwell Holden
Archer & Carr
Leonard Anderson Co
Baby Helen
2 Carletons
2d half
Two Zyls
The McFarlands
Weber Dolan & F
Walsh Lynch Co
6 Diving Models
Billings, Mont.
BABCOCK (loew)
Bessies' Cockatoos
3 Loretas
Dolce Sisters
Lida McMillan Co
Brady & Mahoney
Edwards Bros
Birmingham, Ala.
ORPHEUM (ubo)
Gardiner 3
Yvette
The Volunteers
Conroy & Model
Raymond & Bain
Doris Wilson Co
(One to 5)
Boston
KEITH'S (ubo)
Eva Tanguay
Willie Weston
Ber Levee
Emmet DeVoy Co
Misses Campbell
Joe Cook
(Others to 5)
ORPHEUM (loew)
Coy DeTrickey
3 Bennett Sisters
2 Bohemians
Sam Mann Players
Ward & Hayes
Von Cello
(Two to 5)
2d half
Greenlee & Drayton
Willie Wilson
"When Women Rule"
Equillo Bros
(Four to 5)
ST JAMES (loew)
Clayton & Lennie
3 Keltons
Chas Deland Co
"15 Sons of Desert"
(Two to 5)

2d half
Mack & Pingree
Hallen & Hayes
"Night in Park"
Edith Clifford
Carl Damann Troupe
4000
GLOBE (loew)
Mack & Pingree
"On the Revers"
Edith Clifford
Chas Ledegar
(Four to 5)
2d half
Lerner & Ward
"15 Sons of Desert"
Bud & Nellie Heim
American Comedy 4
(Four to 5)
Buffalo
SHERRA (ubo)
The Hollanders
Cressey & Dayne
McLalies & Carson
E. E. Dummore
Pederson Bros
"Lonesome Lassies"
(Others to 5)
Butte
EMPRESS (loew)
Dixon & Dixon
Meller & DePaula
Chas L Fletcher
"Wife"
Nichols Sisters
Wanda
Calgary
PANTAGES (m)
Imperial Opera Co
Sherbourne & Mont-
gomery
Sheer & Herman
Haley & Haley
DeKock Bros
Charleston, S. C.
(Split week with Savannah)
VICTORIA (ubo)
Lottie Collins
Kelly & Galvin
Kilton & Roberts
Cursen Sisters
Rasulo Musical Horse
Chantanooga, Tenn.
MAJESTIC (ubo)
4 Marx Bros
Chicago
MAJESTIC (orph)
Norah Bayes
Clark & Verdi
Bert Fitzgibbons
Eadie & Ramsden
Fred V Bowers Co
Dorothy Sherman &
Sellers
Lillian Harlela
Ray Eleanor Ball
"PALLACE" (orph)
Valencia Suratt Co
Belle Baker
"Telephone Tangle"
Mr & Mrs J McGreay
B Fred Harvey Co
Howard & Syman
John Higgins
Newhouse Snyder Co
McVICKER'S (loew)
Andy Rice
Trovillo
Bell Boy 3
Parise
Richmond & Mann
Moore & Elliott
2d half
Edna Aug
Jack Gardner Co
Minetti & Sidell
3 Brownies
Hugoson & Brummer
Gotforth & Doyle
Armstrong & Ford
WILSON (loew)
"The Big Surprise"
Martini & Maximilian
Readick Freeman
Players
Luce Bros
The Glocks
2d half
Fair-coeds
Tiny May Co
Ash & Shaw
Carlton & Clifford
Rutka's Birds
AMERICA (loew)
Tom Nawn Co
Frank Morrell
Juggling Normans
Licht 4
Gilmore & Romanoff
Eddie Howard Co
2d half
"Love in Sanitarium"
Dave Rafael
Rose Troupe
Purcella Bros
Joe Kelsey
Brown & Jackson
COLONIAL (loew)
Bessie Kaplan
Shoen's DeLuxe
Maivern's Comiques
Alexander Patty Co
Verona Trio
Bell & Jones
Angela Dolores Co
James Brockman
2d half
Bessie Kaplan
Murry Livingston Co
Namba Family
Arno & Stickney
Yvonne
Buch Bros
James & Johnson
Russell's Minstrel
The Valdes

Willard (loew)
Sophie Tucker
Evans & Slater
Murry Livingston Co
Buch Bros
Jones & Johnson
James Grady Co
Sampson & Douglas
Ward Sisters
Arno & Stickney
Les Casades
EMPRESS (loew)
Halested
(Open Sun Mat)
"Love in Sanitarium"
Brown & Jackson
Purcella Bros
Rose Troupe
Joe Kelsey
2d half
Tom Nawn Co
Frank Morrell
Licht 4
Gilmore & Romanoff
Eddie Howard Co
STAR HILL (loew)
8 Zanebans
Alverado's Goats
Sharp & Sharp
Paddock & Paddock
2d half
Mad Miller
Evans & Slater
Bell & Jones
Summers & Gonsales
LYCENE (loew)
Cecily Jefferson
Miller & Shelly
2d half
Dick Miller
Sharp & Sharp
ACADEMY (wva)
The Engdorns
Clare & Merton
Jane Heaton Co
Lillian Watson
Laughlin's Dogs
2d half
Dorothy Watson
3 Burns Sisters
White Goldie & W
Paul LeVan & Dobbs
(one to 5)
Cincinnati
KEITH'S (ubo)
Juliet
Willie Bros
Bert Berroll
Ethel Barrymore Co
"Eloping"
Porter & Sullivan
McMahon & Chappelle
La Toy Bros
Cleveland
KEITH'S (ubo)
Girl from Milwaukee
Ryan & Lee
Edith Sales
Redford & Winchester
Mosher & Hayes & M
Nina Morris Co
"Colonial Days"
Steiner Trio
Columbus
KEITH'S (ubo)
Jarrow
Nellie Nichols
Flanagan & Edwards
"Sergeant Bagby"
Fernikoff & Rose
Bapkite & Franconi
Cardo & Noll
Spellman's Bears
2d half
Edna Aug
Jack Gardner Co
Minetti & Sidell
3 Brownies
Hugoson & Brummer
Gotforth & Doyle
Armstrong & Ford
WILSON (loew)
"The Big Surprise"
Martini & Maximilian
Readick Freeman
Players
Luce Bros
The Glocks
2d half
Fair-coeds
Tiny May Co
Ash & Shaw
Carlton & Clifford
Rutka's Birds
AMERICA (loew)
Tom Nawn Co
Frank Morrell
Juggling Normans
Licht 4
Gilmore & Romanoff
Eddie Howard Co
2d half
"Love in Sanitarium"
Dave Rafael
Rose Troupe
Purcella Bros
Joe Kelsey
Brown & Jackson
COLONIAL (loew)
Bessie Kaplan
Shoen's DeLuxe
Maivern's Comiques
Alexander Patty Co
Verona Trio
Bell & Jones
Angela Dolores Co
James Brockman
2d half
Bessie Kaplan
Murry Livingston Co
Namba Family
Arno & Stickney
Yvonne
Buch Bros
James & Johnson
Russell's Minstrel
The Valdes

Family (ubo)
"The Last Laugh"
Held & Cameron
3 Boy Scouts
Delea & Orma
Rogers Sisters
Turner & Chance
Mons Pouchere
ORPHEUM
Patricia
Nat Lemmingswell Co
Cheyenne's Minstrel
LaRosa & O'Brien
Jack Boyce
Random Trio
Duluth
ORPHEUM
(Open Sun Mat)
Mile Asoria Co
Chinko
Minnie Kaufman
Billy B Van Co
John Geiger
Cantwell & Walker
Lal Mon Kim
Edmonton, Can.
PANTAGES (m)
James J Corbett
5 DeLuxe Girls
Skipper Kennedy & R
Transfield Sisters
Baltus Bros
Elmhurst, N. J.
PROCTOR'S
Reed & Tuttle
Florence Timponi
Wiley & Ten Byck
Graham & Randall
Wm Cahill
Quigs & Nickerson
2d half
Langlow Co
Dancing Franks
Ellen & Merton
Elmo & Clifton
Primo Starr & Ryder
"Shirt Waist Factory"
erie, Pa.
COLONIAL (ubo)
"Green Beetle"
Parillo & Frabito
Doc O'Neil
Bellocchio Bros
(Others to 5)
Evansville, Ind.
NEW GRAND (ubo)
Brandon Hurst Co
Fields Winchell Co
Green
3 Emersons
Holden & Herron
Roland Traverse Co
2d half
Bouncer's Circus
Carl McCullough
Mattie Chasotes Co
Brace Moran & Betty
(one to 5)
Full Street, Mass.
ACADEMY (loew)
Greenley & Drayton
Lerner & Ward
Geo B Reno Co
Elsie White
Bean & Hamilton
2d half
Low Palmore
Coy DeTrickey
Sam Mann Players
Clayton & Lennie
Stewart & Dakin
Flint, Mich.
BIJOU (ubo)
"Little Modiste"
2d half
Judson Cole
Rosa & Farrell
"When Love Is Yng"
Bessie & Baird
Marriott Troupe
2d half
"Little Modiste"
Fort Wayne, Ind.
TEMPLE (ubo)
Jack Taylor
Howard & White
Cunningham & Marion
(Two to 5)
2d half
Delmar & Delmar
McManus & Don C
Mullaly Pengree Co
Johnny O'Connor Co
Cycling Brunettes
Grand Rapids, Mich.
COLUMBIA (ubo)
"School Playground"
Moran & Wisner
Van Schenck
Bickel & Watson
3 Blondys
Cummings & Gladdings
(Two to 5)
Hamilton, Ont.
TEMPLE (ubo)
Dunedin Troupe
Elizabeth Otto
Felix & Barry Girls
Bronson & Baldwin
Comfort & King
The Cromwell
(Others to 5)
Harrisburg, Pa.
ORPHEUM (ubo)
"Aurora of Light"
Ruth Roy
Conlin Steele & Carr
Abou Harnad Troupe
(Others to 5)
Hartford, Conn.
POLI'S (ubo)
Moore & Yates
Flanagan
"After the Wedding"
(Continued on page 24)

Lear & Fields
Riggs & White
(One to 5)
Heboken, N. J.
LYRIC (loew)
Kelso & Leighton
Williams & Brown
Henry Frey
John Troupe
(One to 5)
2d half
Gypsy Countess
LeRoy & Harvey
Clarence Wilbur
Bracy & Farrington
(One to 5)
Indianapolis
KEITH'S (ubo)
Sam Barton
J W Hennings
Ed Morton
Four Roaders
Cantor & Lee
"Son's Rule"
LYRIC (ubo)
Massey & Bolton
Young America
Curtis & Herbard
Kenos Welsh & Mon
(One to 5)
2d half
The Wheelers
Doneta Co
Willard Hutchison
Dotson & Gordon
8 Falcons
Jackson, Mich.
BIJOU (ubo)
Les Cougets
Bill & Edith Adams
J C Nugent Co
Capito City 4
Moralls Bros
2d half
Kaoni
Madame Marion
Joe Daniels
"Kidd Kabaret"
Jacksonville
ORPHEUM (ubo)
(Open Sun Mat)
McDevitt Kelly & L
Harry B Lester
Lohse & Sterling
Frans Lehar
8 Hart Bros
Kalamazoo, Mich.
MAJESTIC (ubo)
Geo Moore
Burns & Acorer
Chas Moser Co
Belmont & Harle
Jungman Family
2d half
Balancing Stevens
Burr & Rose
Carter
Park Rome & Francis
"Lion's Bride"
Kansas City
ORPHEUM
Fred Kornau
Bell Family
Astrid & McLeans
Merrill & Otto
Miller & Lyle
Francis McGinn Co
Blinn & Bert
EMPRESS (loew)
Dick DeLoria
Burton Hahn & L
Wanner & Palmer
Neal & Baird
"Winning Widow"
Lafayette, Ind.
COLONIAL (ubo)
Cycling Brunettes
Moore Browne & Co
Dunbar Turner
Mullaly Pengree Co
General Pfanz
2d half
3 Millards
Knapp & Cornella
Wm Armstrong Co
Joe White Lead
Herbert's Dogs
Lansing, Mich.
BIJOU (ubo)
Judson Cole
Rosa & Farrell
"When Love Is Yng"
Bessie & Baird
Marriott Troupe
Lima
ORPHEUM
Cole & Denahy
Burkhart & White
The Grazers
Boland & Hots
Reisner & Gore
Carlos Bros
(one to 5)
Los Angeles
ORPHEUM
Morris Cronin Co
Kramer & Brown
Chief Caulpoism
Lockett & Waldron
Claude Gillingwater
Co
Ashley & Canfield
5 Metzettes
Joe & Lew Cooper
EMPRESS (loew)
Mortimer Sydel
Caita Bros
Wilson & Wilson
Morris & Bessley
Odone
Kitty Francis Co
PANTAGES (m)
Musical Juveniles
Wm Shilling Co

BURLESQUE

BY FREDERICK M. McCLOY

It is curious how tenaciously some people stick to an idea in face of every conceivable reason why they should abandon it. There are many instances of this unwise procedure in commercial life, but it is to those that concern the show business these comments are directed.

Chasing sunbeams has wrought the ruination of many a misguided enthusiast, and inflicted serious loss upon innocent persons whose blame lay only in their gullibility or in their ignorance of conditions. Years ago the Ringling Brothers were obsessed with the idea that they could successfully invade the Barnum and Bailey eastern territory, and, regardless of advice and precedent, they had the temerity to work their way from the west with Boston and New England as their objective points. At tremendous cost they fought the opposition of the Barnum and Bailey show, and actually carried the warfare to Boston. It was only after many weeks of undeviating loss which culminated in a veritable slaughter at the end of two weeks in Boston, sober judgment, impelled by frightful inroads upon their bank account, caused them to abandon the struggle and make a hasty departure all the way to a town in northern Michigan, which had always been the eastern limit of their operations. It was not until the death of James A. Bailey, when the Ringlings acquired control of the Barnum and Bailey circus, that the territory of the two shows was so divided that the Ringlings could come east and make money.

The disaster that overtook David Henderson some years ago, a famous producer of extravaganza operating in Chicago and thereabouts, when he brought his shows east, is a matter of theatrical history. It is another illustration of the calamity that almost invariably accompanies foolhardy insistence upon bucking an accepted, established, special division of the show business. The experiences of Mrs. H. K. Thurler, whose idea that she could successfully present grand opera in this country against the then existing great organization, cost her many hundreds of thousands of dollars. And we have the recent undertaking of Klaw & Erlanger, and more recently of William Morris, to enter the stronghold of vaudeville in opposition to the B. F. Keith and allied interests.

These facts are either unknown to those misguided people who are today springing up like mushrooms in the night with plans for additional burlesque circuits, or those people are indifferent to the heavy losses that must be sustained by every person that may be cajoled into investing their money, or persuaded to contribute theatres or shows to the absolutely hopeless undertaking. There is one theatre owner in Chicago and another in Boston, and there are other theatre owners located in other cities all over the country who

can emphasize the force of these comments simply by exhibiting their ledgers. Those books tell a convincing tale of conditions following their owners' experiences with Progressive Wheel burlesque shows. Page upon page, the record is written of continuous, harassing impoverishment brought about by faith in the possibilities of successful competition with an established circuit.

And the producers who blindly accepted the representations that were made to them of profitable returns for their investment of money and time in the organization of shows, as well as the few capitalists who took a flyer on an alluring forecast of dividends, are now gazing ruefully upon the waste of cash and the burst bubble that was inflated only with hot air. This bubble is again being expanded by the same process. In fact, I understand there are two of them.

The remarkable anomaly has recently been recorded of the Mayor of a great city placing a ban upon the very things presented in high class musical comedy that formerly brought odium upon burlesque shows. Mayor Curley, of Boston, has deemed it advisable to go the length of directing the attention of the police department of that city to the character of the costumes that are worn in the Shuberts production of "The Passing Show of 1914," and to register his objection to certain pieces of "business" that are done in that performance. In a statement the Mayor says: "There shall be no favoritism shown between the high grade theatres and the burlesque houses." This really means that in Beantown, at least, the two-dollar musical shows must conform to the character of entertainments that are given at Waldron's Casino and the Gayety, both of which are on the Columbia Amusement Company's burlesque circuit, since there has not been occasion for police interference with any burlesque show in that city in many years. This is a reversal that is almost paradoxical. And yet there are still some people that condemn burlesque, obviously because it is burlesque.

Stockholder W. S. Campbell has two shows on the Columbia Circuit. One is headed by a "cooch" dancer and the star of the other impersonates an odious broadly-drawn "fairy." The former show played to practically capacity at the Olympic, on 14th street, the week before Election, which is generally regarded as an off week in theatricals, and the other show, according to the business done up to this writing, is quite likely to get the record for the season at the Columbia this week. Here are the extremes in the so-called two grades of theatres, both housing the extreme of one grade of shows. In view of the facts, it would seem that human nature is the same on Broadway as on East 14th street, certainly so far as the appeal of burlesque is concerned.

SAM SCRIBNER WHIPPED.

A few nights ago a woman accompanied by a young man, entered the Columbia theatre and was ushered to a seat on the end of the last row. Soon after, Sam Scribner, the brawny general manager of the Columbia Amusement Co., hastened into the house and took a position against the rail directly behind the couple. Mr. Scribner kept his eyes upon the young man all the time a big musical number was being performed. At its conclusion he rather brusquely addressed the object of his gaze, saying, "Come on out of here!" "Not yet, wait!" was the rejoinder. "Wait, nothing! Come now!"

The only reply was a tightening of his grip upon the arms of the seat and a defiant look. Mr. Scribner stepped quickly around and taking hold of the young fellow tried to push him out. But he wouldn't budge, a big general manager, who wore a big automobile coat, cap and gloves, gave the struggle and resumed his place on the back rail where he was soon in conversation with the manager of the visiting company.

In a few moments the young man stepped up to Mr. Scribner's side and looking squarely in his eyes, commanded him to "come out" then and there.

"Now you'll wait for me, d'ye hear?" declared Mr. Scribner.

"No, sir; we'll go right now," and the decisive declaration was accompanied by a vigorous tug at Mr. Scribner's arm.

With a look at his antagonist, Mr. Scribner gave in and catching Sammy, Jr., two years old, in his arms and raising him up on his broad shoulders, the hitherto invincible Scribner hurried the youngster and Mrs. Scribner into his big red touring car, starting up Broadway toward the Bronx.

"GARDEN OF GIRLS" CLOSING.

Barney Gerard has taken over the Scanlon and Moore "Winners" show and will play it under "The Garden of Girls" franchise.

The present "Garden of Girls" company will close in Kansas City Nov. 14.

"HELLO, PARIS," RESUMING.

"Hello, Paris," which was laid off two weeks for reorganization, resumed its tour at the Star, Brooklyn, last week. New scenery and costumes have been provided and Joe Barton, the German comedian, and one or two other principals, have been added to the cast. In its present shape, the show is said to be one of the best on the circuit.

Academy Starts.

The Academy of Music, Jersey City, opened as a Columbia house Monday with "The Gay Widows" as the attraction. Two capacity audiences were present to welcome the innovation, and business since then has been very large.

AL REEVES'S DIVORCE SUIT.

Mrs. Al Reeves, through her attorney, Surrogate John J. Graham, of Nassau County, has brought an action for divorce against her husband. The papers were served on Mr. Reeves at Albany Saturday of last week. Mr. Reeves has retained Dr. Philip J. Brennan, a widely-known Brooklyn lawyer, to defend the suit.

Mrs. Reeves has left her home and is said to be living somewhere on Long Island. It is understood friends of both parties are making efforts to effect a reconciliation, failing in which an effort would be made to arrange a settlement out of court.

According to late information, still unverified, Mr. and Mrs. Reeves own jointly all of the stocks, bonds, mortgages and real estate that have been accumulated as a result of the success of Mr. Reeves' burlesque show on the Columbia Circuit and of his shrewd investments, all of which it is said represent a value of approximately half a million dollars.

SHOW CHANGES.

Recent changes in the cast of "The Bowery Burlesquers" take into the organization Edna Green, Bobby Harrington, Edna May, George Schneider, Sam Mical, Murray Belmont and Josie Kine.

New recruits to "The Taxi Girls" include Sadie Rose, Harry Greenhouse and Dolly Barnes.

Dave Salinger has joined "The Social Maids" while Arthur Conrad, Harry Woods, Primrose Seamon and Mable Morgan have been transferred from "The Bowerys" to the "Girls from the Moulin Rouge."

Jack Levy, manager of the "Taxi Girls," has gone to Mount Clemons suffering with rheumatism. Frank Livingston, former manager of "The Transatlantics," will take charge of the show during Mr. Levy's absence.

PROGRESSIVE SHOWS.

Progressive shows that are still playing are the Richy Craig "Follies of 1914" and Mike Kelly's Chooceta company (formerly "Cabaret Girls" on the Columbia Extended).

SHOW REORGANIZING.

"The Cherry Blossoms" will lay off the week of Nov. 9-16 for reorganization, and the May Ward "Dresden Dolls" show will fill in the time at the Howard and Grand, Boston.

PLAYING OLYMPIC, CINSY.

Commencing Nov. 15, the shows on the main circuit of the Columbia Amusement Co. will be transferred from the Gayety to the Olympic, Cincinnati. The former house passes to the control of the Keith interests.

"The Liberty Girls" will be the opening attraction at the Olympic.

BURLESQUE

BY FREDERICK M. McCLOY

LONDON BELLES.

Rose Sydel's "London Belles," at the Columbia this week, is a type of burlesque performance that does not typify the burlesque the Columbia Amusement Co. stands sponsor for.

Spice in burlesque or any other musical comedy performance is admittedly legitimate when judiciously inserted. The Sydel show plays as though it never heard of "judicious," and it has been arranged to suggest that the Columbia theatre, New York, was the last place in the thoughts of the producers where this troupe would appear.

Interest in "The London Belles" exhibition ceased before the end of the first act. Manifestly the performance was conceived, devised and pre-figured to pander to a class of people neither the Columbia theatre nor the Columbia Amusement Co. caters to nor attracts.

A show such as this that could only interest beastial, prurient and dead-to-shame minds is not entitled to a "review" or "criticism" on the theory it is not a show, nor would it be understood by anyone who had not been enlightened through listening to the lures of the bagnio.

There is but one place for an alleged "attraction" of the Sydel show stamp. That place is not at the Columbia theatre, New York, which enjoys too high a prestige and standing in the community as well as in burlesque to be besmirched by minds perverted.

GIRLS FROM JOYLAND.

The present day "Girls from Joyland" bears not the slightest resemblance to any of the Sim Williams' shows carrying that title in other seasons. Everything is new but the name. Now that Mr. Williams' attraction is affixed to the Columbia Circuit, he need have no fear the censoring staff is going to rip his show to pieces. "The Girls from Joyland" will stand pat anywhere.

At the Olympic to be sure, the show appeared too clean and classy and when an excellent chance came from a dignified "couch" at the close with the chorus in Egyptian raiment, the management did not have the heart to instruct Monica Redmond, who led the number, to cut loose.

At the Olympic several of the principals worked in "bits" that have been tabooed elsewhere. But as some of the other shows are getting away with more suggestive stuff in the 14th street neighborhood, the Williams' show was not establishing a precedent.

Frank L. Wakefield is featured. For fully a half hour the first part runs along without him, but once he does show up with his dope characterization, he is the center of observation. Wakefield has much to do with the success of "The Girls from Joyland." The book is by him and the stage direction is his and with his wildly imaginative soliloquies breezing when he's on, the credit is fully earned. Wake-

field's "dope" is immense and many of his slangy remarks sound original.

Among the feminine satellites is Dolly Sweet. Throughout she dominates by reason of a soubretish manner of working. The "soubrette" idea is even typified in her wardrobe and at no time does she appear in full-length costume. Miss Sweet has an attractive personality, shapely lines and a winsomeness not to be denied. If she could dance her soubretish charm would be all the more magnified. She's young and can improve.

The stage setting, chorus costuming and vocal equipment are fully adequate, and for burlesque has some male voices that must not be overlooked.

Maisie L'Estrange has a good voice of excellent range, but no great volume. Her singing far outranks her speaking voice. She wears tights only in the second half. Lillian Raymond does what little is allotted her with credit.

Joe Phillips is a clean worker, wears his clothes like a regular juvenile and does not exaggerate the French character in the first part. His number with Miss Sweet, "Please Do My Family a Favor" was one of the song hits of the last half. Frank W. Martin makes a dandy straight man. He's tall, wears good clothes and has a voice. He, Russell K. Hill and Jean Schuler as a singing trio, with popular songs, stood them on their ears. This trio helps hold up the second part which appears weaker than the first section. Fred Bulla plays an Irishman and does not try to tear up the stage.

The first part, "The Girls from Joyland in Paris," made more pretense at carrying a consistent story than the second styled "The Girls from Joyland at Home," an exterior of an army camp being shown on the border of Mexico.

The Olympic crowd warmed up to the "Girls" number led by Miss Sweet, assisted by four girls in different colored costumes. By calling out the color, the men were permitted to come down to the footlights and imprint a kiss upon the girl wearing the hue invited to step forth. It was great stuff for 14th street.

The trio, duet and color numbers previously mentioned and a pajama song by Miss Sweet and chorus and a couple of army numbers, brought the biggest returns in the closing part of the show. The Egyptian finish was a tame affair, although a little novelty bubbled when the company and chorus swung snakelike to the very edge of the footlights and the curtain dropped behind them. This has been done in several Broadway musical shows.

"The Girls from Joyland" is a bully good show for the Extended Circuit.

FOLLY THANKSGIVING.

The Folly, Chicago, completely renovated and refurbished, will open Thanksgiving week with Scanlon and Moore in "The Garden of Girls."

ON K. & E. TIME.

J. Leubrie Hill's "Darktown Follies," which has been playing Progressive houses all season and is this week at the Prospect, Bronx, at the 10-20-30 scale, will, commencing Nov. 9, play the Klaw & Erlanger houses beginning at the Grand opera house, this city, with the Newark theatre and the other K. & E. houses to follow immediately.

FULL INFORMATION.

Theatrical companies playing Canada during the war are required to give the Canadian immigration officers a complete list of the members of the company with their stage names and right names, place of birth, nationality and age.

Just what penalty is imposed for incorrect information has not been learned.

JAMES SERIOUSLY ILL.

Los Angeles, Nov. 4.

Harry P. James, the playwright and song writer, is seriously ill at the Clara Barton hospital, following an operation. He will be confined to bed for a month.

Margaret Burns Hurt.

Pittsburgh, Nov. 4.

Margaret Burns of the "Dainty Maids" (Progressive) was severely burned about the arms in a fire in the Liberty hotel, which started in her room. She was taken to the Homeopathic hospital. The hotel damage was slight.

Max Spiegel's Wedding Day.

Max Spiegel will be married to Annette Claire Mark, daughter of Mitchell H. Mark, Wednesday, Nov. 18, at the Mark residence in Buffalo. Mr. Spiegel's brother, Edward, will be best man.

Immediately after the ceremony Mr. and Mrs. Spiegel will start upon an extended trip which will include Palm Beach, Florida, Havana and Panama.

Miss Bennett Leaving "Troca."

Florence Bennett will retire from "The Trocadero" Nov. 14, having given two weeks' notice to Manager Frank Pierce.

Miss Bennett's successor has not as yet been settled upon. A number of well-known leading women, including Helen Eley, are being considered.

Murray Hill's Song Contest.

The first "Song Booster's Contest" of the season at the Murray Hill will take place Wednesday night, Nov. 11. This scheme was inaugurated at the Murray Hill last winter with altogether successful results. The publishers send singers and accompanists to render their latest songs, and the prize is awarded the song that receives the greatest applause. The prize for the first contest is a silver cup.

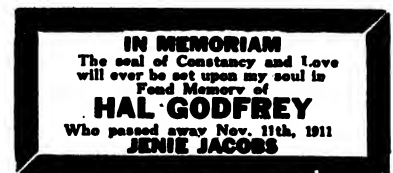
OBITUARY.

Graham, Va., Nov. 4.

Roy Johnstone, from Cincinnati, was knocked from a Norfolk & Western passenger train near this town Monday afternoon and killed, his body falling into the river. He attempted to board the train after the Pullman doors were closed, and clung unseen to the train for 10 miles. When nearing here, his body struck a bridge and was hurled into the river. A small boy saw the accident and dragged the lifeless body from the water.

Baltimore, Nov. 4.

Mrs. Christina Sinclair, known at many fair grounds as "Big May, the Tattooed Girl," died last Friday afternoon, at her home, 511 South Spring street. She was 38 years old, was six feet tall and weighed almost 350 pounds. It is said her death was the result of slow poisoning caused by India ink used in the tattooing. When a girl, Mrs. Sinclair became possessed of the idea of being known as the tattooed woman. For years she was under the care of an artist with the tattoo needle and on several occasions the work of tattooing her body had to be postponed on account of poisoning developing. She was born in Italy and is survived by her husband, two sons and a brother.



Oswego, N. Y., Nov. 4.

Albert K. Perlins, Jr., of Oswego, died in South Boston from typhoid fever. He was 27 years old and a member of a theatrical troupe that left this city in June.

"Prince" Paul de Clairmont, who became a conspicuous figure in Broadway life a few years ago, committed suicide in his apartment last Saturday night. He was to appear in vaudeville in a few weeks together with Mrs. E. B. Alsop, under the management of Victor Hyde. "Prince" Paul has suffered from melancholy during the past year. It is believed he committed suicide during a fit of despondency. He leaves a wife and a daughter, seven years of age.

Frederick Reichert, owner of a picture theatre at Frankford avenue and Rhawn street, Philadelphia, died Monday afternoon, from the effects of a bullet wound, self inflicted. His friends say Reichert invested all his money in the picture house, which he bought some months ago, and it was a losing venture.

(Special Cable to VARIETY.)

London, Nov. 4.

J. B. Gordon, an actor playing in "The Little Minister," died in the Charing Cross hospital last Saturday.

NEW ACTS NEXT WEEK

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

Hugh Herbert and Co., Palace.
"Little Napoleon," Palace.
The Casinos, Alhambra.
Hope Vernon, Alhambra.
Bobby North, Alhambra.
"The Last Tango," Colonial.
Flo Irwin and Co. (New Act), Alhambra.
James Connolly and Co., Royal.
Haviland and Thornton (New Act), Royal.
Edward Marshall, Orpheum.
Valerie Bergere and Co. (New Act), Bushwick.
Ma Belle and Arthur, Prospect.
That Sextet, American (2d Half).
Connors and Will, American (2d Half).
Harrison and Klein, American (2d Half).
"Spider and Fly," National (2d Half).
"The Tangle," Shubert, Brooklyn (2d Half).

Harold Crane and Co. (3).

"Justice" (Dramatic).

15 Mins.; Five (Parlor).

American Roof.

If "Justice" were not so palpably machine-made, it would stand out among dramatic playlets, with its present cast. Three men play the piece, a judge, his son and an elderly German. The story is far-fetched, even beyond dramatic license, drawing the characters together at the opening, when the German calls upon the judge, to intercede for his daughter, to be tried on the morrow for child murder. The judge is stern, saying the circumstantial evidence is so clear there is no hope for the girl, and he would do the same though the criminal were one of his own. In rapid succession then is revealed that the son (suffering from a weak heart) was the betrayer of the girl, and the murderer of the infant. The boy describes how he did it, then appeals to his father, and afterwards upbraids him for sending him to college, giving him money to spend, but paying no further attention to his welfare. The excitement of the denouement overwhelms the boy, whose heart gives out and he dies, with the curtain. The judge (unprogramed) is excellent. He takes a strong grip on the character, makes it forceful and is an actor. The boy is also fully capable in his heavier passages, but does not command sympathy, the role forbidding that. The German is well played. The cast is an exceptionable one to be found in a small time skit. For the small time also "Justice" is quite worthy. It is holding, almost intense.

Post and DeLacy.

Songs and Talk.

13 Mins.; One.

Harlem O. H.

A good little singing and talking team for small time. They have relished several numbers that have been seen on big time and worked out a routine that will please the small time audiences. The man is a fair comedian and the woman looks very good in a series of gowns worn.

Mike Bernard and Amy Butler.

Piano and Songs.

14 Mins.; One.

Broadway.

The metropolitan reappearance of Mike Bernard and Amy Butler as a vaudeville combination establishes very little beyond the fact that Bernard is apparently still in his own class as a rag pianist and a very noticeable and general retrogression in so far as Miss Butler is individually concerned. Offering the conventional double routine, the piano solos by Bernard stand out conspicuously and earned the bulk of whatever reward followed their combined efforts. A medley by Bernard is utilized for the introduction, followed by a series of comic and popular numbers by Miss Butler, during the action of which Mike introduces his version of "The Patrol," a unique solo as offered by Bernard and sufficiently strong to hold up the center of the turn. With all due respect to Miss Butler's past performances, the present vehicle seems one-sided. At the Broadway, in a decidedly difficult spot, the couple held their own for awhile, but toward the finale the pace lost speed. One must wonder where Mike Bernard would be if he possessed half as much business sagacity as artistic accomplishments.

Wynn.

Bill Pruitt.

"The Cowboy Caruso."

11 Mins.; One.

Palace.

Bill Pruitt has a rather high baritone voice which he can easily switch to a true soprano. This makes his act a rather freak offering that will go as a novelty. He makes his appearance in the regulation cowboy costume, complete in detail even to the little bull tag that hung from the pocket of his blue shirt. Monday night he was a near-riot immediately after the opening of the bill. He is offering four numbers, all of the ballad type. They are not new, but particularly well selected for his voice. His opening number is "While the Rivers of Love Flow On," which he renders as a straight baritone. In the chorus of his second number he suddenly shifted his voice from a baritone to a soprano (not a falsetto), and struck each note as true as though that were his natural singing voice. This immediately won him a place with the audience and the finish of the number brought hearty applause. The numbers which followed included "Mother McCree" and "In the Garden of My Heart." The latter was sung with a duet effect that pleased. For an encore he is using "The Land of My Best Girl." Pruitt holds to his cowboy character throughout. With an awkward walk and a rather bashful stage presence, he makes his way into the hearts of his audience. His is a novelty male single that will fill in to advantage on any big time bill.

Ferguson and May.

Piano-Act.

11 Mins.; One.

Star, Brooklyn (Nov. 1).

Ferguson and May are an ordinary two-act, relying on the woman's singing and the man's playing.

"Shang Tun Mysteries" (9).

Conjuring, Juggling and Acrobatics.

27 Mins.; Full Stage (Special Set).

Loew's Empress, San Francisco (Week

Oct. 25)

Aside from the beautiful stage settings, rich costumes and excellent acrobatics and contortion work of a small boy, it cannot be said that Long Tack Sam's latest importation "Shang Tun Mysteries" created a sensation on the initial American appearance. Lavish wealth is displayed in the back drop and side curtains used to dress the stage, and many Chinese costumes are worn by the men, but the present routine failed to disclose the mysteries expected. Four men, a woman and four children, make up the troupe. The curtain arose on the entire troupe grouped in the center of the stage, singing and playing native music. The woman and three of the children start the turn by singing a Chinese song accompanied by one of the men at the piano. This is followed by the pianist singing a short number in pidgin English. Next, one of the men juggles and spins a pair of cymbals in a clever way. Then each of the four men attempts to give individual illustrations of conjuring. This part of the turn should be worked with more skill or eliminated for in each instance, the audience saw where the articles came from. The boy followed the conjuring and did some remarkable acrobatic and contortion work. While the youngster is getting his breath, one of the men balances a spinning plate upon a flexible rod which bent at all angles. The man's cleverness secured good applause. A little more time was filled in by another of the men throwing a large crockery vessel in the air and catching and balancing it upon his forehead. This practically concluded the men's part of the routine and the youngster again took the center of the stage. His back bending from a standing position earned unstinted plaudits. While balancing a large candelabrum full of lighted candles on his head, the youth accomplishes the seemingly impossible. The youngster was the backbone of the act as it stood when it opened Sunday. The woman and other three children did nothing after the opening song but stand on the stage giving the turn numerical strength. But since Long Tack Sam's arrival "Shang Tun Mysteries" shows a vast improvement. The length of time consumed by the act has been cut down to 18 minutes giving more speed to the routine. The men's portion of the offering is being strengthened and reconstructed. They possess the necessary talent to make a good showing, but lacked the direction of a practical showman like Long Tack Sam to show them how to make the best use of it while before an audience. Undoubtedly long before the "Shang Tun Mysteries" reaches the east it will be holding it's own with other big acts; for Long Tack Sam has a splendid foundation to work on.

Rooms in the Fire-proof REGENT HOTEL Annex are now open. The performer's home. Elmer E. Campbell, Prop. St. Louis.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"The Marriage of Columbine," Punch
& Judy (Nov. 10).

Mae Murray and John Jarott.

Modern Dances.

16 Mins.; Full Stage.

Palace.

After all is said regarding the modern dances and their exponents there is only one conclusion to be arrived at and that is that dainty Mae Murray is without a doubt at the top rung of that branch of entertainers. It seems a strange fact that the three most famed of all the women who have risen through the modern dance all worked in the chorus of the same show about six or seven years ago. It was "The Merry-Go-Round," at the Circle. Joan Sawyer and Florence Walton were show girls, while little Mae Murray was just one of the merry-merry. This week at the Palace with Jack Jarott as a partner Miss Murray is showing all that there is that is new in the modern dance. They have shown good taste in eliminating the usual banjo-rines from the colored orchestra made up of eight musicians culled from Europe's orchestra. There are two violins, bass, cello, drums and two pieces of brass. One number which the musicians offered between the second and third dances was heartily applauded. Miss Murray and Jarott are doing four dances. All are different from anything that has been shown and the stepping in two of the numbers was as nifty as anything that has been shown by anyone anywhere. Opening with a waltz, prettily done and well rehearsed, the team next do what they term "The Pidgeon Trot" (evidently named in honor of Eddie Pidgeon). This is as clever a routine of steps as ever shown in ballroom dancing. It is followed by "The Sunshine Frolic," a combination of Greek classical dancing, the Bacchante and a modern waltz. A fast Fox Trot was the closing. It has a number of steps that will never be popular for the regulation ballroom steppers and there is but little chance that any of the other exhibition folk hereabouts will try to "copy" the routine, for it looks exceedingly difficult from the front. Miss Murray was charmingly gowned, and the costume she donned for the final number is a most striking affair. It is a mandarin coat of gold cloth under which she wore black bloomers that come to her ankle tops. Jarott has grown slightly stouter since last at the Palace, but he has also improved as a dancer. It may be that in Miss Murray he has a partner more suited physically to Jack's proportions and therefore he appears to better advantage. The act was easily the hit of the first half of the show at the Palace Monday night. At its conclusion Miss Murray was almost smothered in a shower of floral offerings.

Harry Bulger.

Talk and Song.

15 Mins.; One (Special Drop).

Broadway.

For his return to vaudeville, Harry Bulger, who has been experimenting with musical comedy for the past several seasons with indifferent success, has taken his idea from the trade mark of Smith Bros.'s cough drops. The opening shows a drop in "one" picturing what is supposed to be the factory of the famous candy cough cure, with the familiar photo of the brothers on the side wall. Bulger and his aide walk on attired as the Smiths and after a short introductory duolog, Bulger plunges into a discourse on the history of the manufacturers, which is followed by a series of comic lyrics. The talk is bright, and although containing a few "elders" is sufficiently strong to hold its own. A political number probably known as "Mr. Wilson's Alibi" should be discarded because of whatever political differences the average audience may represent. It is not very complimentary to the President and was not taken with very much favor. Another turn appearing later, singing, "Our Hats Off to You, Mr. Wilson," were rewarded with a reception on the opening line, a fact which speaks for itself. Bulger's ability to handle his particular line of material in either talk or song is sure to get him over anywhere. He pulled a big hit at the Broadway and with a short workout should classify for the medium time, his one call on the big string resting on his reputation, which has not been over-strengthened during his sojourn in the legit houses.

Wynn.

John Burke and Co. (3).

Dramatic Sketch.

15 Mins.; Full Stage (Special Set).

Harlem O. H.

Dramatic novelty with a bit of dancing interspersed. Two men and two women in it. Mr. Burke has the role of the old dancing master. He has adopted the daughter of one of his stars who has died and the act opens the night of the youngster's debut at Drury Lane. The old master has been dubbed a "has been." He sends the girl to the theatre and sits dreaming of the past, during which the mother appears before him and goes through a series of ballet steps. Following this Mr. Burke offers an old fashioned soft shoe dance, heartily applauded. At the finish the girl reappears, but one is left to guess whether or not her debut has been a success. The turn will fill a good spot on small time nicely.

Sam Soder.

Rhymster.

9 Mins.; One.

Harlem O. H.

Sam Soder has adapted Harry Breen's idea to suit himself and his talents and is presenting a rhyming stunt on the small time which he works straight. He is very bad on English, and this, with his poor personal appearance, makes it rather hard going for him at first. After the audience gets what he is doing, he passes nicely. His offering is one that is essentially small time.

Homer Mason and Marguerite Keeler (3).

"Married" (Farce Comedy).

21 Mins.; Full Stage (Special Set; Interior).

Keith's, Atlantic City.

Homer Mason and Marguerite Keeler offer a remarkably clever playlet, entitled "Married," as a sequel to their "Lost Key." Not only is the idea novel, but the acting is refreshing in every particular. A feminine aphasia patient gets into the room of a hotel. A burglar who has entered before strikes her on the head which brings her back to consciousness. She rings up the doctor. He tells her to go to bed and wait for his visit. The burglar, who has been hiding, attempts to slip out unnoticed, but a key is in the lock and the man himself appears—intoxicated. He imagines that he "sees" things, when he discovers the woman's clothing and later the woman herself in his bed. He reaches the conclusion he has married her while under the influence and didn't remember it. The woman awakens and screams. He pacifies her by saying they are married. A blow on his head from the burglar's sandbag sobers him. He attempts to reason out where he married the girl but to no purpose. She wants to dress, but the burglar has made away with the clothes. The man offers her his overcoat, and they talk it over. The talk is remarkably well done in a clever and refreshing love dialog. The burglar again tries to escape and is captured. While the man is holding him the doctor calls up. Pell (Mr. Mason) answers the phone and tells the doctor he is married. He informs them that such is not the case as both have been in his private sanitarium until a few minutes before the episode in Pell's room. Pell requests the doctor to send a minister. The burglar proves to be a kleptomaniac minister and Pell has him perform the ceremony. Mason is excellent. Miss Keeler has a charming piquancy that goes well with her naive work in the love scene.

"The Witness"

Dramatic Sketch.

17 Mins.; Full Stage.

Grand O. H. (Nov. 1).

A little dramatic offering that seemed to get past with the audience despite the principal male character persisted in acting all over the stage. Two men and a woman in the sketch. One of the men is the district attorney, the other his secretary, and the woman is the former's estranged wife. A man-about-town has been murdered in his studio apartment by a woman and the police have a suspect in custody. The D. A. is confident she committed the crime. The wife enters and pleads for the woman, stating she is certain of her innocence and finally makes a confession that she is the one who killed the "rounder" after he lured her to his apartment and insulted her. The D. A. orders the police to free the woman they have been holding and he and the wife sit down for a long talk at the drop of the curtain. The act has possibilities but the present company does not make the most of them.

Carlos Sebastian and Dorothy Bentley.

Modern Dances.

11 Mins.; Full Stage.

Palace Music Hall, Chicago.

Chicago, Nov. 4.

Carlos Sebastian and Dorothy Bentley have arranged a new routine of dances, which they are offering in vaudeville. They open with "Romance De Fleur," a rather novel idea, in which the young woman attempts to keep a red rose away from the man during a fast dance, finally to yield it to him at the finale. Other dances in the routine are the "Sebastian Stop Step," "Valse Artistique" and the "Fox Trot." The dances are all lively, pretty well worked out, and some of such a novel nature they call out applause during the run of the act. Turn gets over nicely.

Rebla.

Juggler.

8 Mins.; Full Stage.

Palace Music Hall, Chicago.

Chicago, Nov. 4.

This juggler, fresh from foreign shores, offers a novel idea in his line, elaborately worked out, and finished in its entirety. He has his stage set with two tables and a back counter. His act has laughs from the opening, with not a dull minute. One of the big laughs is when he knocks against one of the tables which collapses and falls on him, covering him with napery, dishes and cutlery. He works in a nonchalant style, thus living up to his billing of "The Unconcerned Juggler." The act is of such calibre that it would go well down in a big time bill. Distinct hit at the Palace.

"Vacation Days" (8).

Musical Comedy.

25 Mins.; Full Stage.

Harlem O. H.

This act seems to have hastily been thrown together without apparent rhyme or reason being evolved when the finished product has been turned out. It is an excuse for a small time team to appear in numbers with three girls and three boys working as a chorus behind them. The chorus is one of the bad features. They cannot sing nor dance, and as that seems to be the reason for the act, why the less said the better. The act is prettily costumed.

Undine Andrews.

Kid Impersonator.

14 Mins.; One.

58th Street.

A little girl who is offering a kid characterization that will fit in nicely on any small time bill. Miss Andrews is a small blonde person, looking exceedingly well in a little pink kiddie dress. She opens with a kid song that gets over nicely and follows this with a number of kid stories. Some are rather old, especially the one that ends with "Come in I tooked it off now," but the way she tells them gives the little yarns a new sort of atmosphere and they bring laughs. She closed with another song that earned her three bows.

Singer's Midgets (17).

Lilliputian Vaudeville.

23 Mins.; Full Stage.

Hammerstein's.

Prodigies of the midget or lilliputian size are no longer a novelty on the American vaudeville stage. Singer's Midgets, a recent importation from war-bound Europe, make their play for popularity on the strength of their numbers and the versatility of the little people. The midgets combine a mixture of variety, the act making the best impression with its concerted vocal efforts at the closing on the "Tipperary" number led by two of the company. This "Tipperary" song is put over in typical musical comedy style and is a valuable asset to the entire act. One midget is a miniature Sandow and makes some wonderful lifts for his proportions. One of the older little men puts two elephants through an interesting routine. A woman does pony riding which availed little. Nine of the midgets offered acrobatics, one showing more agility than the rest. Pyramids were in the majority. After a song-violin obbligato number by the man-woman "team," the finish came with the song. There are 17 in the company. The program says 40. The remainder may have been too small to be seen.

Robinson Brooks and Co. (5).

"Pick"-Act.

21 Mins.; Full Stage (17); One (4).

Grand O. H. (Nov. 1).

Act will not do in present shape. Badly put together and entirely too talky. Robinson Brooks does a female impersonation of a "wench" and "bawls out" her "husband" throughout the turn. Four picks try for singing and dancing. They are very bad in the former department and do not pull anything unusual in the latter.

Weber and Elliott.

Singing and Talking.

17 Mins.; One.

Grand O. H. (Nov. 1).

Another "audience" act. Two men; the straight coming on and apologizing for the absence of his partner. The comedian coming from the audience, asks for his money back because he got in on a pass which he could have sold had he not come to the show. The straight invites him to the stage and after a little talk the two go into numbers. They got quite a number of laughs from the Sunday crowd and seem to be a nice little comedy turn for small time.

Margaret Iles and Co. (2).

Comedy Sketch.

19 Mins.; Full Stage.

Grand O. H. (Nov. 1).

Will prove a clever comedy sketch for small time providing it is cut down to the real meat in the idea. At present the turn is at least four minutes too long and consequently draggy in spots. Miss Iles is a clever little girl who does nicely with the material she has. Her support is not as strong as it should be. The man is clever enough, but the woman settlement worker is not. The act while a comedy has pathos, well turned to a laugh at the finish. When in shape, good for small time.

A PERFECT LADY.

The ice treatment has been received by so many \$2 shows in New York this season that the new Rose Stahl piece, at the Hudson, where it opened last week, is almost a novelty because it has a chance—not for New York, but on the road, and another because Miss Stahl is with it.

The reviewers on the dailies went to this Channing Pollock-Rennold Wolf piece rather hard. They were justified in but little of what they said, but even so, "A Perfect Lady" is not big enough nor fast enough for a Metropolitan run. While Miss Stahl may be able to quicken the tempo in the playing, she can't revamp the piece for New York, and might just as well get out on the road right away, unless there is another manuscript in sight.

"A Perfect Lady" tells of a burlesque star, who settles down in Sycamore, Kans., refusing to go with the troupe ("The Merry Maids") to the next stand, Jefferson, where her kid sister is attending college, supported by the burlesque queen's earnings. Dancing is a crime in Sycamore, but Lucille Le Jambon (Miss Stahl), who has resumed her own name, Lucille Higgins, afterward admits she brought New York improvements to the tank, neglecting only to build a subway. She taught the town the turkey trot, her sister, who had left school to live with her, married the town's wealthiest citizen's son, and Lucille became the wife of the manly minister (Harry C. Browne), while Flossie Day, the soubrette of the burlesque, who had quit with Lucille, married Bertie Snyder, the "musical director" with the company. Flos had respect for Bertie. She told him how to write music and said that with his memory there was no reason why he shouldn't become a great composer.

To New Yorkers the dialog of the sure-hit, cross-fire sort, isn't unfamiliar. It starts off with Bill Cressy's "there's nothing I ain't" and takes in all the other tested laugh producers, but as pieced together in this play, they would be extremely funny in the rural districts. Beatrice Noyes was Flossie in a "fatter" role than that Miss Stahl played. Ned A. Sparks as the musical-director-piano player also had a part that played itself, but to which he lent commendable assistance.

Miss Stahl, as the repentant burlesquer, who reformed the rube reformers, took hold from the commencement and never let go, even in the "soft" scenes between herself and the clergyman.

Several "bits" were well taken care by a long cast, that did not include enough extra people to make the "Jardin de Danse" scene realistic. The opening scene, Sycamore Junction at five a. m., is particularly well made, but the final setting, the church and the rectory, received more applause at the rise of the curtain. That always is as it is.

"A Perfect Lady" is in four acts, short ones, really sketches by themselves, Miss Stahl in the center of each. Outside of this wise town, there should be more laughs drawn by "A Perfect Lady" than anything Rose Stahl has yet appeared in. It is billed as a comedy—the country likes comedy, and it is a comedy. *Time.*

WHILE THE CITY SLEEPS.

Chicago, No. 4.

This is a melodrama in four acts of police life, showing the good and bad in the organizations that are hired to protect life and property in large cities. It is adroitly put together for the purpose of stirring, and it is a sure applause winner from the start.

Edward E. Rose, an expert at this sort of thing, is the author, and it is well acted by a cast headed by Frank Sheridan, and very ably assisted by Rodney Ranous, Jessie Glendenning, Walter F. Jones, Grace Childers, Mattie Ferguson, George Edwards, Harold Hartsell and others.

The story concerns the efforts of a big politician in the east to capture a Jewish immigrant girl for whom the politician conceived a violent liking. The girl became wise to his intentions and ran away from New York to Chicago where her brother was earning a living as a peddler. She took with her a photograph of the politician with his autograph, and to avoid a scandal, the man sent one of his New York detectives to recapture the girl and save him from disgrace. Ellis Denby, the detective (Harold Hartsell) in his efforts to get the girl runs up against Chief Coleman of Chicago (Frank Sheridan), who is a policeman after the new order of things. He believes people need friendly aid more than punishment.

The detective also runs up against Dan Nolan, an honest patrolman (Rodney Ranous), whom he attempts to bribe, and later attempts to kill through his gang of imported gunmen. Eileen Coleman, daughter of the chief (Jessie Glendenning), falls in love with the patrolman, and there is a love story in which Patsy (Grace Childers), a new-girl, and Charles Nolan (Douglas Lawrence), an embryo prize fighter, figure more or less. The play is full of action.

The production is adequate. Rowland & Clifford, Chicago producers, are sponsors for the attraction, and it is being given at the Auditorium for the annual benefit of the Policemen's Benevolent fund.

PALACE.

At the Palace this week is one of the classiest vaudeville shows around New York in some time. Irene Franklin and Burton (Burton—special Palace billing) Green are topping with two other acts acting as runner-ups for the first money. The latter are Mae Murray and John Jarott and Henry Dixey. Someone on the bill is drawing the tall dress element. Monday night there were several dozen white-bosomed shirts gleaming in the first half dozen rows. The night before Election the Palace was not packed, but there was enough business to fill all of the upper boxes and the orchestra with the exception of the side boxes.

The bill was one that would entertain at any one of the four corners of the earth, and a switch in the running order which was made improved the evening performance. At the matinee Henry E. Dixey was in the position next to closing. For the evening show he was moved up one, changing places with the Franklin-Green offering.

The latter turn was easily the hit of the bill. Miss Franklin held the stage 35 minutes with her song offerings, and

at the conclusion of this time she broke all bow records at the house since Bernhardt appeared there. Three minutes of solid applause, interspersed with cries for the old favorites, forced the little strawberry comedienne to shatter the edict in regard to the number of bows permitted an act by the management. Miss Franklin sang four new songs, and she made each a classic in characterization. Opening with a number entitled "These Are the Good Old Days," she quickly changed costume and presented "The Policewoman," a gentle satire on the suffragette. Her third was "Nobody's Baby," a kid number, but it was her fourth that was the hit of her repertoire. It is entitled "All Wrong" and is a classic in slang. Clad in an up-to-the-minute costume that would be labeled "smart" by the Claridge crowd, Miss Franklin delivers a plaint regarding the efforts to help a boob slip the elastic on his cabbage, but he wouldn't slip and therefore was "all wrong." Her last was "The Chorus Lady's Debut," one of the numbers that she formerly presented, but with the Palace crowd it was as popular as ever. Miss Franklin is playing the Palace this week for the first time.

Newhouse, Snyder and Co. with their cycling novelty started the vaudeville portion. The trio have worked out a series of flashy tricks that are genuine applause winners, and the audience liked their efforts. Being a hit opening the bill at the Palace lets an act in for a spot on any vaudeville bill throughout the country, and this act was a hit.

Bill Pruitt (New Acts), the cowboy singer, was a near-riot. "No. 2." Cressy and Dayne in the next spot in "The Man Who Remembered" held the attention with the comedy at the opening but sagged toward the end when the old-fashioned and very apparent theatrical tug at the heart strings was made.

Billy Gould and Belle Ashlyn filled in next to closing the first part. Mr. Gould is as debonair in appearance as ever, and Miss Ashlyn is developing into one of the best "nut" comediennes. The act has progressed so that Gould has but little to do except fill the picture while the lady grabs off the laughs. Closing the first part were Mae Murray and John Jarott (New Acts).

Mullen and Coogan went to the audience hook, line and sinker after the intermission and pulled a lot of laughs. The stepping of the smaller member got no end of applause, and at the finish the act got away with three well-earned bows. Henry E. Dixey, an actor par excellence, in the next spot, had his chance. He related in blank verse the things that are vaudeville's curse. He showed us the parts type actors have to play today, and at the finish was paid with applause that made him make a speech that was a peach.

Closing the show Maria Lo with her company present a series of life reproductions of the masterpieces of Dresden and other china art, which comprise in ensemble one of the daintiest sight acts extant. The turn held the audience in and received applause on each picture shown.

JEFFERSON.

So much doing outside Election night the crowds did not flock to the Jefferson as would be expected in such a thickly populated section. The biggest bit of the evening was made by assistant manager Richmond, who read the election returns from the stage.

A good show, consisting of ten acts, several mixed doubles, each with a different bit of art to show. Several of the names on the program were probably fictitious. The show opened with Fredrichs and Venita, who have a regular circus slack wire act. The man and woman both show that they have exceptionally strong molars with their holding of each other on the wire by their teeth. The act went very well.

The second spot was filled by a couple calling themselves Smith and Harvey. That name has been used around so much by every sort of an act that it might be better to use a number instead. Smith and Harvey in this instance were a man and woman who sang with the male member playing the piano. Some of the girl's comedy remarks have been much abused, and such remarks when talking on telephone as "Will you marry me?" "Yes!" "Who are you," and others just as cruel should be eliminated from an act calling themselves Smith and Harvey.

A magical act, Barclay and Forrest, was "No. 3." Probably an assumed name, as the act does not fit it exactly. The magical work attempted is well carried out and had the Fourteenth streeters baffled. The act was well costumed and was easily one of the best of its kind ever at the house.

Tulio and Perima furnished music with accordions in the next spot. The two men have not selected the best of numbers for their playing, and it is not till the last, when they began some popular songs, the audience took very kindly to their offering. The solo work by each seemed to please as much as when they played together.

William Sisto was the hit of the show. The comedy was in the lingo that they understand and went over like a riot. The mouth organ work pleased mightily.

A dancing couple, calling themselves Olga and Sidney, did the usual prancing, but with the addition of a bit of classic stuff by the girl and a fancy costume number by the two. A fair dancing pair and the girl's bare legs pleased the boys.

Another nice hit was made by the Faden O'Brien Trio with their picture travesty and shop talk sketch.

The Four Harts, a male quartet, with the usual routine, had the next to closing spot and were able to bring the audience around to appreciate their singing.

The closing spot of an all-around good bill was given to Unicycle Hayes. Why this man should use all the space on the boards with his name is hard to see as he has a capable woman partner who does more than fill her end of the bill. The two worked rather listlessly Tuesday night, probably tired from the number of shows on the holiday.

The Jefferson has eliminated its feature pictures and instead has inaugurated a special event for each night.

A silly sketch was presented by Leona Leigh and Co.

HAMMERSTEIN'S.

Election eve saw about the poorest Monday night house of the season at Hammerstein's, despite some ambidexterity on the part of the box office experts in "padding" the lower section. The show did not make everybody happy. The absence of speed, comedy and pep up early jarred the bill so hard that it really never did recover from the shock. In the headline spots were Singers' Midgets (New Acts) and Joe Howard and Mabel McCane. Things didn't appear to go smoothly with the Howard-McCane turn and Joe was so peeved he perspired like a circus canvasman. Howard has made an important change in his act and one that will make him more popular hereabouts. For the finish he and Miss McCane offer a number of the songs that Joe wrote when the going was good in the old musical comedy days in Chicago. They carry a special "curtain" in "one." Joe sings the verses aided by pictures of Joe and Miss Mabel in the atmosphere of the lyrics, with the latter joining in the chorus in a costume befitting the time of the song. This makes a much better closing and gives Miss McCane a chance to display a nifty wardrobe. Joe appears to be singing better than he has in several years, while Miss McCane's voice also appears to be getting better.

Orville and Frank opened with their Japanese "perch" work. The balancing in "one" close to the footlights kept Musical Director May worried. Norcross and Holdsworth sang effectively but added no speed to the bill.

Brown and Newman were "third," pretty early; too early, in fact. Robert L. Dailey and Co. gave the show its first comedy, but it was not of the healthy proportions the Hammerstein bill could have stood at this juncture.

The best enjoyed turn of the evening was that of Claudius and Scarlet. Their recall of the days of the sixties with the audience privileged to sing the old songs awakened the bunch out front. Singer's Midgets closed the first part.

Jack Lorimer and his kilts were "seventh." Lorimer sang in good voice but he made no effort to respond to an encore. After Joe Howard had sung himself almost hoarse, Brooks and Bowen, colored, were thrust into the bill, next to closing. Harriet Burt's withdrawal giving them the opportunity. It was near eleven, but it didn't take long for the pair to register a solid hit. Dainty Marie closed.

HARLEM OPERA HOUSE.

All Harlem turned out on Election night and Manager Harry Swift at the opera house had his share of the patronage, for he packed them into his theatre so that there was scarcely standing room left. He had 50 extra chairs in the boxes and at seven o'clock had to stop selling. There was a line in front of the box office at that time that choked up the lobby and extended far out into the street.

The show comprised seven acts and five reels of pictures. The Creole Trio went on at 7:30 to open the show. A special Harlem Weekly which Manager Swift has taken last week showing views of the Harlem Tercentenary cele-

bration was next and in turn was followed by a Pathe Weekly. Roy and English (New Acts) followed the films and were too quiet an act for the spot.

A film showing the writing of "Chinatown, My Chinatown," by Jerome and Schwartz, followed and got a few laughs. It is not the kind of a picture that will help popularize the writers to any great extent. There is too much "hitting the pipe" thing in it.

John Ellis and Co. with their political sketch had the next spot and because of the crowd being imbued with the election spirit the act got over in very nice shape. An old Keystone comedy, "The New Janitor," was next shown and brought a legion of laughs. Post and DeLacy (New Acts), who followed, caught the audience in good humor and had an easy time of it.

John Burke and Co. (New Acts) made a decided impression with his "Old Master" sketch and its attendant dancing features. A Sterling comedy with its juvenile actors was also a laugh getter when shown after the sketch.

Sam Soder (New Acts), a rhymster, did fairly well in the spot next to closing. The big act of the bill was "Vacation Days" (New Acts) down at the tail end of the bill and proved that it was not strong enough for the position. "Perils of Pauline" finished.

BROADWAY.

Business is gradually climbing at the Broadway where a reasonably good ten-act program is offered at fifty cents top. The current week's layout carries a few individual weaknesses, but collectively the show is entirely entertaining and well above the average small time speed. Harry Bulger (New Acts) is introducing his latest vaudeville effort and Mike Bernard and Amy Butler (New Acts) are making their debut as a team.

"A Dream of the Orient" is perhaps the most pretentious production on the program, featuring Madam Makarenko who has attained some prominence in vaudeville with her former Russian dancing aggregations. Equipped with an extremely elaborate set with the male Makarenko in the orchestra pit, the company proceed through song and dance that contains all the requirements of big time calibre. The man's dancing is exceptionally commendable and Madam Makarenko has developed a voice that proves a valuable asset to the turn. Compared with some of the many other girl acts recently produced, this piece looks in a class of its own. They were a big hit.

Barney Fagan and Henrietta Byron have perfected a double routine of songs with some attractive dressing that should keep them continually busy. Fagan's perfect enunciation, Miss Byron's appearance and the general build of their piece is so superior to the stereotyped offering of their kind they should connect with a route with half an effort.

Al Ling Foo, a Chinese magician with enough fowl to stock a dozen modern butcher shops, mystified to some extent. The Kloofs presented one of those novelty musical skits, utilizing wearing apparel and house furnishings for the harmony, getting away with usual results, although the novelty

of such turns has long since ceased to exist.

Charlotta St. Elmo with some popular numbers and costume changes was a bit handicapped in an early spot. Her opening song, a light "rag," brought her big applause, but the ballads didn't help. Another number on the order of the first offered would help somewhat.

The Guy Bartlett Trio just about made the margin line with nothing to spare. The tall member's facial make-up needs attention, the merit now resting wholly with the comic. In this heyday of trios, the Guy Bartlett three run a distant second to the large majority.

Burke, La Forge and Burke breezed through to a safe hit, and the Azard Trio, who closed, kept them in as well as expected. *Wynn.*

AMERICAN ROOF.

The William H. Macart-Ethlynn Bradford billing appeared to be doing business for the American Monday night, though the Roof did not show it. Downstairs the theatre held capacity on Election Eve. Macart and Bradford, from the big time (playing their first week downtown on the smaller division), headlined the program, appearing second in the second half, giving "The Second Generation" the first three days, and playing "A Legitimate Hold Up" for the latter end (remaining at the American the full week).

Mike Tojetti and Wallace Bennett opened the Roof show, with Weston and Young second, they finishing up strongly with their laughing number. Harold Crane and Co. in "Justice" (New Acts) were third, followed by Merlin, a talking magician, who gets considerable comedy out of his tricks and "Committee," one of the latter probably being a "plant," although appearing to the audience as a layman. The point of this is that Merlin makes him the butt of his talk. Perhaps it would be as well to indicate at some time during his stay upon the stage that he is connected with the turn to disabuse the minds of those in front that a "volunteer" would be handled that way. Merlin does "nut stuff" in his talk and actions, getting away with it in big time style.

The Ten Dark Knights (all men) closed the first half. It is a colored turn, with music, songs and other things, including comedy and a fast dancing finish. It did well enough in the spot, and can be used, owing to its numerical strength.

In the second half Macart and Bradford were easily the hit of the show. Hager and Goodwin furnished another good turn for the second half. The work of these two boys was highly enjoyed. The country fair number is good for laughs, as is also the war song bit. These two are so different from the usual male two-act that the audience more than appreciated their work.

The Skatelles opened after intermission, and Charles Lederer closed with his slack wire work.

FIFTH AVENUE.

The Fifth Avenue fell down on its show the first half this week, with the exception of one act, and that was the Leadliner, Robert T. Haines and Co. The Haines sketch was easily the hit of the bill. Though rather old, it pleased the Fifth Avenue patrons. The war has furnished Haines with one new line for the sketch, but that is sufficient.

The remainder of the bill was very small-timish, not a single act showing big time class. Dare Austin and Co. were the second best bet. The sketch made them laugh and the quick change by Austin furnished a surprise.

The show opened with Evelyn Ware, who plodded along slowly until she used "Tipperary," near the finish, and put the song over very nicely. The encore received was evidently unexpected, as she was forced to use a pretty old number for it.

Devaro and Zemater, "No. 2," did their usual routine on the triple bar. The men show nothing new in the way of stunts, but those performed went off without a slip.

John Philbrick, next, talked and sang a number of parodies. John's talk did not reach to any great extent, the singing going much better. The old poker number has been done too often by others to need repeating. The songs at the finish created fair enthusiasm.

Quigg and Nickerson have the same old routine, but the blackface comedian is capable of getting laughs aplenty with his woman's image, which has a movable skirt and arms and legs. The musical part remains the same.

A bit of hard shoe dancing was introduced by George Murphy. Murphy announces a number of things, but they are hard to distinguish when he does them. A fair ripple of applause at the finish greeted this chap, although throughout the act the returns had been rather meagre.

Luckstone and Cambell (New Acts), rather late for comfort, made a fair impression. The show closed with Bud Snyder with his cycle work.

86TH STREET.

The folks up the 80th street way may be squeezing the nickels and dimes pretty close, but the Moss & Brill house is getting its share of the show money. Uptown pop houses report a slight slump now during war times, but there's no complaint on the week end rushes.

The 80th Street was close to capacity last Friday night. The show found big favor with sufficient "dumb" and "sight" acts.

A big help was the picture feature, a Vitagraph feature, "The Shadows of the Past." The picture is full of splendid acting and a meller thrill.

Fredericka York, a name assumed, was Lucille Tilton. Miss Tilton had them guessing all the way and half the house went out perplexed and not sure of Miss Tilton's real gender. She first appears in feminine attire and for the remainder of her numbers affects masculine garb. To carry out the disguise she has her hair cut close and combed after the male style. It is sure to fool everybody in the pop houses.

R. W. Knowles and Co. were the Leona Leigh act. It's a suffragette affair with the comedy play on two newlyweds attempting suicide and mistaking castor oil for rat poison. The company (three people) make themselves heard, a big advantage on the small time. Dave Wells, working alone, his wife (Miss La Vine) being ill, does a Harry Green opening and follows it up with a Frank Tinney orchestra "bit" and offering a dialect Hebrew and Scotch that scored. Wells might improve his personal appearance.

John Neff fooled them with his musical instrument, talk and song and was a hit. They got his idea after awhile and laughed all the heartier. Morcy's Titanic Disaster cast a natural gloom but proved impressive as a "sight act."

Tom and Stella Moore followed and had one tough time. The Untzleye Hayes closed to close attention.

FILM FLASHES

William Kessel, brother of Charles Kessel of the New York Motion Picture Corp. died suddenly at his home in New York late last week. The deceased had been identified with the picture business in every branch. He recently returned from a trip through Europe in the interests of the New York M. P. Corp.

The Picture Playhouse Film Co. has opened a new exchange in Dallas in charge of P. A. Block.

The American M. P. Co. is building an \$85,000 theatre in Utica to seat 1,800. It will be finished May 1.

The third annual ball of the Moving Picture Operators' Protective Union of Greater New York, Local 206, I. A. T. S. E., will be held at the Palm Garden, 58th street and Lexington avenue, this Saturday night. Prominent stars of the screen have promised to attend.

Coincidentally with the completion of "Life's Shop Window" for the Box Office Attractions Co., Henry Belmar has begun work on a semi-monthly series called "Lincoln, from the Cradle to the Grave," designed to present one of the most notable historic and educational features in filmdom. It is planned to release the first installment (all will be in two reels) in February, 1915.

If arrangements can be made the present company playing "Big Jim Garrity" at the New York, including the star John Mason, will enact the meller for the pictures. Two New York concerns were anxious this week to land the show and star for the photoplay houses.

These changes in the personnel of the Box Office Attractions Co. were made known this week. Zack M. Harris appointed as Cleveland manager (Mr. Harris is a well known advance agent); Harry P. Decker to assist Harris; C. L. Worthington appointed Philadelphia branch manager; F. W. Mead appointed Boston manager.

The Gordon theatre, Rochester, has signed for the exclusive use of the Alco program in that city.

Work began Monday at the Popular Plays and Players' studio in Fort Lee on the Olga Petrova feature, "The Tigress." This is the first picture to be done in the new establishment. It will be released Dec. 7.

Cecil R. Wood is back as chief operator for the Alco New York exchange.

Alco closed contracts this week in Albany, Syracuse, Buffalo, Rochester, Watertown, Ogdensburg, Binghamton, Rome, Amsterdam, Gloversville, Corning, Cornell and Troy. C. A. Taylor handled the business.

The new Palace, Buffalo, is scheduled to open in December. It has taken on the Alco program.

Herman Gertler, formerly of the World Film Corp., took office as manager of the Manhattan theatre, 109th street and Manhattan avenue, Nov. 1.

Harry G. Segal, manager of the New York World Film Exchange, signed the Clinton Square, Albany, for his firm this week.

The World Film Corp. this week opened its 27th branch in Omaha. D. R. Pearson is in charge.

Gen. Mgr. Lewis J. Selznick of the World Film has appointed W. R. Scates division manager with headquarters in Chicago, with control of nine World exchanges in the middle west.

William C. Preller is the new World Film manager in Minneapolis. He was formerly of the General Film Co., feature department.

The death of his mother called N. H. Spitzer, Kansas City branch manager for the World Film Corp., to New York a few days ago.

Guy C. Smith, manager of the Broadway, Oakland, Cal., claims that his contract with the Alco Film Corp. of California, involving \$100,000, is the largest film agreement ever entered into in that town. It calls for delivery of the Alco program for five years.

The Paramount Picture Co. has contracted with the management of the Republic and Majestic, San Francisco, to supply both houses with "first run" features.

To exploit their latest feature, "Salomy Jane," the California Motion Picture Co. has an old stage coach of the Deadwood type, occupied by men in western make-up appear daily upon the principal streets of San Francisco while the film is running at the Portola.

Andrews Dippel is in on several Napoleon "feats" brought over here and is the power behind "Ireland a Nation" film. Lee Kugel looks after his photoplay interests. Last week the United Booking Office Feature Film Co. arranged to book the "Ireland" picture in all of the picture theatres on its list.

The smaller picture houses about London and the provinces have adopted a rather in-

genious scheme for reducing the running time of their films when they are anxious to quicken their shows. On such occasions they chop off the finish by about two minutes, thereby saving from eight to ten minutes on every hour of their entertainments.

The National Board of Censors has a new official "O. K." for the pictures. It's a shield-like affair and is not as "billboardy" as the old one.

Contracts have been let for a new \$100,000 photoplay house to be erected on Jefferson avenue, near the boulevard, Detroit. It will open in May. The Ingersoll-Gauker Co. are the owners.

In a report issued from the chief clerk's office in the Criminal Courts Building, the exhibitors of New York County are charged with paying fines amounting to over \$67,000 during the past eighteen months. These fines were mostly for violations of the statutes pertaining to the admission of children without guardians and for violation of the fire regulations.

"Your Girl and Mine" is the title of the feature film that is being made ready in the interest of the woman's suffrage movement. It will be shown in Chicago soon. Olive Wyndham and Kathryn Kaelred are two of the principals.

Paul Gulick is now editor-in-chief of the Universal Weekly.

P. W. Horne has an order to take 178,000 feet of industrial film. The work of getting the picture will entail a trip around the world. He is at present in Washington taking pictures of the Treasury and the making of money.

The Colonial Film Co. has inaugurated a daily newspaper advertising campaign for their series of films from the George Randolph Chester "Wallingford" stories. The copy that is being used is written so that it makes more of an appeal to the general trade rather than to the public.

"MADE IN AMERICA," SERIAL.

The United Film Service (Warner's Features, Inc.) promise a novelty in a new serial soon to be put out. The continued picture is to be taken in every city of any prominence in the United States in co-operation with local business clubs, chambers of commerce and social organizations. The Warner people have secured J. Arthur Nelson to direct the series, whose chief figure will be a pretty girl. Her name will be withheld probably throughout the entire series. The picture is to have two slogans "Made in America" (the girl to be known as "The Made in America Maid") and "Filming America Maid." A publicity man and scenario writer will travel ahead of the company which is to make the picture. The publicity man will inaugurate a "Made in America" day in each town and the scenario man will fit a story around the different happenings in each city. The picture is to be released weekly in one-reel installments, the first releases date for which has not been set.

MUTUAL CUTS TO \$2.

The Mutual is the latest to follow the lead of the General Film Co. in bringing its price of big multiple reel features down to \$2 per reel for film over 90 days old.

Many exhibitors have cancelled their regular service to take advantage of the low price now being generally offered by several service concerns.

COAST PICTURE NEWS.

BY GUY PRICE.

W. H. Clune, the Los Angeles picture magnate, last week bought four bales of cotton.

Fred Granville is expected home next week from Alaska with a thrilling series of films taken in the Far North.

"Cabiria" is playing a return date at Trinity Auditorium, Los Angeles.

Mr. and Mrs. "Billy" Worthington are the proud parents of a baby son.

Mona Darkfeather complains that a fellow has been "touching" her friends, claiming that he is her brother. He calls himself "Chief Wounded Elk." Mona is not an Indian.

Louise Orth of the Universal is resting in the mountains.

The Selig western company journeyed to Mt. Rubidoux, Riverside county, Cal., and took scenes for "The Rosary." The trip is a hazardous one.

The Santa Monica Kalem, A. W. Hale director, has disbanded, and its members are looking for new jobs.

The Oz Film Co. is making an addition to its plant at Hollywood. Additional acreage has been purchased.

Gertrude Robinson, who starred in "Devilry of Graustark," is a new arrival.

Dustin Farnum has arrived in Los Angeles to appear in "Cameo Kirby."

Andrew Bennison will quit the Santa Barbara Film Co. He may join the Famous Players.

Reina Valdez is out of the Santa Barbara Film Co.'s company.

Louise Glaum, Frank Bezzage and Jerome Storm, of the Kay-Bee, Director Walter Edwards, have returned from Bear Valley, where they put on several pictures.

Myrtle Steadman, of Bosworth, Inc., has been laid off (with full salary) for several weeks because her director has no part suited to her.

Enid Markey is now playing with Charles Ray. She formerly played in coast stock.

William S. Hart is directing for the New York M. P. Co.

"Shorty" Hamilton, a well-known western picture actor, is a benedict.

Mrs. Alfred Brandt, wife of the New York Motion Picture Co. director, died last week.

Rex Jones has quit the pictures and is with the Century burlesque company in Los Angeles.

K. C. LINKS UP EXCHANGES.

The K. C. Booking Co., Inc., which handles Kinetophote products has completed the work of linking up a series of exchange associations* to cover the United States. The K. C. Co. will handle New England through the American Feature Film Co., of Boston; the Eastern Booking Office, with branches in Pittsburgh and Cleveland, will handle that territory as well as Philadelphia through the main office there; a K. C. branch will cover the territory centering in Chicago; the Atlantic Film Service will look after the South and the Far West will be booked through the California Film Service Corp. San Francisco, with branches in Denver, Salt Lake, Seattle, Portland, Ore., and Los Angeles.

The association with the Dallas Film Co. was announced last week while New York state is covered from the headquarters in New York. The Kinetophote will release two pretentious features during November in addition to the stated releases under the Ambrosio brand which it controls on this side of the Atlantic.

One will be "The Coming Power," a multiple, by Raymond C. Hill, pictured by Catherine Carr and directed by Edward Mackay. Its leading actors are Lionel Adams, Edith Luckett, Anna Rose and William Crimmons. The other feature is "The Span of Life" featuring Lionel Barrymore, and described as having a high-power punch.

"The Spirit of the Poppy" is scheduled for early release also.

RELEASED NEXT WEEK (Nov. 16 to Nov. 23, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL
Vitaphone..... V	Imp..... I	Gaumont..... G
Biograph..... B	Bison..... B101	American..... A
Kalem..... K	Chrysal..... C	Keystone..... Key
Lubin..... L	Nestor..... N	Reliance..... Rel
Pathe..... Pth	Powers..... P	Majestic..... Maj
Selig..... S	Eclair..... Eclr	Thanhouser..... 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 lke..... U I	Be Apollo..... Be
	Sterling..... Ster	Royal..... R
		Lion..... Ln
		Hepworth..... H

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

NOVEMBER 9—MONDAY.

MUTUAL—A Slice of Life, 2-reel dr, A; His Talented Wife and His Trusting Place, split-reel com, Key; Our Mutual Girl, No. 45, M.

GENERAL—A Better Understanding, dr, B; The Riddle of the Green Umbrella, 2-reel dr, K; When His Ship Came In, 2-reel dr, S; Miss Tomboy and Freckles, com, V; Hearst-Selig News Pictorial, No. 73, S; Sweedie, the Trouble Maker, com, S-A; Lord Cecil Plays A Part (No. 9), "The Beloved Adventurer," dr, L.

UNIVERSAL—The Treasure Train, 2-reel dr, I; The Phantom Crackman, dr, Vic; A Bear Escape, com, Ster.

NOVEMBER 10—TUESDAY.

MUTUAL—Motherhood, dr, Be; The Niggar, dr, Maj; Their Terror of Anger, 2-reel dr, T.

GENERAL—The Heritage of Hamilton Cleek (No. 13, Mystery in the Chronicles of Cleek), dr, E; Within Three Hundred Pages, dr, S-A; The Banker's Romance, dr, S; The Senator's Brother, 2-reel dr, V; Butting and A Bargain Table Cloth, split-reel com, L; A Family Intermingle and Oh! What a Dream, split-reel, com, Col; The Widows Might, com, K; The New Magdalen, 2-reel dr, B.

UNIVERSAL—The Opened Shutters, 4-reel dr, GS; Oh You Mumay, com, C.

NOVEMBER 11—WEDNESDAY.

MUTUAL—The Stolen Masterpiece, dr, A; Destiny's Night, 2-reel dr, Br; The Widow's Children, dr, Rel.

GENERAL—Andy Falls in Love (No. 12 Adventure of Andy), com, E; Midnight Trakely, 2-reel dr, K; Three Boiled Down Fables, com, S-A; In Bridal Attire, com, V; Peggy, of Primrose Lane, dr, S; The Quack, 2-reel dr, L.

UNIVERSAL—His Night Out, com, J; The Wondrous Melody, 2-reel dr, Eclr; Animated Weekly, No. 141, U.

NOVEMBER 12—THURSDAY.

MUTUAL—The Friend, 2-reel dr, Dom; An Incompetent Hero, com, Key; Mutual Weekly, No. 98, M.

GENERAL—The Fleur-de-lis Ring, dr, B; Sophie and the Man of Her Choice, com, S-A; In the Hills of Kentucky, 2-reel dr, L; Lola, the Rat, dr, V; Hearst-Selig News Pictorial, No. 74, S.

UNIVERSAL—The Universal Boy in Cupid and the Fishes; Juv-com, I; His Uncle's Hill, 2-reel dr, Rx; Noodles Return, com, Key.

NOVEMBER 13—FRIDAY.

MUTUAL—The Hateful God, 2-reel dr, K-B; The Folly of Ann, com-dr, Maj; Seeds of Jealousy, dr, Pr.

GENERAL—A Question of Identity, 2-reel dr, L; The Prince Party, 2-reel dr, S-A; Ham, the Piano Mover, com, K; Cupid Turns the Tables, com, S; The Rocky Road of Love, com, V; The Trap, dr, L; Life's Stream, dr, B.

UNIVERSAL—When Their Brides Got Mixed, com, and India's Defenders of Great Britain, educa, split-reel, N; His Uncle's Will, 2-reel dr, Vic; A Scenario's Editor's Dream, com, P.

NOVEMBER 14—SATURDAY.

MUTUAL—Keystone (title not announced); The Floating Cant, 2-reel dr, Rel; A Fortune in Pants, com, L.

GENERAL—The Everlasting Triangle, dr, E; Broncho Billy's Decision, dr, S-A; Beat-It, the Burglar and Magazine Cooking, split-reel com, L; Ann the Blacksmith, 2-reel dr, V; Helen's Sacrifice (No. 1), "The Hazards of Helen", K; His Wife's Pet and The Deadly Dispatch, split-reel com, B; The Fatal Note, com-dr, S.

UNIVERSAL—The Battle of the Nations, com, J; Man to Man, dr, Frnt; The Ninety Black Boxes, 2-reel dr, 101 B.

MOVING PICTURES

"TALKERS" INJUNCTION.

Judge Julius M. Mayer, sitting in the U. S. District Court for the southern district of New York on Monday signed a temporary injunction restraining William Morris, the Cort-Kitzee Co. and the B. F. Keith New York Theatre Operating Co. from the use of a talking-moving picture device, which it is alleged is an infringement on the patents covering that art owned by the Commercial Biophone Co., of New York.

This order, if it is confirmed by the court, which will hear arguments from both sides the first Monday in December, will give the Biophone Co. practical control of the talking-moving picture field.

Judge Mayer said in part in granting the order:

"On the record before me there is nothing to overcome the presumption of validity created by the granting of the last letters (letters patent No. 761,846, owned by the Biophone). Indeed, it seems to me to be a meritorious invention.

"I am also satisfied that the defendants infringe. What Messler accomplished (Messler is the German inventor of the Biophone device) was to get the pin in the phonic line and at the starting point with the result that synchronization between the plate and film would occur at the start.

"This is what the defendants accomplish and in substantially the same way. The differences are not impressive to the point of avoiding infringement.

"Complainants are disturbed because, as they insist, the practical results from the use of the defendants' device are unsatisfactory and tend to injure the moving-talking pictures with the theatre-going public. On the showing, I think they are right and that the protection of a court of equity should be extended to them."

The effect of this order is to prevent the use of the Morris-Cort talking-moving pictures, of which the Harry Lauder reels and records are the best known, until the courts have passed on the merits of the case and either granted or refused to grant a permanent injunction.

"EVIDENCE" PICTURIZED.

Capt. Leslie Peacocke this week turned over to Frank Crane the completed scenario of "Evidence" for the production by the Gold Film Corporation. It will be undertaken as soon as Crane completes "As Ye Sow" in which Alice Brady is being featured. Capt. Peacocke himself is at work on "Alias Jimmie Valentine," which M. Tourneur will direct when he has completed "The Pit" with Gale Kane and Wilton Lackaye.

Ames With Alliance.

G. J. Ames, formerly with the General Film Co. and later with the Mutual, has been made exchange manager of the Alliance Film Corp.

PROTEST STOPS "ORDEAL."

A protest by German sympathizers to Commissioner of Licenses George H. Bell against the exhibition of "The Ordeal" at Hammerstein's Lexington Avenue opera house caused the withdrawal of that film feature by order of the commissioner, backed by the threat of the police that the house manager would be arrested if the exhibition continued.

Lawyer Jesse J. Goldberg, representing the Life Photo Co., said he would apply for a court order restraining the police from interference, since the producer had carried the matter to the United States Department of State and had received the assurance of Acting Secretary Lansing that the government would not interfere with the exhibition.

Nevertheless, the picture was stopped Tuesday when a police lieutenant appeared at the theatre with the following letter from Commissioner Bell:

"The Department of Licenses considers this film absolutely unfit for production in New York City and I must insist that you refrain from producing it."

Washington, Nov. 4.

When Acting Secretary Lansing learned of the action of the New York police, he said the State Department had declined to act as censors for moving pictures.

Pittsburgh, Nov. 4.

Every newspaper in the United States was sent the following statement from the Department of State Monday, with the request that it be printed:

"The Department of State has been advised that a war picture entitled 'The Ordeal' is to be presented in pictures in New York today, and that it is being represented that special permission has been secured from the Secretary of State to allow its presentation. The department desires to state that Oct. 22 a representative of the Life-Photo Film Co. called at the department and offered to exhibit the film for the department's review, whereupon the representative was informed, in writing, that, while appreciating the courtesy, the department could not undertake to act as censor for productions of this character. In these circumstances the department desires to make public that any announcement that the Secretary of State has permitted the presentation of this picture is false."

A Maxim Directing.

Hudson D. Maxim, son of the inventor, is managing the studio of the Colonial M. P. Corp., in West 35th street, having charge of the "Wallingford" series in process of production in co-operation with T. Hayes Hunter, director-in-chief.

The Wallingford picture is a new serial in once-a-month installments.

Young Maxim had been continental sales manager in London for the Transatlantic Film Co.

BOSWORTH PLUNGES.

While Elsie Janis is traveling toward Los Angeles this week to appear in her first film feature for Bosworth, Inc., that concern made public an important list of dramatic stars who had signed to pose for one or more photoplays each under that brand.

In the number are James K. Hackett, Dustin Farnum, George Fawcett and Maclyn Arbuckle. The Janis picture will probably be a screen version of "The Slim Princess." Hackett will likely feature a camera play made from one of his stage successes while Farnum will be seen in "Captain Courtesy" and perhaps "Texas." Arbuckle will use "The Reformed Politician," or one of the other productions in which "the Jedge" has figured upon the stage.

Upon completion of "The Slim Princess," Miss Janis will start upon another picture play, an un-named piece which she wrote herself. Bosworth, Inc., has undertaken a campaign of education by which it hopes to bring the public to a better understanding of the aims of the progressive film producers.

Its special representative, Carl H. Pierce, spent last week in Philadelphia in interviewing Billy Sunday's managers in an effort to winning the evangelist's support of worthy picture entertainment. Mr. Pierce has just left New York for a tour of the country. He will visit the exchanges handling Bosworth features, and besides will interview newspaper editors in many cities to enlist their support for the better class of screen exhibitions.

The campaign is being undertaken in the spirit which has urged many big commercial enterprises to send their missionaries into the field, to "feel the pulse" of their trades and win public support.

FOX SIGNS DIRECTORS.

William Fox has signed an impressive list of film producing notables to handle the producing end of the Box Office Attractions Co. The all-star staff includes J. Gordon Edwards, for several years producer of plays for Fox at the Academy of Music; Edgar Lewis, widely known for his work with the Life Photo play Co. (who has just completed "The Thief," with Dorothy Donnelly); Lloyd B. Carleton, producer of Lubin's biggest attractions and makers of more than 300 films, and Frank Powell who returns to the Fox banner after directing a big feature for George Kleine.

Aguglia in Annunzio Piece.

Rochester, Nov. 4.

The Genesee Film Company, Inc., recently organized, opened a studio and started rehearsals this week on its first production, "A Great Masterpiece," by D'Annunzio. Mimi Aguglia is playing the lead, supported by a company of 25.

The officers of the new organization are: President, J. P. Willard; secretary, George L. Deyo; treasurer, Charles M. Rowe.

TO FILM "ZAZA."

The Famous Players Co. this week secured the picture rights to the drama "Zaza." Pauline Frederick, now playing in "Innocent" and who has completed two Famous Players dramas, "Sold" and "The Eternal City," will play the part created by Mrs. Leslie Carter and played abroad by Mme. Rejane.

The production of "Zaza" will be the Famous Players first release in association with Charles Frohman.

Another announcement this week of that organization was the forthcoming production of "The Love Route" with Marguerite Clark.

Allan Dwan, of the Famous Players producing staff, will leave New York for the Coast to begin work on the piece.

Marie Doro was another star whose name was added to the Famous Players this week. She will star on the screen in William J. Locke's "The Morals of Marcus," playing the part, which she created, of the little girl from a Syrian harem who plays hob with the heart and household of the sober-minded Sir Marcus. Like "Zaza," "Marcus" is a Charles Frohman enterprise.

Tyrone Power will make his bow on the screen Nov. 16, when the Paramount will introduce him in "Aristocracy" in four parts.

Hedwig Sells Interest.

William K. Hedwig, for a long time laboratory superintendent of the Imp and Universal establishments, has sold out his interest in the Harvard Film Corporation and is looking the field over with a view to establishing a new connection.

Meanwhile he has taken up headquarters in the Knickerbocker theatre building from which he promises shortly to announce in detail his plans for a series of productions.

ANTI-CENSOR FIGHT ON.

Washington, Nov. 4.

Motion was made Tuesday before the United States Supreme Court to set for early hearing the appeal from the State of Ohio to settle the constitutionality of the Ohio Censorship law. The appeal was made by the Mutual Film Co., which attacks the law on the ground that it is contrary to the state constitution of Ohio, the Federal constitution, invades the government's right to regulate interstate commerce and abridges the right to free speech and is a delegation of legislative authority to the censorship board.

The Ohio law is substantially the same as those passed in four other states to regulate pictures and the one on which a proposed law for the District of Columbia is modeled.

The Mutual sought an injunction in the Federal district in Ohio and was denied relief. In asking for a nearly hearing the Mutual declares censorship laws like the Ohio statute are being passed in other states and it is important that the issue be settled.

DAILY RELEASE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

Midnight Ride of Paul Revere.
Two reels. Drama. Longfellow's poem. Picture interesting. Principals all men. Well directed.

An Arcadian Maid.
Drama. Old Pickford reprint with poor plot.

Thumb Prints and Diamonds.
Drama. Detective story somewhat different. Characters well filled. Good picture.

The Grate Impervyl Sirkus.
Comedy. Amusing, with juvenile players.

The Availing Child.
Drama. Near-thief becomes hero. Fair.

The Dead Line.
Comedy. Army instead of police force for laughs. Medium.

Bunny Backslides.
Comedy. Fair and amusing.

When Wives Joined the Army.
Comedy. Seltzer bottle. Mediocre.

The Worth of a Life.
Two reels. Drama. Doctor saving life of rival. Well worked out. Good players.

Kidding the Boss.
Comedy. Cowboys use boss's name in matrimonial advt. as joke. Neat story.

Smoketown Corset Demonstrator.
Comedy. Best of the Slippery Slim series this long time.

The Wolf's Daughter.
Drama. Innocent daughter of financial wolf learns of fraud and makes restitution, then goes into convent. Interesting enough, but effort for melodrama strains credulity.

Gentlemen of Nerve.
Keystone comedy. Capital laughing farce, really funny.

Million Dollar Mystery.
Episode No. 19. Two reels. Second reel has wealth of action. Suspense extraordinarily well sustained. Skillful construction.

The Wife's Strategem.
Drama. Little action, but interesting incident at finish. Married woman takes girl's place at rendezvous with ruse to save girl and endangers own happiness.

In Self Defence.
Two reels. Drama. Young man, avenging insult to sister, kills another in water fight to save own life. Scenery beautiful, story well told.

White Roses.
Drama. Trick camera Satan urges young man to intrigue against poor girl's honor. Cheap in idea and execution.

When Bess Got in Wrong.
Comedy. Flirtatious Bess dates up three beaux to take her home. They all throw her down. Commercial product.

Mutual Weekly.
More scenes of war desolation with little action. Other happenings of some public interest. Interest less than average.

Cursed By His Beauty.
Comedy. Good subject, risque at time but laugh getter.

Hearts of Gold.
Drama. Commonplace. Photography and kid actress help weak story.

The Hand of Iron.
Army post romance. Timely. Well produced and equally well played.

The Soubrette and The Sloop.
Good comedy. Away from usual run. Split reel.

An Interrupted Nap.
Comedy outline drawing. Full of impossible absurdities that evoke laughter. On same reel as "Soubrette and Sloop."

Within An Ace.
Two reels. Interesting drama, rather badly produced. Public won't accept a ferry-boat for an ocean liner. Two hundred feet of the studio cat and her kittens tacked on to.

A Redskin's Reckoning.
Two reels. Indian drama well produced and scenically beautiful. Story well sustained.

The Corporal's Kiddies.
Dramatic incident produced in England. Holds unbounded heart interest. Two cute kiddies in cast. Boy exceptionally clever.

Phil's Vacation.
Well sustained comedy. Well produced and laughs gotten legitimately.

The Strike at Condit.
Drama of railroad life. Strike leader runs train. Wins concessions for strikers, promotion and wife. Well told and produced.

We Don't Think.
English comedy, based on a vaudeville act. Women replace men. Laugh getter. Split reel.

Simpkins Gets the War Scare.
Comedy. English make. Slapstick for laughs unappreciated through ignorance of English conditions. Split reel with "We Don't Think."

Partners in Crime.
Good comedy with lots of laughs.

Broncho Billy's Mother.
Billy the shoot 'em kid becomes Bill the reformer via mother love. Sentiment Appeals.

A Woman's Folly.
Woman does not disclose son's existence to man she marries. Good photography.

The Menace of Fate.
Two reels. Sob story, immense until repetition. Action puts picture over.

At the Transfer Corner.
Idea not new, but story serves purpose. Four hearts beat as one through son's strategy.

Caesar's Vendetta.
Comedy. Misses. Characters unreal. One laugh tells all.

Paid with Interest.
Two reels. Story improbable. Exteriors good. Lacks dramatic fineness. Overdrawn.

Wall Between.
Neighbors reconciled through kid interest. Camera splendid.

The Vagabond.
Two reels. Direction excellent. Photographically superb. Acting good. Big satisfaction.

The Ruin of Manley.
Two reels. Drama. Educational and interesting.

Mutual Girl No. 42.
Few bits of comedy and fine assortment of furs.

The Turn of the Tide.
Two reels. Drama. Good dramatic elements. Medium.

They Didn't Know.
Comedy. Usual stage door stuff and seltzer bottle. Ordinary.

The Star Gazer.
Drama. Poor scenario. Little chance for players.

Hearst Sells News Pictorial.
Review. Many interesting views, war predominating.

Rosemary, That's for Remembrance.
Two reels. Drama. Story drags often single reel enough. Well arranged interiors. Good acting, but faulty scenario.

Doe Yak's Cats.
Comedy. Picture taken of drawings. Good laughs.

Lover's Post Office.
Comedy. New ideas that should furnish much amusement. Good.

All for Business.
Drama. Gripping story. Well arranged dramatic picture. Principals good.

Masks and Faces.
Two reels. Drama. Picture version of "Peg Woffington."

Shorty.
Drama. Interesting story of water front.

The Boomerang Swindle.
Drama. Many comedy incidents. Amusing but lacks class.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

The New Partner.
Drama. Strong moral, pertaining to the proper running of factories. Picture interesting and well directed.

The Witch Girl.
Two reels. Drama. Story of woodland maid and rich man. Mary Fuller charms. Good photography.

Red Eric's Wooling.
Two reels. Drama. Novelty in subject of Norse Viking's romance. Marine scenery exceptionally good.

Fire of Fate.
Drama. Dramatization of magazine story. Great fire scenes.

Professional Scapegoat.
Gem of comedy idea. Sidney Drew plays down-and-out. Made women laugh.

The Evolution of Percival.
Comedy. Amusing, with Billy Quirk as a "Nance," great. Good throughout.

MANN WITH LASKY.

Louis Mann has been placed under contract by Jesse Lasky to appear in two of his successes on the picture sheet. The plays are "All on Account of Eliza" and "Elevating a Husband." It is said that a record price was paid for the picture rights of the "Elevating" piece. Mr. Mann is to go to California in June when the pictures are to be produced.

Three other stars signed by the Lasky company are Alexandra Carlisle, Valeska Suratt and Mary Nash.

"The Rose of The Rancho," filmed by Lasky by arrangement with David Belasco, will be shown for the first time in New York at a private performance at the Belasco theatre Sunday night, Nov. 15.

The Lasky eastern studio, which is to be located in Flushing, L. I., is to be ready for occupancy on December 1. There is to be a special stage built that will enable them to take four scenes at once. The first production there is "The Goose Girl" in which Edith Taliaferro is to star.

Evelyn Nesbit Feature Drawing.

The best drawing card among the special feature releases of late is said to be "The Threads of Destiny" that has Evelyn Nesbit as the central figure. It is reported rented for \$50 daily.

Evelyn Nesbit has appeared in person in several theaters where the feature is playing. It is said that her price for doing this is \$50 per visit.

The Prison Stain.
Two reels. Drama. Story old. Good settings, fair acting.

The Inner Circle.
Drama. Better than majority of old Pickford reprints.

C. D.
Drama. Neat story but lacks action. Pleasing ending.

Jenks and the Janitor.
Comedy. Mistaken identity. Mediocre.

Buster Picks Out the Costumes.
Comedy. Usual antics by juvenile. Fair installment.

The Desperado.
Two reels. Drama. Western picture with punch.

Dot's Chaperon.
Comedy. Only two or three laughs. Lacks class.

The Return.
Two reels. Drama. Fair.

The Miner's Peril.
Drama. Mexicans seek revenge on mine owner. Exciting.

When the Roads Part.
Drama. Interesting crook story.

Animated Weekly.
Review. Usual war scenes.

PENNY PICTURES.

Rochester, Nov. 4.

An invention patented at Washington this week by Frank W. Perce, of this city, will furnish a picture show while you wait. The screen and the machine are enclosed in walls with openings through which the patrons look. These openings are closed by shutters and each shutter is controlled by a coin-operated mechanism.

The screen will be as large as that in an ordinary picture theatre. The pictures are reflected on a mirror in front of each of the openings.

The casing may be installed in department stores, in large rooms, or out of doors at amusement parks. It is claimed the invention will be a money-maker with a charge of one cent for each exhibition.

THREE WAR FEATURES.

Having released two new war features, "England's Menace" (three parts) and "England Expects" (two reels) the Cosmofotofilm Co. has another one marked up for a showing within the near future. It is entitled "For Home and Country." Each of these films tells a story of love and romance during the present war.

DAVID BISPHAM'S CO.

The newly formed Gibraltar Co. (David Bispham, president) is engaged at its new Broadway offices in the preliminary preparations for the showing of its first features, "The Mills of the Gods" and "A Man's Shadow."

FILM REPLACES SHOW.

Toronto, Nov. 4.

"After the Ball," with Herbert Kelcey and Effie Shannon, was shown at the Grand last night, taking the date left vacant by the cancelling of "The Tenderfoot." "After the Ball" is a film feature.

"FAUNTLEROY" NEXT.

The Alco releases "Little Lord Fauntleroy" Nov. 16 in a prolog and three reels. Much of Mrs. Burnett's tale only indicated in the book will be visualized on the screen.

It has been suggested that a convention of actors and actresses who played the part in their youth see the film. In the film version Master Gerald Royston will play Fauntleroy.

STRUGGLED TWO YEARS.

Watertown, N. Y., Nov. 4.

After struggling along for nearly two seasons with stock companies and one-night stands the City opera house threw up the legitimate sponge and from Tuesday has played pictures.

Two stock companies, with dates far apart, refused to cancel, and these will be the last.

OLD WAR STORY NEW.

Among the new war films being manufactured is one that has been adapted from the Hobart C. Chatfield-Taylor story written about the Franco-Prussian war 15 years ago.

The new feature is entitled "The Crimson Wing," with Francis X. Bushman featured in the leading role.

FEATURE FILM REVIEWS

THE HYPOCRITES.

"The Hypocrites" is a Bosworth four-reeler that will probably be placed independently. Although the Bosworth company releases usually through the Paramount, it would not be surprising, after seeing this film, that the maker should decide to present it as a special picture show. In a way "Hypocrites" is daring, but only because no one else has attempted as much or has gone as far. Lois Weber wrote the scenario and directed the film. After seeing it you can't forget the name of Lois Weber, though it be well known already in and out of the trade. To get right to the sensation of this four-reeler, it is the figure of a naked girl, about 18 years of age, probably designated on the program as "The Naked Truth" walking and flitting through the woods. Even the most fastidious can find nothing offensive in this to carp at, it has been so well handled. Although a couple of times the young woman walks directly toward the camera, there is no false modesty exhibited, and a shadowy trick by the camera does not permit of the nude figure too long in sight at any time. The nakedness comes about through the destruction of a statue, erected by a priest, who is stoned to death by a mob at its unveiling. Incarnated as the young woman, the story works out to its conclusion. Some doubt seemed to exist as to the limit of the feature, when it was first shown at the Strand some weeks ago for a private review. Buchanan is nothing in this picture at all that should stop its public presentation. There is no other picture like it, there has been no other, and it will attract anywhere, for it is a pretty idyllic pastoral picture of faultless taste. The title, "Hypocrites," is faithfully carried out for the theme. As a moving picture, in the manner Miss Weber has done this film, it could be truthfully proclaimed as the essence of sweetness in purity, but you will have to see the picture before realizing that. It is quite remarkable from every angle of the picture art. *Time.*

ONE OF THE MILLIONS.

Maria. Laura Sawyer
Gladimir Kubelov. Maximilian Jurgens
Mother Kubelov. Gertrude Norman
Gen. Blucher. Robert Broderick
Michael Mirischka. Arthur Evers
Katinka Serajew. Lillian Wald
The first release of the World Film Corporation program of the Dyreeda Art Film Company is "One of Millions," quite the most striking preachment for universal peace that has yet come out of the present vogue in that direction. The photographic and scenic quality of the three-reel feature does not reach the excellence of some of the war pictures that have been shown, but the force of the climax delivers a terrific wallop. The story opens with the wedding feast of Maria and Gladimir (the nationality of the characters is skillfully left to the imagination), when the simple peasants make merry with no thought of the impending calamity. The festivities are interrupted by the entrance of a courier calling the soldiers to arms. The bride sees only the glimpse of a soldier's lover's heroism, but his mother is stricken with forebodings. Gladimir away at the war, the young wife spends her days in rosy dreams of the future when he will return covered with honors (double exposure shows these visions framed in the fireplace as she dreams). There is a battle near Gladimir's home village. The girls of the countryside are excited at the approach of the soldiers and in a happy party go out into the fields to view the splendid contest. They are given their first view of war, when they come upon the torn body of a fallen soldier lying where it had fallen in the woods as the battle passed. They return home terrified by this new aspect of "romantic war." One of Gladimir's comrades is wounded and returns to the hamlet, bearing news that Gladimir lies dead. The mother and bride go in search of the body, and, finding it, bear it home. With the dead man propped against a chair in what was just before the bridal chamber, the young wife goes mad. At this point the general, Blucher (you may guess whether he is of the enemy or the native army) arrives at Gladimir's house and demands food and drink. The old mother (a heroic figure like de Maupassant's "La Mere Sauvage") poisons his wine, and as he dies across the body of her slain son, whose wife giggles in madness, the old woman fires the little cottage. The acting is excellent, and the stage management effective to a degree. One particularly good effect at the end was a novel idea. As the flames in the cottage and the camera was moved back until the humble bedroom of the tragedy became a stage, flanked by a proscenium arch with two allegorical figures standing at the sides. The fall of a curtain brought the story to its end. As the introduction of the new producer "One of Millions" promises much.

WHAT'S-HIS-NAME?

"What's-His-Name?" is George Barr McCutcheon's tale done into five reels, featuring Max Flizman, Jesse L. Lasky standing sponsor for the effort. Except for the first reel and a brief scene in which the war was the dramatic story, the picture holds interest. It has an absorbing succession of swift-moving incidents, and discloses a notable achievement in the finely drawn characterization of the principal character, a small-town husband swept into the glare of stardom by the success of a brilliant wife who daily grows away from him in pursuit of fame and dollars. There are fre-

quent glimpses of behind-stage, where picture audiences will probably find much amusing comedy that was not apparent in a studio exhibition. All the behind-the-scenes material is uncommonly well handled. The staging has been most capably directed throughout and there is a wealth of skillfully devised bits which advance the story and aid in characterization, without the use of titles. One of these was the arrival of the Christmas presents from the actress's husband (a plain bit of jewelry) and that of her millionaire admirer—a gorgeous diamond butterfly, and her attitude toward the two different offerings. Again a vast amount of "situation" that could not have been disclosed otherwise was made plain by the little incident of the husband's surrender of a "God Bless Our Home" wall motto, when he learned that his actress wife was about to divorce him in favor of the millionaire. She does just that, but learns before the second marriage that the millionaire is a good deal of a brute. Just at this point the illness of the actress's child brings about the reunion of the mother and father. The work is careful and painstaking and the producer attains a high average of effectiveness. It has dramatic force, humor, type (none being better than Theodore Roberts' playing of the country doctor, in itself a gem of a bit). The whole picture has a wealth of little excellencies which makes it a noteworthy production.

THE MAN FROM HOME.

Daniel Vorhees Pike. Chas. Richman
The Grand Duke. Theo. Roberts
Earl of Hawcastle. Fred Montague
Hon. Almeric St. Aubyn. Monroe Salisbury
Ivanoff. Horace B. Carpenter
Horace Granger Simpson. Jode Mullally
Old Man Simpson. Dick La Reno
Ethel Granger Simpson. Dorothy Quincy
Helen. Miss Anita King

A glance at the first two names of the cast furnished by the Lasky Co. for this five-reel feature will indicate some of the care given to the preparation of it. Mr. Roberts is playing a Russian nobleman traveling incognito in Italy, that, without any disparagement to Mr. Roberts, could have been taken by any ordinary actor. But, with Mr. Richman, who has the title role, the "names" alone should carry great weight at the box office, for though the years have advanced, Charles Richman still retains his hold upon the matinee crowd of yore. Mr. Richman gives a creditable performance also, in a prepared scenario from the plot that has handed out an unusually good story for the screen. It isn't often a feature can use the world's ends for a playground, and consistently gather in the diverging lines for a logical conclusion. This is what "The Man From Home" does. The single stretch of imagination necessary is to accompany Ivanoff, the escaped convict from Siberia, to Sorrento, Italy, where the climax occurs. The plot of this picture is drawn from has been extensively visualized, and incidental to that several effective settings. A mine explosion in Siberia, through which Ivanoff escapes, is well done. The close pursuit of the convict brings another scene. He secretes himself beneath the hay in a wagon about to cross the border. The wagon is stopped by the sentries, and an attempt of precaution, as they did not examine the interior of the hay, the soldiers fire a volley through it. The mere suggestion in this carried a thrill. Among the principals are a scheming Lord, his foppish and foolish heir apparent, Helen, wife of Ivanoff, who conspired with the English Lord, to rob and betray her husband, she fleeing with the Englishman, all meeting once again at Sorrento three years after when "The Man From Home" prevents the marriage of his ward to the Lord's son, saves the convict from capture, meets the Grand Duke from Russia, and eventually marries the girl himself, after exposing the noble pair as adventurers. "The Man From Home" is very interesting, because of the continuity of the story and its production. The players ably support Messrs. Roberts and Richman, with Miss King, a striking looking girl as the anarchist's wife. *Time.*

THE WIFE OF CAIN.

Helen Gardner Players, Inc., is the brand of this three-reeler, shown on 14th street. As a starter the film's value is all in the title, which, as might be expected, was a first-rate puller in. The picture itself is a rather well done bit of production, having to do with an imaginary history of Cain following the murder of Abel. A printed insert acquaints the audience with the biblical story which dismisses Cain in the statement that he went to the Land of Nod. The film takes up the narrative from that point and weaves a romance about Cain's imagined redemption through the love of Save, the daughter of Omar, who was a hunter for the Overlord of Nod. The Overlord had a son, a boy, who was in love with the stranger, Cain, upon his going to prison—Cain at the Overlord is murdered by a cast-off wife, and there the miracle of an angel's appearance before them is accepted as a sign of divine forgiveness. The scenic settings of the feature are excellent and the costuming and accessories up the illusion. Helen Gardner is a satisfactory figure as Save.

HIS LAST DOLLAR.

Joe Braxton. David Higgins
Eleanor Downs. Betty Gray
Jenson. Hal Clarendon
Col. Downs. E. L. Davenport
Broker. Wellington Player
Jockey Jones. Jack Pickford
Jockey Ross. Nat Deverlich
"His Last Dollar" is a four-reeler (Famous Players—released through Paramount) founded on the play of the same title. As on the stage David Higgins is also the star in the picture. The feature is replete with thrills, not only in spots, but each reel has its full quota. The photography is very good and the cast a mighty good one. It is true Mr. Higgins is getting along in years. The camera has caught the lines that denote it and the picture shows him up to greater critical inspection than he would have to pass through on the other side of the footlights, but aside from that there isn't a flaw to be found anywhere in the production. The story is too well known for detail. The picture starts with the arrival of Joe Braxton, a former newsboy, jockey and ranch owner, in New York. He has made his pile and the papers announce that Millionaire Braxton has arrived in the east. He is entrapped into an engagement with a social belle through the machinations of the latter's mother, fallen into the hands of a number of Wall street sharpers, and finally, when on the brink of losing all his fortune, rehabilitates his finances by betting on "Mongrel," a horse owned by a friend, entered in the Futurity. He rides the horse after the stable's jockey is disabled and wins the race and the heart of the daughter of the southern horse owner, who was his original employer. There are two big scenes exceedingly well produced. One is the stock exchange that overshadows the famous panic scene William A. Brady staged some years ago in "The Pit," and the scene which shows the running of the Futurity at Sheephead Bay. Each is worthy of having an entire feature written about it. The coming out of a picture that has other thrilling material they pull "His Last Dollar" out of the ordinary class and place it among the real box-office attractions. No one with red blood can look at the battling thoroughbreds as they dash around the track without feeling the desire to leap to his feet, so realistic is the picture of the race. The upholding the general quality of the production the work of Betty Gray is particularly good. The characterization of Col. Downs by E. L. Davenport is also a striking piece of artistry.

TWO WOMEN.

The first feature on the new Vitaphone theatre bill is "Two Women," a three-reel drama with a moral. The moral appears to be that some women drag men down while other women save men's souls and morals and such. Not a particularly novel text, perhaps. But it makes an interesting film, thanks largely to the effluence of Anita Stewart, who plays another of the dual parts. The picture is a Woodlands' parts, a little idyll in exquisite forest setting. These delightful passages take on added beauty from the contrast of a very worldly story, in which there was not a little sordid detail. John Emerson is the victim of woman's wiles. His employer sends him out of town for days and then takes his wife to his joy and the joys of the palace duplicity and gets a divorce. While his employer marries Mrs. John. His path thereafter leads down the primrose way to the honk-honk of the joyriding motor horn and the rattle-rattle of poker chips, until he is shot by a jealous rival in the affections of a younger, and it must be confessed, prettier and better dressed woman. Meanwhile John has gone into the mountains to regain his shattered health. There he meets Anita, the child of the woods, and wins her love. With the death of her millionaire husband, Mrs. John would return to him. She searches him out in the wild mountains (wearing a Fifth Avenue gown and white gloves) and tries to win him back. The meeting of the two women and John's loyalty to his new love, together with the defeat of the first Mrs. John, complete the tale and point the moral.

LITTLE ANGEL OF CANYON CREEK.

A five-part western drama introduced as second feature of the new Vitaphone show which succeeds after a single week the bill of "Flora Furlush" and "Sylvia Gray." It has to do with the fortunes of Olaf, the chee-ild who worked the reformation of a rough Colorado mining camp. Several moments of dramatic tension, but spread over so long a string of film the batting average for thrill is low. There is no riding to speak of, but plenty of beautiful scenery. A considerable number of the scenes take place in a dance hall and saloon where first rate mass effects are shown. Little Olaf is a New York immigrant orphan, sent west by a child welfare organization. He wanders from the train in the Colorado mountains and is picked up and befriended by Indians. Dead Shot Jackson and his pal come among the Indians and cheat them of their furs and cards, a queer fellow and the white men kill the Indians and a squaw. A living enemy is brought to the settlement by Jackson and is about to be lynched when Little Olaf saves his life. Olaf is cared for by Parson Bill, a hard-drinking but good-hearted miner. Bill reforms when he sees that the boy is taking him as an example of conduct. The Morrisons from Kansas settle in camp and build a soda-bottle factory, the Indians to attend. The camp splits into factions on a religious issue, but Parson Bill's example holds the better element to the Sunday school course. Jackson returns to camp to break up the church party and "get" Bill and "The Kid," who had humiliated him in the Indian lynching incident. He gathers about him all the rough characters of the camp and descends upon the Sunday school while it is in session.

He wounds "The Kid" and thus turns his companions against him, and all hands (including the Indian), except Jackson, join the Sunday school, while Parson Bill wins the love of Mary Morrison, the Sunday school teacher. There is a good bit of dramatic suspense in the contest between Parson Bill and Jackson, but the wave of reformation is little overdone. The Rev. Cyrus Townsend Brady wrote the book from which the picture version was made by Col. Jasper Ewing Brady, U. S. A.

FOR KING AND COUNTRY.

Princess Nydia of Korlman. Princess Ruspoli
Sergius. Crown Prince. A. A. Caposi
William, Regent. Mr. Luigi Mele
Chancellor Orlorio. Mr. Michele Claus
General Candiani. Mr. Egilio Candiani
Victor. Master Tonio Gollino
The Fisherman. Mr. Ugo Pardi
Princess Sonia. Mile. Louise Degil Uberti

This is the Pasquali six-part feature widely exhibited abroad. The tale is a highly-colored romance of European court and political intrigue in the picturesque settings of Serbia. No locale so successfully lends itself to ornate adventure as the Balkan states and "For King and Country" gets over a good deal the same sort of thrill as did "The Prisoner of Zenda," and for about the same reason, to wit, that the twentieth century narrative in terms of mediæval romance has been less a personage than the Serbian crown prince, the heroine is a princess of the blood, while the villain is regent of the kingdom and his co-conspirator the Princess Sonia, who schemes to mount the throne. There's a set of characters to inspire romance. Add the fact that both princesses are surpassingly beautiful, the crown prince a brave young lover and behold Anthony Hope himself. Add also the fact that the Pasquali establishment outdid itself in the building of elaborate studio settings that defy detection as counterfeits of real palaces and picked some out-of-door locations that are stunningly beautiful, and the whole makes an uncommonly satisfactory ensemble. Sergius, the crown prince and Princess Nydia meet in Paris, fall in love and wed secretly. When Sergius returns to Serbia to assume the throne, his marriage is still a secret. Princess Sonia wants to reign and when Sergius will not marry her, plots his death and intrigues to set William, regent of Serbia, on the throne. Sergius is thrown into a dungeon. Then his wife claims the throne for his young son, Victor. Presto! Victor has been kidnapped and held prisoner. This is about the end of part three. The other three reels are a maze of intrigue, counter-plot, scheme and finesse, in which the fortunes of the high personages involved are blown hither and yon in breathless uncertainty, until the virtuous prince and his lovely consort mount the throne in triumph while the traitor languishes in the prisons as they so richly deserve. It's all frank action with no pretense to realism or moral and a thoroughly enjoyable make-believe, such as the soberest-minded of us sometimes delight in.

LOST AT SEA.

A three-partclair. It's an old story and the picture appears to be of foreign make. If so, the feature was evidently made before the war broke out. It will not stand comparison with some of the more melodramatic two-part films turned out in the regular release service of other companies. There is no great thrill and much is left to the imagination. Without plot the loss of a boat at sea gives another sailor a chance to urge marriage with the girl who was left behind. Pierre loves Yvonne and Yvonne loves Pierre. That much was settled before the ship bearing Pierre was turned out. The story is "lost at home" who bided his time before Pierre's love suit. Pierre and others are marooned upon a desert island. For six months or so they live and one by one each dies until only Pierre is left. A ship appears on the horizon. The next thing one sees is Pierre knocking at Yvonne's door on the night her engagement to Lucien is announced. Pierre has never despaired, but recovered to clear his name. It's old stuff poorly connected. The direction is bad and the acting little better. Even in a house where the photoplay mellers have full sway it will not start much, running along at funeral pace, sombre and draggy from start to finish.

THE LITTLE SUNBEAM.

"The Little Sunbeam" is a Balboa three-reeler recently released. It is a good picture and an excellent example of the three-reeler turned out by this concern. The story is of two sisters left orphans who go to the home of the village blacksmith to live. The girls are young. One is called Sunbeam and the other Daisy. Daisy falls madly in love with one of the mysterious chaps which pictures and action has lead us to believe infant every small town. She leaves for the city with her Sunbeam, goes to the city to find her sister unaccompanied. On the way she meets a young artist who sees in her the possibilities of a model. Daisy in the meantime has been deserted by the fellow in the city. Sunbeam poses for the artist. He does a wonderful piece of work with her as his model and becomes famous. The rest is along usual lines. The picture is well taken, the three reels being tinted in brownish color that is rather restful. Jackie Saunders in the leading role of Sunbeam is a truly lovely girl at the threshold of womanhood. Miss Saunders is animated and left a fine impression. The other roles were well handled. The last caption, announcing the party in honor of Sunbeam's 10th birthday, seemed rather out of place. A good picture with few faults.

BILLS NEXT WEEK.

(Continued from page 13)

Belle Trio
Silber & North
Slivers

Louisville
KEITH'S (ubo)
Sam & Kitty Morton
Wills & Hassan
Remple Sisters Co
Toyo Troupe
Burns & Lynn
Herman Flueberg

Memphis
ORPHEUM
Trixie Friganza
Mile Marjory Vadie Co
Nitt Collins
Albert Perry Co
Ernest Hayes
3 Arleys
Chas Weber
(One to fill)

Milwaukee
MAJESTIC (orph)
Jean Jamelli
Chas Grapewin Co
Billy McDermott
Rebia
Avon Comedy 4
Jones & Sylvester
Wharry Lewis' 5
The Astaires

Minneapolis
ORPHEUM
(Open Sun Mat)
Ed Hayes Co
Spinette Quintet
McKay & Ardine
Will Rogers
Kramer & Pattison
(Others to fill)
UNIQUE (loew)
Warner & Corbett
Nipp & Tuck
"Bower of Melody"
Princeton & Yale
Merry Benny
Aurial Le Walls

Montreal
ORPHEUM (ubo)
Milton & DeLong Sis
Eddie Ross
Corie & Dinus
Morrissey & Hack
Marlo & Duffy
French & Eia
Mrs Gene Hughes Co
Jt Warren Keane

Proctor's
Adole Dewold Co
Paynton & Green
Eldon & Clifton
Pearson & Garfield
Jewell VanBuren Co
2d half

Dr Hermann
Temple Quartet
"The Tameo"
George Murphy
Undine Andrews

Nashville, Tenn.
PRINCESS (ubo)
Toensing Austins
Catherine Mills
Donahue & Stuart
Grant Lester
Harvey 3

Newburgh, N. Y.
COHEN O H (loew)
Lawton
Schrodes & Chappelle
Manhattan Trio
10 Dark Knights
(Two to fill)
2d half

Sid Rose
Gracie Emmett Co
Faye & Minn
Edith Raymond Co
(One to fill)

New Haven
POLI'S (ubo)
(1st half)
Flying Henrys
Bruce Duffett Co
(Others to fill)

New Orleans
ORPHEUM
Homer Lind Co
Schwarz Bros
Lee Cranston
John & Mae Burke
Rae Samuels
Le Grohs
Althoff Sisters
(One to fill)

New Rochelle, N. Y.
LOEW
Sid Rose
Japanese Prince
(One to fill)
2d half
"Woman Hater"
(Two to fill)

Norfolk
COLONIAL (ubo)
(Split week with
Richmond)

Brown & Spencer
Diamond & Virginia
Great Howard
Mallia & Bart

Oakland
ORPHEUM
(Open Sun Mat)
Joe Jefferson Co
Travilla Bros & Seal
Theo Bendix Players
Burham & Irwin
Hunting & Francis
Frank North Co

3 Types
Claude Golden
PANTAGES (m)
Altky's Hawaiians
Linn Robinson Co
Work Play
Vestoff Trio
Henry & Harrison

Orden, Utah
ORPHEUM (loew)
Murphy & Foley
Shriner & Richards
Romain & Orr
"Thro Skylight"
Neil McKinley
McClure & Dolly

Omaha
ORPHEUM
Natalie & Ferrari
Chas McGoods Co
Rosa Valerio 6
O'Brien Havel Co
Marie & Billy Hart
Anna Chandler
(one to fill)

Ottawa
DOMINION (ubo)
De Michelle Bros
The Gaudemids
3 Keatons
Alice Lloyd
Rice & Cohen
Louis Stone
(One to fill)

Philadelphia
KEITH'S (ubo)
Maxine & Bobby
The Magiers
Mr & Mrs G Wilde
A Dinehart Co
Gould & Ashlyn
Fred Soeman
Van Hoven
Kingston & Ebner
"Society Buds"
KNICKERBOCKER
(loew)

Ray Snow
Usher Trio
Gracie Emmett Co
Connors & Witt
Earl's Girls
(One to fill)
2d half
Jean Southern
Abbott & Brooks
Bryan Sumner Co
Earl's Girls
(Two to fill)

ALHAMBRA (loew)
DeLasse Bros
Evelyn Cunningham
LeRoy & Harvey
Lazar & Dale
Dancing Kennedys
2d half
Wilbur
"The Pardon"
Marlo & Trevette
Ko & Carnival Co
(One to fill)

Plainfield, N. J.
PROCTOR'S
Irene & W Henney
George Rosner
Luce & Luce
Mercedes Beck Co
Dr Hermann
2d half

William Cahill
Keefe Langdon & W
Graham & Randall
Wiley & TenEyck
Dare Austin Co
Pittsburgh
GRAND (ubo)

"Neptune's Garden"
Hopkins Sisters
Werner Anores Tr
Kno & Mayne
O'Brien to O'Brien
SHERIDAN SQ (ubo)
Carlisle's Circus
Alpha Sextet
Lawrence & Edwards
Mr & Mrs Arthur Cop-
pelin

Pasca & Marie
Harry Harvey
HARRIS (ubo)
Girard & Gardner
Leboen & Dupreco
Esra Kendall Jr
Mack Albright & M
Cook & Munson Twins
Oakland Sisters
King & King

Portchester, N. Y.
PROCTOR'S
Keefe Langdon & W
Langslow Co
George Murphy
Billy Boyd Co
Wahl & Abbott
2d half

Luce & Luce
Florence Timponi
Reed & Tuttle
Cabaret Dogs
Sullivan Harris & F

Portland, Ore.
ORPHEUM
Ward & Curran
Trovato
"Red Heads"
Eugene Trio
Cartmell & Harris
Ashli Quintet
Corbett Sheppard & D
EMPRESS (loew)
Blanche Leslie
Patricia & Myers
Polin Bros
Earl & Curtis

Gray & Graham
"School Days"
PANTAGES (m)
Bruce Richardson Co
Lander Stevens Co
Prince & Deerie
York Trio
Togan & Geneva

Providence, R. I.
KEITH'S (ubo)
Chas & Fanny Van
Harris & Manlon
Regina Cornell Co
"Edge of World"
The Huntings
Arthur Barat
(Others to fill)
EMERY (loew)
Klein Bros
"When Women Rule"
Elsie Gilbert & Girls
(2 to fill)
2d half

Von Cello
Brierre & King
Holmes & Holliston
Oak Stevens
"On the Reverse"

Richmond, Va.
(Split week with Nor-
folk)
LYRIC (ubo)
Carr Co
Irene & B Smith
Fred Ardath Co
Marie Dorr
(One to fill)

Rochester, N. Y.
TEMPLE (ubo)
Cowboy Minstrels
Grace La Rue
Cecilia Wright
Lamberti
Baptiste & Franzoni
Coradini's Animals
Eva Taylor Co
Frank Fogarty

Savannah, Ga.
(Split week with Nor-
folk)
BIJOU (ubo)
1st half

Pietro
Fox & Ward
Australian Choppers
Stevens & Falk
Chas & A Wilson
The Wilsons

Sacramento
ORPHEUM
Moore Littlefield Co
Billy Swede Hall Co
Lyndell Rogers & L
Marie Fenton
Martin Van Bergen
Alco 3
(one to fill)
EMPRESS (loew)
(Open Sun Mat)

Juggling Nelsons
Burke & Harris
Musical Avolles
Wm H St James Co
Anderson & Golnes
Stewart Sis & Escorts

Saginaw, Mich.
BIJOU (ubo)
Two Zyls
The McFarlands
Weber DeLan & F
Walsh Lynch Co
6 Diving Models
2d half
Maxwell Holden
Archer & Carr
Leonard Anderson Co
Baby Helen
2 Caritons

St. Louis
COLUMBIA (orph)
Lina Abarbanell
Evelyn Lewis Co
Anna Held's Daughter
Fleise Ruegger
Olympic Trio
Harrman & Vardy
Stuart Barnes

St. Paul, Minn.
ORPHEUM
Hayward Stafford Co
Ward Bell & Ward
Elinore & Williams
Hickey Bros
White Hussars
Alleen Stanley
Duffy & Lorenz
EMPRESS (loew)

Landry Bros
Ruble Sims
Delmore & Light
E E Clive Co
The Clevelanda
Ford's Review

San Diego
SPRECKEL'S (orph)
1st half
Ahearn Troupe
Stan Stanale Troupe
Frederick Simmons Co
Mack & Walker
Ida Divinoff
Harry De Coe
(one to fill)

PANTAGES (m)
Cornell Corley Co
Early & Light
Acme Four
Kelly & Galvin
Gray & Peters
"Kingdom of Dreams"

San Francisco
ORPHEUM
(Open Sun Mat)
Gertrude Hoffman Co
Will Oakland Co

Gertrude Cochran Co
Miller & Vincent
Swor & Mack
Meehan's Dogs
(two to fill)
EMPRESS (loew)
(Open Sun Mat)
Geo & Lilly Garden
Hogart & Nelson
Hippodrome 4
Horse Emmett Co
Stantons
Wormwood's Animals
PANTAGES (m)
(Open Sun Mat)
Teddy McNamara Co
Titanic
Saunders & Von Kuntz
Rockell Singers
Lockarte & Luddy

San Jose, Cal.
VICTORY (orph)
(13-14)
(Same bill as at Sac-
ramento this issue)

Salt Lake
ORPHEUM
(Open Sun Mat)
Act Beautiful
Cleo Gascolgne
Alexander & Scott
Haas Kronold
6 American Dancers
Hermine Shone Co
Les Salvaggis

EMPRESS (loew)
Theo Bamberg
Jolly & Wild
Allen Miller Co
Rose & Moon
Albin
3 Mori Bros

PANTAGES (m)
(Open Weds Mat)
Ethel Davis Dolls
King Thornton Co
Miller Packer & Selz
Chester Kingston
Taylor & Arnold

Schenectady, N. Y.
PROCTOR'S
Evelyn Ware
Eckert & Berg
Billy Morse
Count Beaumont
Four Rescues
Mimic Four
Four Readings
The Dohertys
2d half
Pop Ward
Carl Stutzer Co
Keno & Wagner
Shidde & Pike
Vedde Earl
6 Navigators
Bill & Maud Kellar
Sylvester

Scranton, Pa.
COLONIAL (ubo)
Marie Fitzgibbons
Alan Brooks Co
Ray Dooley Co
Josie Flynn's Maids
Minnie Bros
Kaiser's Dogs

Seattle
ORPHEUM
(Open Sun Mat)
Ann Tasker Co
Bert Markett
Platov & Glaser
Elda Morris
Hubert Dyer Co
Chas Howard Co
Jack Porik

EMPRESS (loew)
Golden & West
Sallie Stambler
Holmes & Riley
Cameron DeVitt Co
Wilson Bros
Slawm & Arabs

PANTAGES (m)
Maurice Samuels Co
Dunlay & Merrill
Agnes Von Bracht
Nadall & Kane
Oxford 3
Reed's Dogs

St. Louis City
ORPHEUM
(Open Sun Mat)
Josephine Dunfer
Pierre Pelletier Co
Costa Troupe
"Matinee Girls"
Wallenstein & Freebey
Hines & Fox
Alexander Bros

South Chicago
GAIRTY (wra)
Dorothy Watson
Lane & Lynch
Brown Fletcher 3
White Goldie & W
Paul LeVan & Dobbs
2d half

"Whose Girl Are You"
So. Norwalk, Conn.
HOYT'S (loew)
Modlin Clarke & T
"Twice a Week"
Kuller Bros
(2 to fill)
2d half
Ned Nestor
(4 to fill)

Springfield, Mass.
POLI'S (ubo)
2d half
Flying Henrys
Bruce Duffett Co
(Others to fill)

Spokane
ORPHEUM
(Open Sun Mat)
Amoroe & Mulvey
Meredit & Snooser
Pisano & Bingham
"Bidelights"
Cabaret 3
Alvin & Kenney
PANTAGLOWS (m)
(Open Sun Mat)
Dancing Neridis
Strenuous Daisy
Laurie Ordway
Davis & Walker
DeWitt Young & Sis

Stockton, Cal.
YOSEMITE (orph)
(11-12)
(Same bill as at Sac-
ramento this issue)

Syracuse, N. Y.
GRAND (ubo)
Vandinoof & Louie
Hilda Hawthorne
The Brads
Leonard & Russell
Louise Galloway Co
Cameron & Gaylord
"Scenes from Opera"
(Others to fill)

Tampa, Fla.
TAMPA (ubo)
Harry Batchelor
Winona Winter
Essau
Joe Kramer Co
Rawls & Von Kauf-
mann

Tacoma
PANTAGES (m)
Walter Terry Co
Juggling Mowatts
LaTouraine 4
Gardner & Revere
2 Koras

Terre Haute, Ind.
VARIETIES (ubo)
Bouncer's Circus
Carl McCullough
Mattle Choate Co
Bruce Morgan & B
Brandon Hurst Co
2d half
Fields Winehill & G
3 Emersons
Holden & Herron
Roland Travers Co
(one to fill)

Toledo, O.
KEITH'S (ubo)
Pauline
Meyakos Trio
"Flaming Furnace"
Harry Breen
Walter LeRoy Co
3 Leightons
Angelo Patricola

Toronto
SHEA'S (ubo)
Hymack
Chip & Marble
The Shamrocks
Empire Comedy 4
Josephine Davis
Reynolds & Deegan
Coakley Hanvey & D
Gordon & Rica

Toronto St (loew)
Reddington & Grant
Johnny Woods
Anderson & Burt
Golet Stork & L
Edward & Bond
Bessie LeCount
Swain's Animals
(1 to fill)

SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SILK STOCKINGS"—Little (4th week).
"A PERFECT LADY" (Rose Stahl)—Hudson (3rd week).
"CHIN-CHIN" (Montgomery and Stone)—Globe (4th week).
"DADDY LONG LEGS"—Gaiety (7th week).
"DANCING AROUND" (Al Jolson)—Winter Garden (5th week).
"DIPLOMACY"—Empire (4th week).
"EXPERIENCE"—Booth (3d week).
"GRAND OPERA"—Century (9th week).
"INNOCENT"—Biltmore (10th week).
"IT PAYS TO ADVERTISE"—Cohan (10th week).
"KICK IN"—Longacre (5th week).
"LIFE"—Manhattan O. H. (4th week).
"MARIE TEMPEST CO. (Repertoire)—Comedy (2d week).
"MY LADY'S DRESS"—Playhouse (3d week).
"MR. WU" (Walker Whiteside)—Maxine El-Hott (5th week).
"OUTCAST" (Elsie Ferguson)—Lyceum (2d week).
"ON TRIAL"—Candler (13th week).
"PAPA'S DARLING"—Amsterdam (2d week).
"PYGMALION" (Mrs. Campbell)—Liberty (5th week).
"PRINCESS PLAYERS"—Princess (4th week).
"S'ZIT"—Casino (2d week).
"THAT SORT" (Nasimova)—Harris (2d week).
"THE BATTLE CRY"—Lyric (3d week).
"THE HIGHWAY OF LIFE"—Wallack's (3d week).
"THE GIRL FROM UTAH"—Knickerbocker (11th week).
"THE HIGH COST OF LOVING"—Republic (12th week).
"THE MIRACLE MAN"—Astor (8th week).

"THE HAWK" (Wm. Faversham)—Shubert (8th week).
"THE LILAC DOMINO"—44th Street (3d week).
"THE LAW OF THE LAND"—48th Street (7th week).
"THE MARRIAGE OF COLUMBINE"—Punch and Judy (No. 10).
"THE ONLY GIRL"—30th Street (2d week).
"THE PHANTOM RIVAL"—Belasco (6th week).
"TWIN BEDS"—Fulton (14th week).
"UNDER COVER"—Cort (12th week).
"WARS OF THE WORLD"—Hippodrome (10th week).

CHICAGO.

"THE REVOLT"—American (3d week).
"WHILE THE CITY SLEEPS"—Auditorium (3d week).
"THE TRUTH"—Blackstone (2d week).
"UNDER COVER"—Cohan's (11th week).
"A PAIR OF SIXES"—Cort (14th week).
"CONSEQUENCES"—Fine Arts (2d week).
"PEG O' MY HEART"—Garrick (21st week).
"THE LITTLE CAFE"—Illinois (2d week).
"ONE GIRL IN A MILLION"—La Salle (10th week).
"POTASH & PERLMUTTER"—Olympic (12th week).
"THE YELLOW TICKET"—Powers (10th week).
"TO-DAY"—Princess (7th week).

SHOWS AT BOX OFFICE.

(Continued from page 11.)

The combination houses are not faring badly considering. The Bronx opera house (Cohan & Harris) drew in \$6,900 last week with "The Sign of the Rosary," and has had an average this season so far of between \$9,000 and \$10,000. The Grand opera house (Klaw & Erlanger) is doing an average of between \$5,000 and \$6,000. "Peg O' My Heart" got \$5,300 over there. The Standard (John Cort) at Broadway and 90th street is doing around an average of \$5,500, getting near that amount last week with "Too Many Cooks."

Chicago, Nov. 4.

Business has had its ups and downs, according to the weather and the number of conventions in town. Forbes-Robertson, who closed last Saturday night at the Blackstone, did between \$14,000 and \$15,000 each week of his stay. This, with the "Potash" show, made the biggest showing, although "While the City Sleeps" here, under extraordinary circumstances, has been distancing all others in the biggest house in town, with any number of policemen selling tickets for the Policemen's Benefit Fund.

Auditorium—"While the City Sleeps," between \$25,000 and \$26,000 last week, with gallery closed.

American Music Hall—Helen Ware in "The Revolt," played to \$4,200 last week, with most seats at \$1. High price \$1.50.

Cohan's Grand—"Under Cover," still keeping up. In neighborhood of \$6,500 weekly after considerable run. Another company of "On Trial" will open there about New Year's.

Cort—"A Pair of Sixes" doing around \$5,500. Another show going in Christmas.

Garrick—"Peg O' My Heart," after reaching its 200th performance, is getting between \$7,000 and \$8,000.

Illinois—"Lady Windermere's Fan," \$8,200 before last and about the same last week.

La Salle—"One Girl in a Million," fair houses, with prospects of better business.

Olympic—"Potash and Perlmutter," receipts \$14,700 last week.

Powers—"The Yellow Ticket," about \$5,000.

Princess—"Today," drawing fairly well, around \$7,500.

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Where Players May Be Located

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Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A
Abscon Edward Variety, N.Y.
Adams Rex & Co Variety N.Y.
Adler & Arline Bushwick Brooklyn
Alexander & Scott Orpheum Salt Lake

ALPINE TROUPE

Next Week (Nov. 9), Colonial, New York
Management M. S. BENTHAM.

B
Ann Tasker & Co Orpheum Seattle
Aurora of Light Orpheum Harrisburg
Ardath Fred & Co Orpheum Richmond
Ashley & Canfield Orpheum Los Angeles
Asahi Quintet Orpheum Portland

Franklyn Ardell

in "THE SUFFRAGETTE"

Direction **HARRY FITZGERALD**
VAUDEVILLE

B
Barnes & Crawford Variety N.Y.
Barnold's Dogs & Monkeys Variety N.Y.
Barnum Duchess Variety N.Y.
Big Jim F Bernstein 1493 Bway N.Y.C.
Bimbos The Variety N.Y.
Bowers Fred V & Co Variety N.Y.
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Bracks Seven care Tausig 104 E 14th St N.Y.C.
Brady & Mahoney 750 Lexington Ave Bklyn
Bronson & Baldwin Variety N.Y.
Brooks Wallis Variety N.Y.
Bruce & Calvert Loew Agency Chicago
Buch Bros Willard & Colonial Chicago
Busse Miss care Cooper 1416 Bway N.Y.C.
Byron & Langdon 174 E 71st St N.Y.C.

CARL DORA
BYAL and EARLY
Direction, M. S. BENTHAM.

C
Carr Nat 10 Wellington Sq London Eng
Co Dora 9 Riverside Ave Newark N.J.

SAM MARY
CHIP and MARBLE
in "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Comfort & King Dominion Ottawa
Conroy & Model Orpheum Birmingham
Conroy & LeMaire care Shuberts
Cook Joe Variety N.Y.
Corio & Dinus Orpheum Montreal
Corradini F care Tausig 104 E 14th St N.Y.C.
Cromwells The Temple Hamilton
Cross & Josephine Variety N.Y.
Curzon Sisters Victoria Charleston S.C.

D
Davis Josephine Shea's Toronto
D'Arville Jeanette Montreal Indef
De Felice Carlotta Variety San Francisco
De Long Maide Variety N.Y.
De Michelle Bros Dominion Ottawa
Devine & Williams Variety N.Y.

JIM SYBIL
DIAMOND and BRENNAN

"Nittyneatness"
Next Week (Nov. 9), Temple, Detroit

Dooley Ray Co Colonial Scranton
Diamond & Virginia Tampa Tampa
Dunedin Troupe Temple Hamilton
Duffet Bruce Co Poli's New Haven
Dunmore Evelyn Shea's Buffalo

E
Edge of the World Keith's Providence
Edwin George Forsyth Atlanta
Elizabeth Mary Variety London
"Eloping" Keith's Cincinnati
Emmett Mr & Mrs Hugh 227 W 46th St N.Y.
Eugene Trio Orpheum Portland

F
Fagan & Byron care Cooper 1416 Bway N.Y.C.
Fields Teddy Variety N.Y.

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G
JACK E. GARDNER
in "CURSE YOU, JACK DALTON"

Direction, **HARRY WEBER**

Galloway Louise Co Grand Syracuse
Gardner J Orpheum Birmingham
Gaudamids The Dominion Ottawa
Gibson Hardy Variety N.Y.
Glenn Carrie Variety N.Y.
Godfrey & Henderson Variety N.Y.
Gordon Jim & Elgin Girls Variety N.Y.
Gordon & Rica Shea's Toronto
Grapewin Chas Co Majestic Milwaukee
Gray Trio Variety N.Y.
Grazers The Orpheum Lincoln
Green Ethel Variety N.Y.
Greer Karl 3 Mariahill Str Bingen-Rhein Germ
Grover & Richards Orpheum Winnipeg
Guerite Laura Variety London
Gygi Ota Variety N.Y.

H
Hagans 4 Australian Variety N.Y.
Hamilton Jean Young England
Harrish Great 1026 Consumers Bldg Chicago
Hawkins The Variety N.Y.
Hayama 4 Variety N.Y.
Hayward Stafford & Co Orpheum St Paul
Haywards The White Rats N.Y.
Hermann Adelaide Pierpont Hotel N.Y.C.

I
Inge Clara Variety N.Y.
Ismed Orpheum Denver

J
Jack & Poria Orpheum Seattle
Jarvis & Harrison Orpheum Harrisburg
Jefferson Jos Co Orpheum Oakland
Johnston Musical Hippodrome Bristol Eng
Jomelli Jeanne Mile Majestic Milwaukee
Jordan & Doherty East St Louis
Juliet Keith's Indianapolis

K
Kammerer & Howland Rehoboth Mass
Kaufman Minnie Orpheum Duluth
Keatons 3 Dominion Ottawa
Kelly & Galvin Victoria Charleston
Kelly Andrew Maryland Baltimore

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Lealle Bert & Co Variety N Y
Leonard & Russell Grand Syracuse

Blanche Leslie

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Littlejohns The Variety N Y
Lohse & Sterling Orpheum Jacksonville
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M

Manny & Roberts Temple Rochester
Maye & Addis Variety N Y
Maye Louise Variety N Y

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O'Donnell C H Co Shubert Utica
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Stanley Alleen Variety N Y
Stanley Forrest Burbank Los Angeles
Stanton Walter Variety N Y
St Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y
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Taylor Eva Co Temple Rochester
Texico Variety N Y
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Al Reeves' Beauty Show 9 L O 16 Empire New York
Auto Girls 9 L O 16 Star Brooklyn
Beauty Parade 9 Empire Philadelphia 16 Palace Baltimore
Beauty Youth & Folly 9 Murray Hill New York 16 Orpheum Paterson
Behman Show 9-11 Worcester Worcester 12-14 Park Bridgeport 16 Columbia New York
Ben Welch Show 9 L O 16 Gayety Minneapolis
Big Jubilee 9 Gayety Kansas City 16 Gayety Omaha
Big Revue 9 Star Brooklyn 16 Tropicana Philadelphia
Big Sensation 9 Buckingham Louisville 16 Standard Cincinnati
Bohemians 9 Columbia Indianapolis 16 Buckingham Louisville
Bon Tons 9-11 Empire Albany 12-14 Grand Hartford 16 Gayety Boston
Bowery Burlesquers 9 Gayety Omaha 16 L O 23 Gayety Minneapolis
Broadway Girls 9 Corinthian Rochester 16 Garden Buffalo
Charming Widows 9 Orpheum Paterson 16 Majestic Jersey City
Cherry Blossoms 9 Howard Boston 16 Grand Boston
City Belles 9 Victoria Pittsburgh 16 Penn Circuit
City Sports 9 Grand Boston 16-18 Grand Pittsfield 19-21 Empire Holyoke
College Girls 9 Music Hall New York 16 Casino Philadelphia
Crackerjacks 9 Tropicana Philadelphia 15-18 New Nixon Atlantic City
Dreamlands 9 Princess St Louis Gayety Kansas City



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Eva Mull's Show 9 Academy of Music Norfolk
16 Gayety Philadelphia.
Fay Foster Co 9-11 Stone O H Binghamton 12-14 Van Culler O H Schenectady 16 Corinthian Rochester.
Follies of the Day 9 Gayety Minneapolis 16 Star St Paul.
Follies of Pleasure 9 Standard St Louis 16 Century Kansas City.
French Models 9 Haymarket Chicago 16 Standard St Louis.
Gayety Girls 9-11 Bastable Syracuse 12-14 Lumberg Utica 16 Gayety Montreal.
Garden of Girls 9 Century Kansas City 16 L O 23 L O 30 Columbia Indianapolis.
Gay Morning Glories 9 Penn Circuit 16 Murray Hill New York.
Gay New Yorkers 9-11 Grand Hartford 12-14 Empire Albany 16 Miners Bronx New York.
Gay White Way 9 Columbia New York 16 Casino Brooklyn.
Gay Widows 9 L O 16 Gayety Baltimore.
Ginger Girls 9 Gayety Montreal 10-18 Empire Albany 19-21 Grand Hartford.
Girls from Happyland 9 Englewood Chicago 16 Gayety Detroit.
Girls from Joyland 9 Gayety Baltimore 16 Bijou Richmond.
Girls from Follies 9 Gayety Brooklyn 10-18 Jacques O H Waterbury 19-21 Gilmore Springfield.
Girls from Moulin Rouge 9 Star St Paul 16 Gayety Milwaukee.
Globe Trotters 9 Miners Bronx New York 16 L O 23 Empire Newark.
Golden Crook 9 Empire Newark 16 Empire Philadelphia.
Gypsy Maids 9 Gayety Pittsburgh 16 Star Cleveland.
Happy Widows 9 Gayety Cincinnati 16 Empire Toledo.
Hastings' Big Show 9 Columbia Chicago 16 Englewood Chicago.
Hello Paris 9-11 New Nixon Atlantic City 10-18 Stone O H Binghamton 19-21 Van Culler O H Schenectady.
Heart Changers 9 Star Toronto 16 Savoy Hamilton Can.
High Life Girls 9 L O 16 L O 23 Columbia Indianapolis.
Honeymoon Girls 9 Gayety Milwaukee 16 Columbia Chicago.
Liberty Girls 9 Star Cleveland 16 Gayety Cincinnati.
Loversmakers 9 Gayety Boston 16-18 Worcester Worcester 19-21 Park Bridgeport.
Marlon's Own Show 9 Empire Hoboken 16 Empire Brooklyn.
Million Dollar Dolls 9 Gayety Toronto 16 Gayety Buffalo.
Mischief Makers 12-14 Grand Trenton 16 Gayety Brooklyn.
Monte Carlo Girls 9 Bijou Richmond 16 Academy of Music Norfolk.
Orientals 9 Standard Cincinnati 16 Empire Cleveland.
Passing Review of 1914 9 Gayety Philadelphia 19-21 Grand Trenton.
Prize Winners 9 Casino Philadelphia 16 Empire Hoboken.
Rice's Sam Daffyd! Girls 9 Empire Cleveland 16 Victoria Pittsburgh.
Robinson's Carnation Beauties 9 Gayety Buffalo 16-18 Bastable Syracuse 19-21 Lumberg Utica.
Roeland Girls 9 Star & Garter Chicago 16 Princess St Louis.
Rosey Posey Girls 9 Empire Toledo 16 Star & Garter Chicago.
September Morning Glories 9 Savoy Hamilton Can 16 Cadillac Detroit.
Social Maids 9 Gayety Detroit 16 Gayety Toronto.
Star & Garter 9 Casino Boston 16-18 Grand Hartford 19-21 Empire Albany.
Sydell's London Belles 9 Casino Brooklyn 16 Music Hall New York.

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CHRIS. SMITH and GEO. W. COOPER (at Colonial this week) sing their New Comic Hit

FIFTY-FIFTY

Two Hits in One—Vocal and Instrumental Selection

BALLIN' THE JACK

Song Fox-Trot

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MY LU-LU FADO LU

Song Instrumental

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Sweetie Dear Fox-Trot
Meadowbrook Fox-Trot
Ballin' the Jack Fox-Trot
Carolina Fox-Trot
Reuben Fox-Trot
Old Folks' Rag Fox-Trot
Chevy Chase Fox-Trot
Cruel Papa Fox-Trot
Music Box Fox-Trot
Maurice Fox-Trot
Palm Beach Fox-Trot
Red Fox Fox-Trot
Sunset Rag Fox-Trot
Sugar Plum Fox-Trot
Castle House Rag Trot
Some Smoke Trot
Leg of Mutton Trot
Castle Walk Trot
Otaki By Heck Trot and Ta-tao

THE WORLD'S BEST

HESITATION WALTZES

*Nights of Gladness Hesitation
*Sari (from the Opera) Hesitation
Parfum D'Amour Hesitation
*Love's Melody Hesitation
Please (Little Lame Duckling) Hesitation
La Superbe (Maurice Syncope) Waltz
Illusion Waltzes Hesitation
Flame of Love Hesitation
Artist's Reverie Valse Boston
Castle Valse Classique Hesitation
*Druid's Prayer Valse Boston
Le Poeme Hesitation
*La Peche (The Peach) Hesitation
*Marmalade Valse Boston
*Fascinating Night Hesitation
*Valse Brune Valse Boston
*Spring, Beautiful Spring Valse Boston
Castle Lame Duck Hesitation
Castle Innovation (Esmeralda) Hesitation

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Tango Queens 9-11 Grand Pittsfield 12-14 Empire Holyoke 16 L O 23 Star Brooklyn.
Taxi Girls 9 Cadillac Detroit 16 Haymarket Chicago.
Tempters 9-11 Jacques O H Waterbury 12-14 Gilmore Springfield 16 Howard Boston.

Trocadero 9 Empire Brooklyn 16 Olympic New York.
Watson Sisters 9 Palace Baltimore 16 Gayety Washington.
Watson's Big Show 9 Olympic New York 16 Westminster Providence.
Winning Widows 9 Gayety Washington 16 Gayety Pittsburgh.

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.

A
Abou Hamad Troupe
Adams Eugene (C)
Adams Marie
Aldro & Mitchell (C)
Allison May
Alexander Chas (C)
Ambrose Charlotte
Applebaum Murry
Armento Angelo (C)
Armon Alma
Aubrey Burt (C)

B
Baldwin Mrs Ray C
Banta G W
Barnes & West
Barry Walter (C)
Barton Sam
Bay State Trio
Beach Geo F (C)
Belmont Grace
Bence Bert (C)
Bennett Mae
Benson Miss B
Berliner Edw
Bernard Dollie
Berry Rose (C)
Bird Margaret
Blondy Mrs H (C)
Bodine Mr
Bonsett Paul (C)
Bowen Chas (C)
Boyd Ernest
Boyd & St Clair
Boyne Hazel
Bradford (C)
Braham Nat
Brazill Hart (C)
Breakaway Barlows (C)
Brennan J (C)
Brooke H Co
Brooks Jim
Buchill Mae
Burns & Kiesen (C)
Burton Chas. C
Callahan Emmet (C)
Calsania Inez
Carlyle Elsie
Carleton Violet
Cate's Band
Cavanaugh & Shaw (C)
Chesleigh Sisters
Cheltham Walter
Claire Elsie
Clark Billie
Clifford Frank
Clifford W H
Clifton H (SF)
Clugston Chas
Cole Judson (C)
Collins H (SF)
Cook Jim (C)
Cooper B (C)
Crawford Miss W (C)
Creighton Jimmie
Cromwell Aerial
Cromwell Billy
Crowley James
Curran Thomas

C
Curwen Patric
Cuthbert & Dahlberg (C)

D
De Armour Billy (C)
Davis Al
Davison Wellington
Deerfoot Bombay (C)
Delacy Mabel
De Long Lottie (C)
Donham Miss E
De Oviatt B (C)
Devlin James
Dika Julia
Dliger W H
Donita
Donovan J B
Dorsch Al
Dronslek Maurice
Dudley Bessie
Duffy W (C)
Dunham Cecile
Dunley Joe (P)
Dushan Peggy
Du Vall Helen R
Dyer Calvin O
Dyson Hal
Dysco & Gibson

E
Eckhardt Clyde
Edwards (C)
Edwards Cora
Elkins Betty
Elliott Geo K
Ellmore May
Emmitt & Emmitt
Evans Tom J

F
Faber & Waters (C)
Fagan Noodles (C)
Farrell Florence
Faust Victor (C)
Field G (C)
Fields Salile
Fields W C
Figg Chas A
Finlay Bob
Finlay R
Finneran Jean
Flood Alice
Ford Lottie
Ford & Pearce
Forrester Ray
Forrester Sidney
Forrester S Mrs
Francis Emma
Francis Milton
Francis Mrs M
Frawley Paul (C)
Frazee Frank
Frazier Ernos
Frowine Lora

G
Galvin Tom (C)
Garfield Frank
Gibson M
Gibson & Dyso
Gibson
Golden E Miss

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Johnnie JessFeatured With
BILLY WATSON'S "BIG SHOW."**JACK CONWAY**Featured with "Star and Garter"
Direction, Phil B. Isaac**Lillian Fitzgerald**Featured with
"ROSELAND GIRLS"
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Season 1914-15**Francis Elliott**In "A NOVEL CREATION"
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"BEHMAN SHOW"**Harry Seymour**NOT A STAR—A COMET!
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Golden M	H
Golden Miss	Hale & Bro
Golding C	Hall E
Goodridge G W	Halls F W
Gordon D (C)	Hanneman Miss A
Gordon J	Hanvey L
Gorman J	Harold Smugger (C)
Gray Miss E	Harcourt Miss L
Grey C	Harris K
Grimm G	Hayes O (C)
Grimm G (C)	Harris C L
Guerran J	Hayward Miss L
Gurley F	Hearn Miss J

Hearn Lew	Julian F	K
Henderson C	Kall L	
Henning Mrs W	Kaufman Sisters	
Hennessey J	Keaton J	
Herbert C (C)	Keaton J (C)	
Herbst L (C)	Keeley Bros	
Herlein L	Keith Dotie (C)	
Hill S	Kenall M	
Hill Mrs W	Kennedy J	
Hill Mrs L	Keogh Sisters (C)	
Hillard W (C)	Kimball Bros	
Hillyer E	Kimberly L	
Hoffman M	Kin K (C)	
Hoffmann Miss G	King G	
Holder E	Klein E (C)	
Hopins M	Knight M (C)	
Hoshkins L	Konery A	
Hoven V	Kummer Ray (C)	
Hoyes F	Kyle H	
Hull Thalla (C)		
Hulley G (C)		
Hume H		
Hunt H L		

Imperial I
Troupe Pekinese

Jackson Miss C	J
Jarrett F J	
Jennings Percy (C)	
Johnson J	
Johnson O	
Johnson W	
Jolson H	
Jordon L (C)	

Lacero P	L
Langdon H (C)	
Langford W	
Latell E (C)	
La Vall E (C)	
Lavall E	
LaVerre E	
Lavins O (C)	
Lawsen B	
Lawson F	
Lawton Miss P	
Lea F	
Lee O	
Lee L R (C)	
LeMay P	
Lemey P	

Lemont W	Mets O
Leonard L	Meyers M
Leslie F	Miller Lou (C)
Leslie M	Miller H
Leslie B	Miller Anna (C)
Leslie L	Mills I
Levey E (C)	Millman B
Levy J	Milles A
Lewis L	Mitchell & Leichtner
Lewis S (C)	Mitchell Chas (C)
Lewis H	Mooney M
Lewis J B	Morrill H
Liedom E	Moore J
Lindner H	Moore & Gibson
Livingston G	Moss R
Lockett Lou (C)	Moss & Potter
Long Tack Sam (C)	Mulhali R
Long Tack Sam	Muller F
Lorraine F S	Murphy J T
Lorraine E	Murray J
Lorraine F	Myers A
Loyd E	
Luby E	
Lucadors The	
Lucero P H	
Lyman E	

Nelson Ed	N
Netchman B (C)	
Nolan L	
Nolan Andy (C)	
Norris C I	
Norton & Lee	

O'Neill E	O
Overing M	
Overton E	

Pacey L	P
Pake Toots	
Palmer W W	
Parker F	
Parker Texas	
Paskin W	
Paul H A	
Pautzer E	
Pease H	
Peck F (C)	
Peters P	
Perkin L	
Pinafore & Co	
Pine H	
Porte B	
Potlin C B	
Powers B (C)	

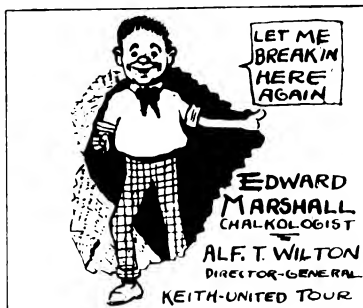
Powers J J	Smith L
Preston la Vaughn J	Smith T
Prince A	Smith Ed
Pruitt Bill (C)	Stirk Clifford

Queen M	Q
Quirk Bill	
Ray J T	R
Reese L (C)	
Redding G	
Regan Miss H (C)	
Reyn J	
Renello Fred	
Reeves Amy W	
Regan Hazel (C)	
Reese Lola (C)	
Rhea Mme (C)	
Rider Mr J (P)	
Ribby Clyde	
Rignold Nola	
Roberts Susu	
Roberts Barbara	
Robinson Thos	
Robt L (C)	
Rockwell Louise (C)	
Roehm Mrs Will (C)	
Rogee Leon	
Roges & Evans	
Rose Max	
Ross M	
Ross S	
Roth I	
Roslyn R	
Rowles J	
Royal J	
Ryno & Emerson	

Smith L	T
Smith T	
Smith Ed	
Stirk Clifford	
Stockdale R L	
Stover Genn (C)	
Stratton Bros	
Stratton J	
Stevnl J	
Stover P H	
Stour G	
Sudson P	
Suits Miss A (C)	
Suits Miss A	

Valle J W	V
Valli Muriel	
Van Arthur	
Van Vally E	
Vann Chas (C)	
Vann Jack	
Van Reslor S	
Vardon Frank A	
Venette Leana (C)	
Violinsky (C)	
Vierra Geo (C)	
Von Berk & Dillon	
VonDell Harry	

Salonda S	S
Sawtelle E	
Schefer W (C)	
Sikes Miss J	
Sikes Miss J (C)	
Sheehan E (C)	
Sheller Mr	
Sheldou B	
Shippman S	
Skipper G	
Sloan B	
Sleom J	

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Season 1914-15

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"Gay New Yorkers"

Joe MORRIS and CAMPBELL Flossie

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Sam Micals

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Management,
HURTIQ & SEAMON

Washer J	Wheeler B	Williams Tom	Yates Nellie & Betty
Watts Carrie	Whitney & Bell	Wilson Sisters (SF)	Young Miss V
Webb Amy	Wiggin Bert (C)	Wilson Viole	Young Jacob
Welgaud Violet	Wilbur Clarence	Wheeler H A	Yoste Clifton (C)
Wellington Dave	Will & Kemp	Wood Ollie	Yrebor
West & Heath	Wills W S	Wood Maurice	
Weston Willie	Williams & Culver	Wolfe Orthway	
Wheeler Ed (C)	Williams Lottie	Wright & Rich	Zushell May

CORRESPONDENCE

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

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

Georgiana Evans of the Olympic office staff has returned from New York, where she had a fortnight among the bright lights.

"The Misleading Lady" will follow "The Better Way" at Powers, coming in week after next.

The Coliseum is now turned over to roller skating, and exhibition skaters are employed to attract.

The local branch of the Theatrical Stage Employes will give a dance at the Coliseum Annex Feb. 11.

Crane and Ross will get to the Cort theatre in "The New Henrietta" Jan. 1, according to the latest announcement.

Sam Hardy and Oza Waldrop, of the cast of "A Pair of Sixes," will play in stock in

A RIOT IN BURLESQUE

DON B. BARCLAY

"Barclay's peculiar mannerisms are obviously unstudied, and his apparently natural idiosyncrasies are singularly refreshing in these days of monotonous sameness."
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JAS. J. LAKE	CAROL SCHRODER	BILLY HALLMAN
HARRY SEYMOUR	SALLY STEWART	TEDDY SIMMONDS

COLUMBIA CIRCUIT, 1914-15

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BARNEY GERARD'S "FOLLIES OF THE DAY"

With SAM SIDMAN, GERTRUDE HAYES, and an All-Star Cast
BIGGEST HIT IN BURLESQUE SINCE "WINE, WOMAN AND SONG"
NEXT WEEK (NOV. 8), GAYETY THEATRE, MINNEAPOLIS

Steve—GORDON and MURPHY—Frank

PREMIER ACROBATIC DANCERS with "SON-TON GIRLS"

Babe La Tour

With "GOLDEN CROOK"
Management,
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HARRY [Hickey] LE VAN

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Personal Direction,
Henry P. Dixon
"REVIEW OF 1915"
(Columbia Circuit)

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Leading Woman
Dixon's "Review of 1915"

Anna-ARMSTRONG and ODELL-Tommy

With DAVE MARION'S OWN CO. Season 14-15.

HENRY P. DIXON

Presents "THE BIG REVIEW OF 1915"

MARGIE CATLIN

ALWAYS WORKING

MANAGEMENT,
FENNESSY & HEAR
"Happy Widows"

MAUDIE HEATH

"AMERICAN BEAUTIES" CO.
"Queen Rose of the Rosebud Garden of Girls."—McCloy in Variety.

Rochester, N. Y., next summer. They have already signed up.

Maude Adams will come to the Blackstone in "The Legend of Leonora," beginning Nov. 17.

"Kitty MacKay" will be the the next attraction at the Princess, coming within the next fortnight.

Robbie Zeno and Eva Mandell, who have been touring Australia, will sail from Sydney, N. S. W., Nov. 21, returning to Chicago.

It is being whispered on the quiet that "On Trial" will be offered at Cohan's Grand within three weeks.

"The New Henrietta" will be played at the Cort later in the season.

"The Passing Show of 1914" will arrive in Chicago Feb. 8. The house has not been announced.

Battling Nelson will open his out-of-town vaudeville tour in Winnipeg for the "Association."

Marian Stella Delaplane has obtained a divorce from Frank Hugh Delaplane, known as the "loop tangoist."

Jacob Paley has the Empire theatre on the west side, where he is offering Yiddish plays with success.

HE'S COMING!
WHO?

JACK KENNEDY and co.

In "THE FLARE BACK"

By WILLIARD MACK

Direction EDW. S. KELLER

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Steam Heat.....\$3 Up

Mrs. Florice Holtsclaw, formerly of the "Social Maida," which played the Columbia last week, has given birth to a baby girl at the American Hospital.

The Blackstone theatre has begun to look quite frivolous. Two big electric signs have been placed over the canopy, which gives the staid house quite a rakish appearance.

Ethel Barrymore contemplates the production of a play called "The Shadow," by Dario Nicodem for Mme. Rejane, but not produced in France on account of the war.

Hamilton Coleman, C. S. Humphrey, Frank Thielen will go on a hunting trip some time this month. Felix Greenberg and Charles Nathan of Peoria are arranging the party.

William C. Elmendorf, formerly in advance of "The Aerial Honeymoon," is now doing the press work for "The Blindness of Virtue," which is due in St. Louis shortly.

Word has been received in Chicago that the Hippodrome in Peoria has dropped to a 10 cent policy. There are rumors that the house will soon go into pictures.

Last Saturday night, being farewell night of Sir Johnstone Forbes-Robertson, \$3 was charged for the lower floor seats at the Blackstone.

Next week, being open at the Imperial, Klumt & Gazzolo, with the assistance of Harry Sheldon, have organized a special company to play "Hindle Wakes" for the seven days.

D. H. Humphrey, formerly of the United

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A Hotel for Gentlemen—\$2 up
1 Minute West of Broadway

The Rendezvous for Bohemians and Professional Folk Generally. Chile, Cornacas, Hot Tamales and Mexican Dishes a Specialty.
Rehearsal Rooms, \$1.50 for 3 hours.

Booking offices, is back in town after spending a month on his farm in Michigan. He has joined forces with James B. McKowen.

May Vokes gave a masque hallowe'en party on the stage of the Cort theater last Saturday night. Professional people from all the shows in town were present.

"Annie Laurie" has been put in the storehouse. The original Scotch version, however, will open at St. Thomas, Ont., Nov. 9, with the Royal Scotch Players in the cast.

La Monte Snell is no longer in the box office at the Majestic. Fred Ackerman handled the big Barrymore sales last week with the aid of Clyde Herbert from the "Association."

Sam P. Gerson, manager of the Princess, had to move last week. He lives in a house

owned by Governor Dunne, which caught fire and was pretty well wrecked.

"Damaged Goods," playing at the Crown this week, and at the National and Victoria later, will devote a good share of the proceeds on each Monday to the Frances Juvenile Home.

Eddie Delaney is organizing a company which will play C. J. Smith's "Sis Perkins" in southern territory. The piece will open in Indiana soon.

Harry Lauder will get \$2 for the main floor when he comes to the Auditorium on Nov. 16, with a good share of the balcony held at \$1. His high price for matinees will be \$1.50.

Leo Donnelly, who has been playing the "salesman" in "Potash," has gone to Boston to play the role in the company there.

DELL

DILL

CHAIN AND TEMPLETON

(FORMERLY OF HUFFORD AND CHAIN)

A COMEDY ACT IN "ONE," By Bob Harty and Gus Cahn

New York Opening, HARLEM OPERA HOUSE, Nov. 5, 6, 7, 8 Direction PETE MACK

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Rooms with use of bath \$1.50 and up. Rooms with bath \$2 and up,
Parlor bedroom and bath \$3 and up, for one or two persons.

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NEW VICTORIA HOTEL

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and Lee Harrison has joined the Chicago company.

"The Little Cafe," came to the Illinois Sunday night, with prospects of doing business. There has been a dearth of musical shows in town this season, and this show has but one rival.

"Damaged Goods" got over \$1,000 on the day last Sunday at the Crown. Tom Bourke and Dr. McNamara are proprietors and John Raftery, a newspaperman, is manager. The piece will play the Stair & Havlin time.

Jack Laft has tentatively played "Thumbs Down" with the Lieblers for production. His "Help Wanted" was revived for popular prices at the National this week with Ida St. Leon and Lynn Pratt in the leading roles.

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Adeline Stuart, a vaudeville actress, has applied for a divorce from her husband, James Stuart, the latter formerly of the Sheehan Opera company. Leon Beresniak has the case in hand.

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Rumors are afloat that Harry Cooper, Maude Lillian Berri and others are planning to organize a musical comedy company for the Panama Exposition. It is said they will put up their own money on the venture.

Frances Ingram (Mrs. Karl MacVitty) will begin a long concert tour Nov. 16 in Minneapolis. Miss Ingram was formerly of the Royal Opera in Dresden and later of the Chicago-Montreal Grand Opera company.

Lee Kind, John Lauria, Chester Amberg and Emil Paul form the executive committee for the La Salle Chorus Girls' ball to be given at the Coliseum Annex Nov. 10. Harry James is chairman of the floor committee, and the boys in the chorus will form his committee.

Trixie Friganza, who is suing Charles A. Goettler for a divorce appeared in court last Saturday. On motion of her attorney, the case

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was indefinitely postponed, as it was necessary to have the testimony of her sister before the case can be tried.

A meeting of the committees concerned in the benefit held arranged for Col. Bill Thompson was held at the Morrison Hotel last Saturday, when tickets were parcelled out. Progress was reported and indications are that the benefit will be a huge success.

There are rumors extant that the Gaiety at Springfield, Ill., may possibly get out of the running in a short time. The Majestic in that town has been playing some pretty big bills, and the opposition is said to be too heavy for the Gaiety.

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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.

CHORUS

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 kiss 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 chocolate 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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"The Better Way" opened Sunday night at Powers' with Charlotte Walker in the chief role. The piece was offered recently in Philadelphia under the name of "The Plain Woman." Eugene Walter, author of the show, was in town for the premier.

George H. Bubb's "The Third Degree" closed last Saturday in Minerva, O. The company has been brought to Chicago, where it will be re-organized and sent out through the west. Jerry Keller is in advance of the show. Bubb's "The Lion and the Mouse" has been getting good returns in the middle west.

Smoke from an over-worked motor caused a small panic at the Crown theatre last Saturday night, where "Fine Feathers" was playing. Several girls fainted and were carried out. No damage was done, and the performance was given in its entirety.

The German theatre, housed in the old Bush Temple, opened last Saturday night with a new play called "The Fight for Justice," dealing with the present war in Europe. Ulrich Haupt is the manager of the company, which is planning to give drama, comic opera and grand opera during the season.

To the satisfied surprise of the management, the American Music Hall acoustics are found perfectly satisfactory for dramatic performances, and it is quite probable that such offerings will be seen there frequently in the future.

"Fifi of the Toy Shop," was given by a select company at the Germania theatre last Saturday, matinee and Monday night under the auspices of the Southern Club. The German stock company is playing repertoire with Monday nights open. Robert Baitel is business manager of the theatre.

Edwin & Bernard, a pianist and a drummer, won the \$200 prizes put up for an endurance test at the Royal theatre on the west side. These two young men hammered keys and pounded drums for 24 hours without rest. They are now out after the record, which is 42 hours and some minutes.

Sol Vail, one of the managers of the side show with the Yankee Robinson circus, was badly injured in a mix up at the Saratoga Hotel last Thursday night. One of the attaches of the hotel struck him with the arm of a chair and cut his head open so badly that it took twelve stitches to make him as good as new. He threatens to bring action against the hostelry.

Ernest Gatewood (colored), janitor at the De Luxe theatre, on the north side, has been arrested, charged with assaulting Mrs. George Steinhaus, wife of the leader of the orchestra at the Wilson Avenue theatre, and robbing her of \$3,500 worth of diamonds and jewelry. The valuables were found in the janitor's room. Mrs. Steinhaus was picked up in an

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Direction, PETE MACK

unconscious condition in an alley next door to the theatre.

The Chicago Dramatic Society announces the following season programs: "He Might Have Fared Worse," by Harold Heaton, and "The Hundredth Trick," by Benish Marie Dia, Nov. 6; lecture by Benedict Papot on "The Message of Modern French Drama," Dec. 11; scenes from "Lords and Lovers," by Olive T. Dargan, Feb. 6. Harold Heaton is director of each play to be given and will also take the leading role in each one.

Numerous changes have been made in the Loew road shows and more are under way. The Melnotte Twins, who have been playing in Chicago, will join the road show ahead in St. Paul Nov. 9. On the same date, Sophie Tucker will join the road show that is now in town, in Milwaukee. It is understood that Morris and Parks are through with the circuit.

Harry Askin, who is managing the Police-men's benefit at the Auditorium, will go east within a week or so for a short rest. He will be back in Chicago for a big production at the Auditorium, the nature of which is not

yet divulged, which will be offered some time in February. Chester Houston and Harry Benson are conducting the box office end of the benefit, performances of "While the City Sleeps."

The Columbia theater, on North Clark street, one of the oldest theaters in Chicago, opened Monday as a tryout for the "Association." Walter Meakin is the manager. Night shows only will be shown in the beginning, but later on matinees will be installed. The house will be thoroughly overhauled and redecorated. The house is almost opposite the Windsor, which is playing stock a part of the week and vaudeville the other half.

As a result of the charges preferred against Police Lieutenant Hobbs by Harry Ridings and Will J. Davis, managers of Cohan's Grand and the Illinois, that officer was dismissed from the force last week. The charges were preferred because Hobbs had attacked and arrested both men while talking in front of Ridings' home several weeks ago. At that time the managers were dismissed with the usual accompanying apologies.

Thursday of this week McVicker's theatre celebrated the 57th anniversary of its existence as a playhouse, and the first anniversary as a vaudeville theatre. The house was opened November, 1857, with two plays, "The Honey-moon" and "The Loan of a Lover." It was completely destroyed in the great Chicago fire, and again partially destroyed by fire in 1891. Jacob Litt took the house in 1898, opening it with "Shenandoah." Under the Jones, Linick & Schaefer regime, the front of the house has been remodelled, and many improvements have been made in the famous old structure.

May Kelly and Mona Lorraine, two chorus girls who were stranded in Milwaukee recently with a burlesque show, have returned from Maquoketa, Ia., with a harrowing tale of experience. They were sent out there to join the Joe Dalton vaudeville company to play small Iowa towns. When they arrived there they found that Joe Dalton, formerly a clerk in the Dexter hotel, had drawn \$50 on Saturday night. Sunday he organized a show company and wired to Chicago for girls. Monday he opened his show in Onawa, Ia., and on Tuesday he was in the lockup on various charges. Misses Kelly and Lorraine were able to get enough money to get back to Chicago, after undergoing many hardships.

AMERICAN MUSIC HALL (John J. Garrity, mgr.)—Helen Ware in "The Revolt," ending favor.
AUDITORIUM (Bernard Ulrich, mgr.)—

"While the City Sleeps," playing to big business for Policemen's Benefit Fund.

BLACKSTONE (Augustus Pitou, Jr., mgr.)—Grace George in "The Truth," opened Monday.

COHAN'S GRAND (Harry J. Ridings, mgr.)—"Under Cover," getting just fair returns after a run.

COLUMBIA (William Roche, mgr.)—"Dreamland Burlesquers," opened Sunday.
CORT (U. J. Herrmann, mgr.)—"A Pair of Sixes," holding up well.

CROWN (A. J. Kaufman, mgr.)—"Damaged Goods."

GARRICK (John J. Garrity, mgr.)—"Peg o' My Heart," nearing 200th performance to very fair business.

ILLINOIS (Will J. Davis, Jr., mgr.)—"The Little Cafe," opened Sunday night.

IMPERIAL (Joe Pilgrim, mgr.)—"One Day,"

LA SALLE (Joseph Bransky, mgr.)—"One Girl in a Million," getting fair returns.

NATIONAL (John P. Barrett, mgr.)—"Jack Latt's 'Help Wanted'."

OLYMPIC (George C. Warren, mgr.)—"Polish & Perlmutter," playing to biggest returns in town.

POWERS' (Harry J. Powers, mgr.)—"The Yellow Ticket," not finding easy pickings.

PRINCESS (Sam P. Gerson, mgr.)—"Today," getting audience of women.

STAR & GARTER (Paul Roberts, mgr.)—"Girls from Happyland."

VICTORIA (Howard Brolaski, mgr.)—"Excuse Me."

FINE ARTS (Albert Perry, mgr.)—"Consequences," opened Thursday.

COLONIAL (Norman E. Field, mgr.; agent, Loew)—Not one of the most interesting bills and broken into by pictures so that its trend was difficult to follow. Chick and Chicle, a bicycle act, opened. Good tricks, but apparatus rusty and not neat. Act needs service of a burnisher on paraphernalia. Estelle Rose, single singing woman, followed with Italian and Yiddish song impersonations. Good voice and personality. "Visions d'Art," got approval for the draped figure pictures, some of which were vivid and artistic. The Master-singer Quartet, four young men who affect dress suits and are a little stiff, sang a good line of songs, getting by. Copeland Brothers and Co., came on for a sketch called "Our Little Boy," but were later taken out of the bill.

Ertrude Flake sang some songs, assisted by a boy in the audience who broke into her act by hawking peanuts. He finally arrived on the stage, where he assisted in a song or two. The Eight Zanzibars, an Arabic whirlwind act, went through the usual routine of such acts. They were pretty lively, but did not get away from the customary in their efforts. The Bremen Brothers were one of the big hits of the evening. They have added some good stuff, in the way of a speech, to their routine, and they hit home all along the line. Patricia, next to closing (New Act), got a reception when she appeared and worked to enthusiastic applause throughout. The Bremen Imps, a man and a woman, who do indoor work, pleased in closing spot. Their act has the merit of novelty and they make good. Monday morning audience was small and chilly.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum)—Quiet bill, with only one act that stood out with any great degree of interest, and that, odd as it may seem, was a juggling act. W. C. Fields, billed at the "entire humorist," was actually the hit of the bill and carried away all laughing honors, even putting it over Tom Lewis in his new act. Fields was on in "Hi" spot, where he got his audience with him and moulded it to his will for many minutes. Tom Lewis, in "Brother Fama," got a nice little reception. He was next to closing, with Falenberg's Bears, a full stage act, closing, and there was an awkward wall between the two. The bears were entertaining and exhibited excellent training. The Meyako Sisters, who do hand balancing, contortion work and also sing and dance, opened the bill. Cummings and Gladings, did nicely. Charley Grapewin and Anna Chance were on next for their domestic comedy, "Poughkeepsie," an act new to these parts. It went rather well. The Three Leightons were more or less funny in "The Party of the Second Part," and found favor. Liane Carrera, known as the daughter of Anna Held, did not make a very striking impression. She sang and danced, assisted by her company of six girls, and Tyler Brooke, the latter offering some of the best features in the act, comprising some lively dances. Elsa Ruegger's, cellist, assisted by Edmund Lichtenstein, offered the one artistic number in the bill. She played her program in fine taste, displaying admirable technique.

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She was recalled for an encore. Monday afternoon audience of big proportions.

McVICKER'S (William Rosenbloom, mgr.; agent, Loew).—Next bill on night shift, rather well put together, and out of the Chicago offices at that. Opens with Hermann's cats and dogs, well groomed animals. Act pleased. Quinn Brothers & Drake, two men and a young woman who dance, do so in a sprightly style, and at a swift pace. Burns and Acker have a rather good line of talk, sing some parodies and also have a war song which gets over fairly well. Tom Nawn got a good many laughs on the first show Monday. Captain Adrian C. Anson (New Acts) was received warmly. Dryer and Dryer, a man and woman dancing act, made a nice impression in next to closing. They were applauded roundly. The closing act, Evans and his Sister, also made a very good impression. This is a jug-

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gling act, handsomely dressed, and all the paraphernalia is bright and pretty. The bill ran smoothly with only a short wait or two.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Three acts in this bill of highly artistic worth, showing the better trend in modern vaudeville. These are Edwin Stevens and Tina Marshall, in character work; the Wharry Lewis Quintet, in high class musical numbers, and Mme. Jeanne Jomelli, late of the Metropolitan opera forces, in a song repertoire, and to add another one to this trio, Chick Sales, in quaint character studies which are really worth while and have artistic merit. Bill ran smoothly Monday night and the large audience appeared immensely pleased with every turn. Rebia, a juggler (New Acts),

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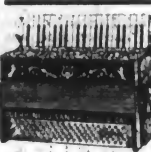
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opened. Jones and Sylvester followed next in their semi-sketch, "The Two Drummers." Both men have good voices and their line of talk is funny. The Chadwick Trio and Co., in third place got a lot of laughs. Ida May Chadwick, as Tilly Wilkins, did some swift dancing that went so big she had to respond to an encore in the middle of the act. Edwin Stevens and Tina Marshall, next, had an easy time of it. The Wharry Lewis Quintet were added materially by a very pretty stage setting and their program went big. E. Arnold Johnson, at the piano, was a prime favorite and his work furnished a fine background for the instrumental and vocal numbers comprising the program. Bickel and Watson, who were billed for seventh place, were pushed up a notch, where they had the house in an uproar with their musical fooling. Mme. Jeanne Jomelli had the very good luck to sing some of a popular nature, and only once dipped into a grand opera strain. She went so well that two encores were demanded. Chick Sales has added a touch here and there to his "Country School Entertainment." He got enough laughs in next to closing spot to satisfy any entertainer. Carlos Sebastian and Dorothy Bentley (New Acts) had closing place where they were strong enough to keep the audience very nearly intact.

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ORPHEUM.—Gertrude Coghlan and Co., in "Food," enjoyable. George White and Isabelle Jaean, finished strong. Swor and Mack, hit. Meehan's Dogs, closing spot, held audience in. The four holdovers held up their end. Theodore Bendix, again appreciated. Burnham and Irwin opened the show. Claude Golden was successful, and Joseph Jefferson and Co., liked.

EMPRESS.—William St. James and Co., in "The Come On," gave excellent satisfaction. Stewart Sisters and Escorts, good act, but misplaced in closing position. Four Avolons, went well. Al. Anderson, funny. Burke and Harris, satisfactory. Juggling Nelson, opened. Good. Abe Attell, well received. Barber's shaving contest was an added attraction. Gold shaving mug and \$50 in gold, prizes.

PANTAGES.—"Ruin," with four people, was a dramatic sketch that revealed a daring theme, but was well applauded. "A Night in Hawaii," closing, entertaining. Billy Link and Co., laughable. Work and Play, good. Harrison and Henry, well liked. Victor Trio,

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(Signed)

opened and proved successful. Novelty Quartette, passed.
CORT (Homer F. Curran, mgr.): "The Whirl" (second week).
COLUMBIA (Gottlob, Marx & Co., mgrs.): "The Poor Little Rich Girl" (first week).
ALCAZAR (Belasco & Mayer, mgrs.): Stock, in "The Family Cupboard."
GAIETY (Tom O'Day, mgr.): "Let's Get Married" (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.

Maud Reatty has joined "Let's Get Married."

Despite rumors to the contrary, Teddy McNamara, the juvenile comedian, is still under the Pollard management.

Norman E. Whistler, stage manager of the Los Angeles Hippodrome, accompanied by his wife, was a visitor last week.

Isabe Meryl, Ollie Shorlock and Grace Castell have joined the Virginia Brissac stock playing at the Garrick, Stockton.

Maud Odell opened as leading woman with the dramatic stock company now playing at the Grand in Sacramento.

Sid. Grauman, manager of the Empress, was elected president of the recently formed San Francisco Screen Club.

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James Post is organizing his musical comedy company to play a season in Honolulu.

Bert Levey made a hurried trip to Los Angeles during the week.

It is said that Gerald E. Griffin will manage the Irish theatre during the World's Fair.

Arthur Fox and W. D. Scammell purchased the lease on the Grand in Sacramento from Jim Post.

"Herod," a three-act tragedy, was capably presented here Oct. 29 by the Players Club, a local amateur organization.

The Monte Carter Co. at the Wigwam has engaged Anna Bauman to play leads while Dee Loretta is recovering from an appendicitis operation.

Nat Darling, formerly manager of the Pantages theatre in Denver, is spending a few days here, and will probably accept an office position here with Pantages.

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During the week the Exposition officials announced that all the concession space on the "Zone" has been sold, making over 180 concessions disposed of up to date.

R. E. Mack, who was formerly a partner in the National Booking Exchange of Detroit, Mich., is visiting here with an idea of locating until the fair is over.

Upon returning from a hurried trip to Los Angeles, Bert Levey announced that he has taken over the ground lease of the Republic in that city for a period of eighteen years.

Professor Belgarde, formerly lessee of the opera house in Pleasanton, Cal., has thrown up

WAR BULLETINS!

"George Yeomans, playing the Loew Western Circuit, is reported by Nat M. Wills as using the latter's war messages."

In reply to above, beg to state that I used four of the bulletins I am now reading, during the Spanish-American war and am using new ones written by myself covering the present situation, having revived my former ones for the Mexican war. Edward Shayne of the Western Vaudeville Managers' Association verifies my statement. Am also first to use complete routine of material on automatic restaurant, written by myself.

(Signed) GEORGE YEOMAN.

the lease and closed the house. Only one show in five months made any money playing there.

F. M. Crisman has been arrested charged with swindling C. H. Wunderlich, author of the play "Slaves and Masters," out of property said to be valued at \$5,000.

On Nov. 6 the Western States Vaudeville Association will renew booking vaudeville into the Fresno and Bakersfield opera houses, which played "movies" during the summer. Turn will split the week between the houses.

The city is carnival mad. Two are being held in different sections of the town, and several more are slated to follow. Campbell's

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United Shows, which are wintering here, are furnishing many of the street attractions.

The Native Sons and Daughters of the Golden West will present "Paid in Full," with vaudeville between acts, in Oakland, Nov. 11. The receipts will go to aid the Homeless Children of California.

ATLANTA.

FORSYTH (Hugh Cardoza, mgr.; agent, U. B. O.).—Fred Ardath & Co., big hit; Gertrude Vanderbilt, scores; McDavitt, Kelly &

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Lucey, laugh success; Australian Woodchoppers, interest; Lobse & Sterling, good; Pietro, big; Harry Lester, fair.
BIJOU (Billy Holmes, mgr.; agent, Greenwood).—Webb-Dumont Co., goes big; Carolina Duo, please; Blanchards, good; Charles de Veaux, ventriloquist, succeeded Van Spitt-

ler, tramp comedian, after opening matinee.
ATLANTA (Homer George, mgr.).—McIntyre & Heath, 8-7; Peg o' My Heart, week 9.
COLUMBIA (James Roberts, mgr.).—Stock burlesque.
I. O. O. F. AUDITORIUM (Negro).—"Smart Set," next.

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INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—Forbes-Robertson's farewell tour, opened to an appreciative audience.
ENGLISH'S (Ad. Miller, mgr.; K. & E.).—"The Yellow Ticket."

Doc Baker has been called from his Southern route by the death of his mother in Cleveland, O. He will resume his engagement at the American, Columbus, Ga.

George S. Rolande is organizing a company for one-night stands through the cane belt.

MOST TALKED OF ACT IN NEW YORK

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EVA TANGUAY

says:

The other evening I was in Cohan's Theatre, watching "It Pays to Advertise" (quite apropos of this, don't you think?) when I noticed a query in the program. It said, "How old is Eva Tanguay; how many times has she been married, and who is her present husband?" The printed answer was: "Miss Tanguay is 28, has been married three times, and her present husband is John Ford."

That is about as close as they generally get regarding myself; but I wish to extend thanks for the many kindly wires and letters I have received upon my return to vaudeville November 9th, at Keith's Theatre, Boston; also to those managers in the legitimate and vaudeville who flattered me with their immediate offers upon hearing I had decided to leave "the road" for the season, owing to the poor theatrical conditions.

I also wish to extend my appreciation to the many legitimate managers I found so pleasant during my recent tours.

In returning to vaudeville with the many memories of the past so happily retained, I will again strive with the greatest efforts to please the vaudeville public, as I have always done.

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Working, Thank You!

Direction, Dave Beehler, Chicago.

LYCEUM (Phil Brown, mgr.).—"Maggie Pepper" to fair business.

KEITH'S (Ned Hastings, mgr.).—"Colonial Days," headlined, followed by Bert Errol, Harry Cooper, Bossie and Harriet Rempel, Parillo & Frabito, Tono Lops, Juliet, Bill Ford.

LYRIC (H. K. Burton, mgr.).—"Elvinton," well received; Dunbar & Turner, very good; Carlisle & Roper, scored; Four Juvenile Kings, hit; Billy Loomer, circus good; 2d half, Three Millards, Coleman & Coleman, Huntress, Rice & Morgan, General Pisano & Co.

FAMILY (C. Harmon, mgr.).—Agent, Sam Hoosier Trio, Musical Toolins, Allaire, Brad dock & Leighton.

GAYETY (C. Cunningham, mgr.).—Agent, T. B. A. Vaudeville and pictures. Business very good.

MAJESTIC (J. E. Sullivan, mgr.).—"Queens of the Follies," "Bergers," well received by crowded house.

COLUMBIA (G. E. Black, mgr.).—"The Sensation," Co. Business fair.

Chicago, at all houses, showed a better Monday eve, which is highest on the circuit this day.

A Chicago weather has been considerably clearing at all times on the circuit, which has been dark and a fast spring, but after sun-

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N. B.—This act has NEVER played WEST of W. V. M. A. territory.

ming up the necessary improvements which will have to be made they departed for Chicago, giving up the stock idea.

The shows playing the Majestic (formerly Progressive Wheel) are going from here to Louisville, Ky., breaking the jump with a Sunday night stand at Evansville.

KANSAS CITY.

By RUSSELL M. CROUSE.
ORPHEUM (Martin Lehman, mgr.).—Gus Edwards, "Matinee Girls," great tab; Byrd Crowell, great voice; Milt Collins, didn't take; Eleanor Haber and Co., bright sketch; Grant and Hong, big; Alexander Bros., excellent; Frank Wilson, fine.

EMPRESS (Cy. Jacobs, mgr.).—Sophie Tucker, very big; Nine Crazy Kids, great; Axel Christensen, laughs; Theodore Tenney, clever ventriloquist; Billy Inman and Co., laughs; Jester and Rogers, meritorious; Sigbee's Dogs.

HIPPODROME (Ben Starr, mgr.).—Torcat and Roosters, good; Riding Duttons, strong; Antrim and Vale, clever pair; Zeda and Hoat, good; Dunlap and Verdin, pleased; Baron Lichter, great.

GLOBE (W. V. Newkirk, mgr.).—Greater City Four, real harmony; West and Van Slick, good musical act; Paulham Team, strong; Billy Inman and Co., laughs; Billy Brown, good.

SHUBERT (Earl Steward, mgr.).—Joseph Santley in "When Dreams Come True." Good houses.

GRAND (A. Judah, mgr.).—Hap Ward in "A Fool, His Money and a Girl."

AUDITORIUM (Miss Meta Miller, mgr.).—Stock, "The Littlest Rebel."

GAYETY (Matt Smith, mgr.).—Bowery Burlesquers.

CENTURY (Joe Donegan, mgr.).—High Life Girls.

Kansas City's new \$70,000,000 union station was opened Saturday night and the "Hanky

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Panky' company left on the first train at 12.01, a special to Joplin. The Ben Welch company took the second train to Omaha. Joseph Santley's "When Dreams Come True" company was the first theatrical company to arrive in the new building.

J. Fred Jones and his wife have closed with the Milk-Brown company.

Jack Gray and Sedal Bennett, vaudeville people, were married in Girard, Kan., last week.

The Princess Stock Company No. 2 opened last week at Rolla, Mo.

Adams and Crawford are now managing the Arabella theatre at Gallatin, Mo. Will B. Morse is organizing a company at Lewisville, Tex.

Jones and Crane's "The Virgilian" closed in Iowa last week.

Dan Russell has closed with "The Matinee Girl" and is back in Kansas City.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.: U. B. O.). Hans Kronold, excellent; Charlie Ahorn, good; Stanley & Co., well received; Six American Danes, artist; Mack & Walker, very good; Alexander & Scott, entertaining; Les Salvagers, fair; Hermine Shone & Co., passably pleasing.

EMPIRE (Harry Follotte, mgr.: Loew). Alice Hanson, well received; Merl Brothers, remarkably good; Rose & Moon, mediocre; Allen Miller, Jolly & Wild, pleasing; Theodore Hamberg, fair.

PANTAGES (Carl Walker, mgr.: Pantages). Chester Kingston, entertaining; Taylor and Arnold, very good; H. Guy Woodward & Co., pleasing; Jack Golden & Co., well received; Miller, Packard & Selz, mediocre; "Water Lilies," clever divers.

REPUBLIC (Al Watson, mgr.: Levey). Ray Lawrence, pleasing; Du Bell & Van, entertaining; Abner & Lorraine, passable; Steve Lavin, very good; Barrett & Swineburne, fair.

HIPPODROME (Lester Fountain, mgr.: Western States). Charlie Kelly & Co., fine; Marguerite, clever; Parker & Butler, big laugh; Ledell & Hughes, good; Gilmore & Layone, mediocre; Lameys, cleverly done.

CENTURY (A. & M. Loewen, mgrs.). Musical burlesque and vaudeville.

MAJESTIC "Bird of Paradise."

MOROSCO "The Red Widow."

GERBANK "Over Night."

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MONTREAL, P. Q.

Lenore Ulrich will have a new play next season.

Managers of all motion picture theatres have joined the local theatrical managers' association.

Jimmie Holitt, former assistant treasurer of the Morosco, is now a picture actor.

George F. Fish, who recently resigned as manager of Loew's local Empress, has gone to Chicago.

William Lorraine is rusticated in the mountains near here. He will write the music for a new musical comedy while up in the air.

Theodore M. Newman, Clune's local manager, has recovered from an attack of pneumonia.

Harry Naugle, manager of the Broadway, is happy. Reason: A new baby in the Naugle household.

MILWAUKEE.
By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.: agent, urph.). Robert Edson, excellent; Wilson & Batie, comedy humor; Mabel Herr, fair; Frederick V. Dowers, fair; Clown Zertio, entertaining; Rae Eleanor Ball, good; Alvaratus, register; John Higgins, novelty.

CRYSTAL (William Gray, mgr.: agent, Loew). "Tower of Melody," fine; Jack Princeton & Agnes Yale, fine; Nip & Tuck, fair; O'Neil & Dixon, pleased; John La Vier, good.

ORPHEUM (Tom Saxe, temp. mgr.: agent, Loew). Eck's Cycling Girls, entertaining; Kiyama Troupe, good; Cleveland's Mischel-vous Kids, fine; Prince Frantz, pleased; Campbell & Haywood, hit.

DAVIDSON (Sherman Brown, mgr.: agent, Ind.). Max Robson in "Martha-by-the-Sea," first half to big houses. "Adele," last half, Billy Burke in "Jerry" next.

SHERBERT (C. A. Niergeneyer, mgr.: Sherbert Theatre Stock in "Step Thief," to excellent business. "The Family Cupboard" next.

PABST (Ludwig Kriss, mgr.: agent, Ind.). Harry Leuder & Co., Tuesday only.

GAYETY (J. W. Whithead, mgr.: agent, East). Harry Hastings Big Show. Good houses.

CLUB (Red Waggoner, mgr.: agent, Prog.). "Fetiques of 1914" company to fair business.

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MINNEAPOLIS.
By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.: Pictures). "Joseph and His Brethren" follows.
SHERBERT (Wright Huntington, mgr.: Huntington Players in "Baby Mine." "Tilly" follows.

BAINBRIDGE (A. G. Bainbridge, Jr.). Bainbridge Players in "When We Were Twenty-one," with Dick Foris returning to the cast to play Nat Goodwin's old role "Fine Feathers" follows.

ORPHEUM (G. E. Raymond, mgr.: Fair bill headed by Billy B. Van in his new skit "Spooks." The Beaumont sisters assist as usual. Dunbar's White Hussars, real headliner; Cantwell and Walker, successful; De Haven and Niece, excellent; Ernest Asorle, Chevalier de Marie and Miss Eliante, dancers, fair; Browne and Rochelle, exceptionally good acrobats; John Golger, good.
UNIQUE (Jack Elliott, mgr.: act, Loew).

Excellent bill headed by E. E. Gilva, well received; Edwin Ford and Four Girls, hit; Landry Brothers, good; Delmore and Light, mediocre; Roubie Sims, liked.
NEW PALACE (Roy C. Jones, mgr.: Mlle. Olga's Leopards, good; Harlan B. Knight and Co., hit; Kelly Forrest, fair; Victoria Four, big hit; Eight Porters-Me-Nois, good.
NEW GRAND (William H. Koch, mgr.: Oliver and White; Deodain, Four Nelson Coniques; Jerome and Lewis.
GAYETY (William Koenig, mgr.: "Girls of the Moulin Rouge," with Mabel Morgan.

Gilbert and Sullivan Opera Co., with De Wolf Hopper, will be at Metropolitan week opening Nov. 20. Repertoire will include "Pinafore," "Trial By Jury," "Pirates of Penzance," "Mikado" and "Iolanthe."
Bertha Kalich is to close her vaudeville tour after a few weeks and go to New York to appear in Klaw and Erlanger's production of Brieux "La Robe Rouge."

RAY MONDE

JOE PINCUS—Pat Casey Office

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Is "She" a He or is "He" a She?

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VOL. XXXVI. No 11.

NEW YORK CITY.

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(BUT I'LL NEVER FREEZE WHEN YOU'RE AROUND)" By EDGAR LESLIE and LEW BROWN

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152 WEST 45th STREET, NEW YORK CITY

MACK STARK, General Manager

VARIETY

Vol. XXXVI. No. 11.

NEW YORK CITY, SATURDAY, NOVEMBER 14, 1914.

PRICE 10 CENTS

THEATRICAL BUSINESS IMPROVING STEADILY, VARIETY'S COAST-TO-COAST CANVASS SHOWS

Forty Expert Observers in Two Score Theatrical Centers Express Almost Unanimous View That Better Times Have Arrived and Predict Early Return to Normal Conditions. Vaudeville and Burlesque Hold Their Own. Legitimate Hardest Hit. Foisting of Inferior Offerings on the Country Blamed for Depression in Dramatic Field. Feature Films Are Sweeping Country, While Cheap Commercial "Movies" Seem Doomed.

Reports from VARIETY's correspondents in 40 theatrical centers indicate emphatically that box office conditions from coast to coast are on the mend. Optimistic views are expressed in all sections with startling unanimity.

The reports here presented are the views of VARIETY's representatives, all active daily newspapermen, closely in touch with local conditions and uninfluenced by any consideration but the facts. They were filed by telegraph and reflect the up-to-the-minute situation.

The only city that looks for a winter of dullness and depression is Ottawa, the capital of Canada. Most other points report improvement already set in and the prospect of a return to normal within a short time.

A composite summary is that legitimate attractions have suffered and still are suffering severely; vaudeville and burlesque are holding up fairly well and cheap commercial moving pictures have gone back, while feature films are sweeping the country, the bigger and more expensive the film and the theatre where it is exhibited, the more imposing the business.

This estimate of the situation occurs and reoccurs with significant regularity and emphasis from every point. On the statement that the current week and the one preceding week have been better than any since last season, and on the prophesy that the improvement will continue, the two score writers find no ground for argument or disagreement.

Among the specific reasons given for the bettering of the amusement business are the arrival of large buying orders and manufacturing contracts from Europe and elsewhere; the marketing of big crops—apples and wheat in the northwest and corn in the middle west—the recovery of the people from the fright of the war and (this is in the south) the release of much held cotton due to the partial resumption of shipments abroad and takings by American mills in response to the various trade campaigns.

Legitimate managers are blamed for a considerable part of their own ills. One of the most frequent statements is "only good shows with metropolitan prestige draw big houses." "Shows that couldn't make money under any conditions" is the statement from New Orleans descriptive of this season's offerings.

The south is comparatively optimistic. The upward trend began there two weeks ago, when the cotton situation was relieved. It is in this section that the complaint is loudest against the quality of legitimate offerings. In Atlanta two of five theatres are dark, with three performances a week in the others.

The lake towns have suffered somewhat in sympathy with Canadian depression. Detroit's automobile industry has slumped. Vaudeville and pictures hold up despite dullness in trade.

Even Canada, except at the capital, Ottawa, where the outlook seems to be rather hopeless, expresses confidence in the immediate future.

On the Pacific coast Los Angeles sounds the only doleful note.

The elimination of a competing burlesque circuit, leaving the Columbia Amusement Co. alone in the field, has improved the business of the houses surviving the merger.

An interesting phase of the picture situation, applying as well to pop vaudeville, is that the "downtown" houses are getting business, while the neighborhood

(variously described as "outlying" or suburban) establishments are playing to smaller returns. The returns from over the country seem to say that the small film establishment or "nickelodeon" has seen its best day. They also refute the individual picture man's cry his business is bad, a condition usually found to exist through a congested territory, where the picture patronage is widely split up, although the gross attendance is sufficient for profitable support.

The following reports were in reply to this query by VARIETY of its correspondents: "Wire general theatrical conditions in your vicinity. Distinguish legitimate, variety and pictures. Also general commercial conditions."

Chicago, Nov. 11.

The closing of the stockyards on account of the hoof and mouth disease epidemic among cattle, temporarily caused a setback this week to the slow improvement of business. The dramatic shows have been getting the worst of it, while pictures and vaudeville have been doing fairly well. General business conditions are better than they were two months ago, and, except for the check just mentioned, the tendency is toward better times. The one-night stand business is picking up. Commercial and theatrical business men look for a sharp upward trend toward the end of November.

St. Louis, Nov. 11.

The vaudeville and moving picture theatres here are turning away crowds, while the dramatic houses are doing nothing and burlesque business is only fair. Money is tight and the big factories are doing little. In consequence the city is overrun with idle workers.

Philadelphia, Nov. 11.

Conditions are far from cheerful and no brighter in prospect, at least for the legitimate theatres. Big and small time vaudeville have suffered somewhat, but the legitimate has been particularly hard hit.

The commercial situation has been

bad for some months, but is slowly picking up now.

Pittsburgh, Nov. 11.

The season has averaged poorly for dramatic houses although metropolitan attractions of merit have made money here. Business has been good at all the vaudeville theatres, and the picture establishments downtown have been crowded.

Western Pennsylvania is suffering from commercial depression with many workmen idle, but the signs are for a business boom.

San Francisco, Nov. 11.

Dramatic houses are suffering severely from bad times and it takes a strong attraction to draw a full house. Downtown vaudeville theatres report a satisfactory business, but the outlying pop establishments feel the depression. Theatres showing feature films are getting good returns almost without exception and the nickelodeons hold satisfactory business.

Commercial conditions are generally bad with the banks fighting against extending credits and money tight.

Washington, Nov. 11.

Legitimate managers are complaining of hard times and business conditions are not encouraging. Only the

best shows draw. One big vaudeville theatre is reported as doing good business, receipts are off in the others. Feature films shown in large houses are doing well both downtown and in the residential districts. Business is poor in the five-cent houses.

Commercial men say collections are poor and blame the war and unseasonable weather.

—
New Orleans, Nov. 11.

While business conditions are not good, vaudeville and feature films at popular prices remain unaffected. Legitimate attractions this season have been of poorest quality ever and could not get money under the best auspices. A few good shows have done well.

—
Galveston, Nov. 11.

A canvass of local theatre managers shows an agreement that business has been bad, but that an improvement has been growing since two weeks ago. Local showmen complain almost as much at the quality of bookings as at attendance.

Commercial lines have been extremely slack, but business is improving daily and business men generally are optimistic.

—
Baltimore, Nov. 11.

Business has been picking up during the last two weeks. Before that there was a slump. Last week was the banner one of the season and the prospect is that this week's business will be even better. Feature films have done so well an increase in admission scale is probable.

Many are still idle in commercial houses, money is tight and commercial paper finds a dull market.

—
Louisville, Nov. 11.

Theatrical business is satisfactory. Legitimate houses are doing fair business, slowly improving. Vaudeville houses draw well, while the picture houses are well patronized.

Commercial conditions are dull, but the placing of large contracts and orders with the factories has created a hopeful feeling. Normal conditions are believed to be in sight, although some factories are still on half time.

—
Atlanta, Nov. 11.

Two of Atlanta's five theatres are dark. Moving pictures are drawing their usual heavy patronage, while one of the pop houses is doing poorly. First class legitimate houses are averaging three performances a week, good shows getting a profit, bad ones starving. Warfield did \$7,100 in three performances. Trade is improving slightly. Shows with New York prestige prosper.

—
Nashville, Nov. 11.

The last two weeks have disclosed a most encouraging increase of theatrical business, following a period of lean box office statements. The legitimate attractions have suffered most, but that, too, is improving.

—
Memphis, Nov. 11.

Show business is better here than any other city of south, visitors say. Poor legitimate shows play to empty houses, but good ones draw big with-

out exception. Feature films do so well, three new theatres are under construction for that policy. Orpheum vaudeville has gained steadily since opening of season.

Cotton slump hit Memphis hard. Improvement is slow but steady.

—
Richmond, Nov. 11.

Big returns to vaudeville and pictures. Local trade reports show steady improvement in commercial situation. Stock and burlesque show exceptional returns.

—
Montgomery, Ala., Nov. 11.

Commercial conditions have been bad, but are improving. Feature and first run films get the money. Legitimate attractions doing well. Vaudeville at Empire bad and has been abandoned. Stock fair returns.

—
Spokane, Nov. 11.

Big wheat and apple crops have been sold and the bank statement shows extraordinary good credits. Prosperity is reflected in theatres' business. Only legitimate attractions fail to get returns. Two new picture houses being completed. Those running prosper. Legitimate bookings are scarce and of questionable quality.

—
Portland, Ore., Nov. 11.

Legitimate shows do business when attractions have merit. Variety theatres show a profit, but not as large as in former seasons. Small picture places getting nothing. Trade is generally quiet.

The Orpheum, the largest vaudeville theatre on the coast, opens this month.

—
Los Angeles, Nov. 11.

The theatrical conditions are worse than at any time in 20 years. Legitimate houses are either losing money or barely breaking even. Dozens of picture places starving. Vaudeville is saved from loss only by economy in operation.

Trade is only fair, but better than the average of the west. Many outlying theatres are closed or running at a loss.

—
Buffalo, Nov. 11.

Local managers declare Buffalo's theatrical situation is favorable in view of trade conditions throughout the country. Legitimate attractions, however, are suffering. Pop vaudeville is doing fairly, burlesque good and pictures better than other amusements. Low prices prevail. Nearby Canada is suffering depression.

—
Cleveland, Nov. 11.

Box office conditions are dull. Vaudeville is drawing, but legitimate theatres are getting little. Burlesque profits have been reduced by reason of the recent competition, but improvement is noted. Downtown picture houses are doing well, but outlying enterprises feel the pinch of hard times.

—
Detroit, Nov. 11.

The automobile industry has slumped badly and box office returns show depression. One leading legitimate house is even with last year, the other is doing little. Vaudeville is holding up on the big time. Pop is off 10 per cent.

down town and 25 per cent. in the outskirts.

Commercial lines are dull.

—
Milwaukee, Nov. 11.

Better lines of attractions have kept the legitimate theatres here and throughout the state on a profitable basis. Vaudeville here is off, particularly Sundays and holidays. Feature films are doing extremely well, especially when used in large legitimate houses. Commercial run pictures fair.

Commercial conditions normal.

—
Duluth, Nov. 11.

Show business is apathetic here, a condition that obtains throughout the state and the Lake Superior territory generally, although indications are that improvement is in sight. Vaudeville is very poor while legitimate attractions are getting only fair returns. Stock enterprises are surprisingly prosperous while pictures draw exceedingly good business.

—
Minneapolis, Nov. 11.

Business is up to average. Leading legitimate house draws good houses generally. Two stock enterprises do fairly. Either one alone would return big winning. Pictures and vaudeville are doing well.

Commercial conditions are satisfactory.

—
Toledo, Nov. 11.

The theatres are in a general slump as compared to last year, the legitimate attractions suffering worst. "The Dummy" closed here last Sunday. Vaudeville is doing but fairly. Keith's lost \$7,000 on summer stock. Burlesque is showing poor returns. Picture managers add to "poor business" chorus.

—
Indianapolis, Nov. 11.

Leading legitimate managers complain of decreased receipts. Pop vaudeville and feature films are getting the money, particularly the downtown establishments. Neighborhood establishments not doing so well. Burlesque is doing fairly.

—
Kansas City, Nov. 11.

Agents say Kansas City theatres are doing better than those of any other town in the country. Vaudeville is not up to the average, but good under current conditions. Legitimate attractions are doing extraordinarily well. Burlesque is far ahead of last season.

Commercial conditions, which have been extremely bad, are improving steadily.

—
Topeka, Nov. 11.

Show business here is good and becoming better following the marketing of the fine crops. Money is plentiful. Legitimate business is fair to good, variety generally good. Feature films are making money, while the commercial-run establishments are getting fair returns. Stock does fairly with bright prospects ahead.

These conditions obtain in spite of an oversupply of theatres, which split up amusement money.

—
Cincinnati, Nov. 11.

Box office returns are discouraging. Legitimate houses have had a few good

weeks, but the average has not been high and the majority of engagements have been unprofitable. Vaudeville only fairly. The elimination of competition in burlesque results in good profit for the survivor. The little picture houses are complaining of the times, but owners of big modern theatres with good feature films are well satisfied.

General trade conditions have been bad, but are picking up slowly.

—
Montreal, Nov. 11.

Business is slowly recovering from the complete collapse which followed the declaration of war. The legitimate is hardest hit to which result the poor quality of attractions contributes. A feature film at his Majesty's at 10-15-25 turned them away. Vaudeville good; burlesque as usual; pop average; pictures extraordinary prosperity. Cafes and cabarets doing nothing.

—
Toronto, Nov. 11.

Conditions are improving as people begin to regain confidence. The legitimate houses doing satisfactory business. Local burlesque is off since the young men have enlisted. Feature films in big houses are doing well, the smaller and cheaper picture places have slumped.

—
Ottawa, Nov. 11.

Business is generally bad. Alice Lloyd, at the Dominion, this week, promises to prove one of the rare exceptions. The legitimate houses are falling flat. Several shows have cancelled rather than face the prospect at the Canadian capital. Falling off in all theatres estimated at from 25 to 50 per cent.

Commercial conditions bad. Many are idle. Newspapers have cut their staffs to last extreme and survivors accept 10 per cent. reduction in salary. The winter prospect is disheartening.

—
Winnipeg, Nov. 11.

Conditions returning to normal. People retrenched when hostilities began, but are regaining confidence and spending more freely. Poor shows have been put on to reduce expenses. Poor business resulted. Some shows are said to have cancelled. War films failed at Walker, amateur variety did worse. Comic opera billed next week. Stock drawing crowds nightly. Orpheum doing fairly. Pantages small time making money and picture houses are mints.

—
Providence, R. I., Nov. 11.

Legitimate business worst in years. Only two musical comedies to date. Keith's holding up by reason of clever advertising. Loew running strong and picture houses getting crowds. Business conditions fair and becoming better.

—
Syracuse, Nov. 11.

Despite poor season, good shows are getting profitable patronage; mediocre shows flop. All houses are top heavy. Vaudeville below average except when headlines draw, then business big. Pictures are off, thrillers best attraction.

Large European orders have helped local industries. Trade is still below normal, but recovering rapidly.

MUSIC PUBLISHERS' CONTRACTS DECLARED INVALID BY COURTS

**Witmark and Stern Agreements Held to be so Inequitable
They Cannot be Enforced by Law. Exact Valuable
Service and Return Nothing.**

By unanimous agreement the New York Appellate Division this week refused relief to M. Witmark & Son in their litigation with William F. Peters, composer and lyric writer, characterizing the Witmark-Peters contract as "so inequitable that a court of equity would not be justified in enforcing its provisions."

Witmark & Son, under a five-year contract with Peters, sued to secure from Harms & Francis, Day & Hunter, the publication rights to "Iole," sold to the latter concern by Peters in alleged violation of the Witmark-Peters agreement. An action in the Supreme Court resulted in a verdict favorable to Witmark. Peters and the Harms-Francis-Day-Hunter appealed against this decision. On appeal the Appellate Division reverses the lower court. The Appellate decision says in part:

"The question for determination is whether the contract between the plaintiff and Peters was one which will be enforced in a court of equity. The contract contains no express provision by which the plaintiff binds itself to sell any of the compositions published by it and composed by Peters, nor does it undertake to issue any fixed or definite minimum number of copies thereof. But even if the agreement to publish carries with it by inference an agreement to offer the copies so published for sale, then the contract seems to be so inequitable that a court of equity would not be justified in enforcing its provisions by injunctive or mandatory relief, either as to the affirmative or negative covenants thereof. Peters for a period of five years is required to turn over every musical composition which he either originates or controls, no matter what the aggregate number may be, and they at once become the absolute property of the plaintiff, which, while agreeing to publish any three which it may select in each year, does not bind itself to publish them in the year they are submitted, but may do so at any time during the life of the agreement. It could literally comply with the terms of the agreement by publishing five or ten copies of each of the three compositions which it finally selected in each year and thus make itself absolute master of the entire productive capacity of Peters for five years, preventing him from finding a market for his efforts elsewhere and at the same time paying him a royalty ridiculously small and entirely inadequate for the services which he was required to perform for them. Where a contract is as inequitable as the one now under examination, and where the benefits accruing to the plaintiff are so palpably disproportionate to the services required to be performed by Peters, a court of equity will not interfere to enforce such an inequitable and improvident agree-

ment, but will relegate the plaintiff to its cause of action at law, particularly where, as in this case, there is no allegation whatever that the defendants are financially irresponsible or unable to respond to the plaintiff for such damages as it may establish in an action at law."

The Peters contract, dated December, 1911, contained these provisions, among others:

All Peters' compositions be turned over as the property of Witmark & Son for a period of five years.

Peters to submit all compositions (not to be less than six a year) to the publishers, of which Witmark agreed to publish not less than three (complete works such as operas to be considered as single compositions);

Witmark to pay royalty of 4 cents a copy sold, where Peters wrote both score and lyrics, and two cents a copy when he wrote only words or music, except when Witmark sold "popular" compositions at less than the regular rate, in which case the royalty was stated as one and a half cents and three-quarters of a cent.

On all copies sold for less than 10 cents, Peters was to accept a still further reduction.

Peters gave all mechanical rights to Witmark, who was to collect such royalties and pay one-half to Peters.

During the first year Peters turned over three compositions and Witmark published none of them.

A case almost parallel, in which Jos. W. Stern & Co. sought to enforce a similar agreement with Sigmund Romberg, was dismissed by Justice Greenbaum Tuesday, on the precedent created in the Witmark-Peters appeal decision. The court characterized the contract as "inequitable and unconscionable" in that it imposed heavy obligations on Romberg, the composer, and bound the music publishers to practically no specific service.

Stern & Co. agreed to use their good offices to get Romberg's compositions produced by other producers, they signing the contracts with the third party, making the terms of the producing agreement and taking 33 per cent. of the royalty. They did not agree to publish the music.

William Klein, Romberg's attorney, said that under the agreement Stern need perform no specific service for Romberg, but assumed the right to prevent him from disposing of his work through any other agent for five years.

Stern & Co. issued a statement Wednesday explaining their position and declaring they would take an appeal from the Greenbaum decision to the Appellate Division, and if necessary to the Court of Appeals.

It is said Witmark will carry the Appellate Division ruling to the Court of Appeals.

MOVIE ILL. SONG AS TURN.

The moving illustrated song film is quite apt to become a vaudeville turn. It is the product of the Trebleclef Co., and the United Booking Offices Feature Film Department, through A. J. Duffy, its manager, is about to contract for 30 copies, as a starter.

These will be shown in the numberless theatres booked by the U. B. O. and its affiliations, either the company or the theatre furnishing the singer, as the arrangement may read.

The movie song is the lyric illustrated by a scenario along its lines, worked out by the camera. The film usually runs from 600 to 800 feet.

EVA NOT AT COLONIAL.

The Colonial next week, billed with Eva Tanguay as the feature attraction, will not have the singing comedienne. Miss Tanguay opened at Keith's, Boston, Monday. After the first performance she notified the United Booking Offices her voice showed a tendency toward weakness, and she thought it better to advise in time rather than becoming obliged to postpone the Colonial engagement at the last moment.

Eddie Darling, who books the Keith New York theatres, immediately filled in the Colonial program for next week with a monster bill, having already surrounded Miss Tanguay with one of the best looking vaudeville shows on paper in New York this season.

GRACE LEIGH'S NEW ACT.

The act Grace Leigh is preparing for vaudeville will be an elaborate one in the matter of clothes. Miss Leigh at first decided to bill herself as "The Queen of Diamonds," but has recalled that title, substituting her own name.

The turn will be in readiness for the big time stage shortly, where it is to be directed by the Blonde Adonis of the Stage, Bill Lykens.

GENEE FINISHING.

The vaudeville tour of Adeline Ginee, contracted with the United Booking Offices for four weeks at \$2,500 each, will end with the expiration of the agreement.

An optional extension rested with the vaudeville managers, who have been disappointed in Ginee's drawing powers as a headliner. She opened at Philadelphia without adding business to the usual gross, did the same at the Colonial, New York, and is not showing unusual box office strength at the Palace, this week.

"MIND-READERS" SUED.

Pittsburgh, Nov. 11. Anna Eva Fay, who appeared in a Butler, Pa., theatre last week, was made defendant in a damage suit for alleged slander by Mrs. D. E. Steinmark.

The plaintiff asks \$5,000, alleging her good name has been ruined by a remark said to have been made by the seers.

Mrs. John Koppler asked Miss Fay in the public demonstration what had become of a watch stolen from her recently. The suit is based on the answer, the bill filed stating that Miss Fay said Mrs. Steinmark had pawned the watch in Pittsburgh.

BROADWAY CUTS PRICES.

The Broadway theatre, playing vaudeville, cut its admission scale Monday, from a 50-cent top at night, to 35 cents, with a matinee price of 25 cents downstairs.

Of late the Broadway has improved the grade and cost of bills. Last week the show cost the house \$2,100 and this week it reaches about \$2,300.

KITTY GORDON'S 58 WEEKS.

The longest route this season so far given by the United Booking Offices and Orpheum Circuit is claimed for Kitty Gordon, by her agent, W. L. Lykens. It is 58 weeks, and will carry Miss Gordon from the east to the Coast, playing through next summer.

Miss Gordon's top figure on the trip is \$1,500 weekly.

CONSECUTIVE PLAYING.

Billy Walsh, manager of the Majestic, Paterson, N. J., hung up a vaudeville record Monday night, when he permitted the Operton Trio to do two turns, without a wait.

Mr. Walsh had a disappointment Monday. The Trio was sent to him at \$75 for the half. It's a French act. At the Paterson depot, someone 'phoned Walsh saying the turn was there, but it would have to have \$100. He assented. At the theater the act informed him it could not go on at the times allotted, as they would have to catch a train back to New York. They laid out a schedule for the two shows (Walsh being helpless in the emergency), with the result that they closed the second performance and opened the third, Mr. Walsh making an explanation to the audience.

After the last turn Mr. Walsh called the people into his office, told them what was in his mind, and Tuesday got another act.

ORPHEUM DROPS SAN DIEGO.

San Diego, Cal., Nov. 11. The Spreckles theatre, which has been playing regular attractions three nights and vaudeville for the balance of the week, as an Orpheum house, has been dropped from the circuit, and is open to book regular attractions for the full week.

Circus Employee Wounded.

Atchison, Kan., Nov. 11. Charles Sellers, of Bloomington, Ill., an employe of Ringling Brothers' Circus, was seriously wounded in a hotel at that place last week, according to information received here by a relative. E. L. Lynch is being held and is said to have admitted that he fired the shot that wounded Sellers.

Circus Swindling Charge.

Atlanta, Nov. 11. L. P. Welsh, a street car motorman, followed the Robinson Shows from Rome, Ga., to Dalton, and attached there six of the circus' elephants, claiming an employe of the show had swindled his wife out of \$50.

The circus gave bond, recovered its elephants and left for winter quarters in Peru, Ind.

FILM STARS TWICE NIGHTLY NEW PLAN OF LOEW CIRCUIT

Prominent Picture Players Appearing in Pop Houses After Dark Only. First Showing a Success. Bracey-Farrington Team Has Initial Booking.

The Loew Circuit is trying out something new in the vaudeville line, through playing a couple of picture stars twice nightly, the picture players appearing in the Loew houses, after dark only.

During the daytime they are posing for "The Million Dollar Mystery" serial, now being shown weekly in the Loew houses. The picture-vaudeville team has Sidney Bracy (The Conspirator), and Frank Farrington (The Butler) of the serial. They do a piano act, moving from one house to the other each evening, and receive \$300 a week for their joint stage work.

The Loew people are expressing themselves as satisfied with the results at the box offices of the experiment.

CARUS-CARROLL PEACE.

The little white dove is flying between Emma Carus and Harry Carroll, the symbol of the peace bird being denoted through Miss Carus singing one of Carroll's songs, "Tip Top Tip-tery Mary."

Some months ago there was a disagreement between the two, as they were about to enter vaudeville together. Each had an opinion about the agreement signed between them. Now Mr. Carroll says he was all wrong and Miss Carus all right.

THURSTON MARRIES.

Buffalo, Nov. 11.

Howard Thurston, the magician, married Nov. 5 at Niagara Falls Leatha Allison, daughter of a Baltimore business man.

OUT AND IN

After the Monday matinee at the Colonial, "The Last Tango," a Jos. Hart-Arthur Hopkins vaudeville production, receiving its first New York showing, was canceled. Fletcher Norton was the principal player in it. The act was jeered at the afternoon performance. Gallagher and Carlin secured the vacant spot.

At the Royal, Bronx, Monday, Manny and Roberts left the program after the first show. Mitchell, Garren and Leo substituted.

The Colonial, New York, had Nonette Monday, instead of The Berrens, billed. The latter team would not take the "No. 2" position on the program.

At Keith's, Philadelphia, Fields and Lewis substituted for Gould and Ashlyn. Belle Ashlyn is being treated to prevent a serious throat ailment.

The Ray Dooley Trio had to cancel at Poli's, Scranton, this week, owing to illness, which gave Stella Tracey an engagement for the week.

Rehearsal time Monday morning at Hammerstein's gave a side light on the war. First Paul Swan protested. He

wanted the No. 1 dressing room and must close the first part. They pacified Paul by giving him a hastily built dressing shack on the stage, as some of Singer's Midgets were still occupying the No. 1 room, holding over from the week before. Then the Farber Girls insisted that their size type in the billing be made as large as that given to McConnell and Simpson. They got it. Afterward James and Bonnie Thornton notified the management if they had to appear in the late position programed, their names could be taken off.

At the Broadway Monday, Reno, a tramp cyclist who had informed the booking department he taught Joe Jackson the latter's pantomimic comedy in England, was missing after the matinee. After seeing the cyclist on the stage, the management found it difficult to believe his story. Louise Carver and Tom Murray, also on the Broadway bill, left it Monday, with Tom Gillen filling in.

Wednesday "The Little Lambs" retired from the Broadway bill, with Mr. and Mrs. Hugh Emmett going into the program.

Dooley and Rugel played the Monday matinee and night show at the Alhambra, but cancelled remainder of the week, owing to a court case in Philadelphia. Brooks and Bowen were moved into their spot on the bill.

COL. FRANCIS FERARI DEAD.

Colonel Francis Ferari, the carnival impresario and former circus proprietor, died at his New York home (156 W. 84th street) Wednesday. His demise was due to a complication of diseases.

Ferari, born in England in 1862, became a notable figure in showdom through his exhibiting animal acts. For many years he was a show partner of Frank C. Bostock.

A widow and brother, Joseph Ferari, also an animal trainer, survive.

ALVA YORK'S "LIFTED" SONG.

Since returning to London Alva York has been singing "Will Someone Name My Nationality?" a song solely owned by Nellie V. Nichols, who is now using it on the Keith time.

Miss Nichols says she purchased the song from Annie Kent, and it has been copyrighted here, also in England. While playing the Palace, Chicago, Miss Nichols was informed, according to her statement, that Miss York was rehearsing the number in her hotel room.

Phil Nash's Will.

Phil Nash, who died Oct. 4, left his entire estate to his wife. The perfunctory appraisal of the estate gives it as \$5,000.

FULL COMMISSION CLAIMED.

Under an agreement H. B. Marinelli alleges to have with Singer's Midgets, and which was to run for two years from May 27, 1913, Marinelli will claim full commission from the midget turn, for all bookings made until the expiration of his contract, including the booking of the act on the Loew Circuit, for \$1,000 weekly and transportation. The Loew engagement was entered through Frank Bohm.

The Singer turn opens next Monday at Loew's 7th avenue. It is now in its second week at Hammerstein's. The act will play a full week in each of the Loew houses, remaining about 10 weeks around New York before starting on the western division of the chain.

SCAMPER IN DETROIT.

The ballroom of the Hotel Griswold, Detroit, was the scene of a White Rat Scamper held Thursday, Nov. 5, at which 75 members of the theatrical profession were present. The evening was enjoyed by all who were present and the success of the Scamper was assured by the contributions of Gene Greene, Cowboy Minstrel, Grace La Rue, Frank Fogarty, Stella Mayhew, Chas. Gillen, Chas. Straight, and Billie Taylor at the piano.

The White Rats present in Detroit who attended the Scamper were Jerry Sullivan, Clyde Anderson, Metter Johnson, Byron Silvers, Bert La Mont, A. P. Cullen, Martin Conroy, Phil Ryley, Mart Fuller, Gene Greene, Frank Fogarty.

A talk on the Organization by Big Chief Frank Fogarty was loudly applauded and dancing brought the scamper to a close.

REALISTIC "KRAZY KIDS."

Kansas City, Nov. 11.

"The Nine Krazy Kids" tried to live up to their billing outside the theatre here. In the lobby of the Union State, Harry Packard, who closed with the act on Monday, demanded fare to New York and when it was not assured attacked Harry Gordon, producer of the turn. The girls of the act screamed in unison. The combatants wound up in the police court. They got a reprimand. Packard did not go with the act when the others left for Grand Rapids, Mich.

CARLE'S VEHICLE.

Long Branch, Nov. 11.

Richard Carle, with Cheridah Simpson and a company of four appeared here this week in his half-hour vaudeville sketch "Piggy-Wiggy," a comedy vehicle which gives him opportunity for the display of characteristic nonsense.

TRANSPORTING CENTURY CO.

The Lehigh Valley Railroad Company has secured the contract to move the Century Opera Co. players, bag and baggage, and every foot of scenic equipment direct from New York to Chicago.

The Lehigh will use a train of ten 70-foot baggage cars, ten Pullman sleepers and two dining cars, the special to leave after the final Century performance Nov. 21.

AUTOS BY EXPRESS.

The Interstate Commerce Commission has entered a ruling in favor of the railroads that no vehicle containing an engine may be conveyed as baggage. This applies to automobiles particularly, and is affecting shows or vaudeville acts carrying them.

The first to feel the weight of the order was Capt. Louis Sorcho, who carries two cars and a caliope in his "Sea Divers" act. The express charges would be prohibitive (with freight the other alternative), and it threatens to interfere with the route laid out for Capt. Sorcho's turn by the United Booking Offices.

Clark Brown, general manager of the Canadian Theatres Co. circuit, has agreed to play the Sorcho turn, without the cars or steam caliope, which comprise the ballyhoo for it.

SUNDAY COMPETITION AFTER 3.30

Hoboken is having intense vaudeville competitions Sundays, since the theatres have been able to play bills on the Sabbath. The edict over there is that no house shall have an attraction before 3.30 in the afternoon on Sunday. After that the town is open as far as the stages are concerned.

The Empire, which Charles Fitzpatrick of the Feiber & Shea office, books over there plays nine acts each Sunday; the Lyric, booked by Loew, has ten acts, and the Gayety, through James Clancy, shows nine turns.

CHICAGOANS HERE.

John B. Simon of the Simon Agency arrived in New York Wednesday to look over the field for available talent for the Western Vaudeville Managers' Association. He will remain about a week.

Sidney Schallman, another Chicago ten per center, made Broadway early this week, coming to ascertain the possibilities of a New York booking franchise. Schallman was among the several agents whose retirement was practically forced by Aaron Jones' recent action in barring all outside representatives from the Loew Chicago office.

Aaron Jones was scheduled to arrive here Thursday for a brief visit.

NOT "THE" MAX HART.

Cleveland, Nov. 11.

The "Max Hart" released from the Warrensville prison last week, after serving 20 days for forgery, has been confused by the local papers with Max Hart, the theatrical agent of New York.

NESBIT AT ORPHEUM.

Evelyn Nesbit is returning to vaudeville, opening at the Orpheum, Brooklyn, Nov. 30, booked by H. B. Marinelli.

Harry Ill, Out of Bill.

(Special Cable to VARIETY.)

London, Nov. 11.

Harry Pilcer was ill Monday and is cut of the Palace bill. Morasoff is dancing with Gaby Deslys, in Harry's absence.

LILLIAN RUSSELL FEATURE.

Lillian Russell is to enact her original role of "Wildfire" as a feature picture for the World Film Corporation.

ENGLISH MANAGERS AND ACTORS HOLD THREE-HOUR CONFERENCE

Important Points on Co-operative Operation of Halls for Acts Settled, and Board Agreed Upon to Adjust Matters Remaining Open. Probable Percentage With Guarantee in Provinces; Reduction in London. Individual Circuits Making Agreeable Terms Independently.

(Special Cable to VARIETY.)

London, Nov. 11.

Five hundred members of the Variety Artists' Federation attended the meeting Sunday, to consider the co-operative matter. Rats were barred. Gulliver's proposition, which resembles Tate's sliding scale, was accepted for December. Independent London halls are to play 50-50 with the artists, guaranteeing they shall receive at least 65 per cent. of their regular salary by this arrangement.

The Syndicate halls submitted two propositions, either for the acts to play according to the plan of the independent halls, or like Gulliver's.

For the Provinces, the proposal was 50-50 with half guarantee, or a complicated division of the gross, proportionate to house expenses.

The Moss and Variety Controlling circuits have averaged full salaries for acts in most places during the past 12 weeks.

The meeting agreed that all circuits must abide by a uniform plan of payment, not percentage in the poorer ones, and salaries in the best-paying halls.

The Stoll Tour has but two halls on percentage, paying salaries in others.

All picture places engaging acts must pay full salaries.

These arrangements are to continue for 12 weeks, including the current one.

The managers met a committee of the V. A. F. yesterday. They held a conference of three hours, the managers agreeing to the appointment of a board to supervise all co-operative programs to prevent padding, and to adjust several other matters still to be determined.

The indications today are that there will be a modified 50-50 arrangement, with a guarantee for the Provinces and 20 per cent. reduction for London. Conditions are changing daily, however.

The courts have ruled that artists who sign for reduced salaries as payments "on account" are entitled to judgment for the unpaid balance. The decision was handed down in the case of Daisy Wood. She accepted her salary at the Walthamston and Tottenham theatres week of Aug. 15 as "on account" payment and started suit for the remainder.

The defense contended that Miss Wood was the only act that refused to agree to a cut and declared that all others had taken the same course. The decision favored the singer, nevertheless.

This ruling establishes an important

precedent. Many other artists want to recover on claims arising from salary cuts within the past twelve weeks.

BAR QUESTION UP.

(Special Cable to VARIETY.)

London, Nov. 12.

The Hippodrome and Coliseum are again seeking to have the drink restriction removed or at least modified. Temperance organizations are lined up in opposition to any leniency.

ENGLISH ARMY ENLISTMENTS.

London, Nov. 1.

An additional list of English theatrical people who have enlisted with the army:

Ashmore, Vincent	Horton, Robert
Beasley, Will	Hunt-Helmley, Capt.
Benson, Wilfred E.	Morley-Killick, G.
Bentham, John A.	Le Grand, Henry
Blackwell, Captain	Miller, W. A. M.
Brentwood, Paul	Nightingale, Alfred C.
Cruckshanks, Lieut. G.	Reynolds, Frank
Dewhurst, George W.	Roller, Lieut. Trevor
Doyle, Lawrence D.	Rose, W. C. R.
Elphinstone, Montague	St. John, Eric
Evans, Herbert	Shaw, Heatherington
Farrell, Fred	Shenton, Shakespeare
Forsyth, Matthew	Shepherds, G. D. T.
Fox, F. J.	Squires, J. E.
Godwin, Alfred	Warden, Sydney
Gordon, Neville	Ward, Harry
Hammerley, Berle	West, Percy
Hunt, G.	

\$1,250 FOR WILKIE BARD.

(Special Cable to VARIETY.)

London, Nov. 13.

The H. B. Marinelli office has cabled over here an offer of \$1,250 weekly on the big time American vaudeville circuits, for Wilkie Bard, to commence in February.

MANNERS SELLS PLAY.

(Special Cable to VARIETY.)

London, Nov. 11.

J. Hartley Manners has sold a new play to Sir George Alexander. It will be produced shortly at the St. James.

WOODS' "SONG OF SONGS."

A. H. Woods has purchased Charles Frohman's production of Edward Sheldon's dramatization of Sudermann's "The Song of Songs," at the Broad Street, Philadelphia. Mr. Woods intends bringing the piece to the Eltinge theatre Christmas week.

To Film Football Game.

The Colonial M. P. Corp. has secured the exclusive privilege of filming the Yale-Harvard football game at New Haven, Nov. 21. This classic of athletics will attract 70,000 people and will be the occasion of the dedication of the new Yale Bowl, the greatest stadium in the world.

Proctor's Troy Nearly Ready.

Troy, N. Y., Nov. 11.

F. Proctor's new pop vaudeville theatre, seating 2,300, will open Nov. 23.

SAILINGS.

(Special Cable to VARIETY.)

London, Nov. 11.

Nov. 11, Hyman Adler (Adriatic).

Nov. 14, Eddie Emerson, Arthur Ward, Mr. and Mrs. Jesse Freeman (Philadelphia).

OPPOSED LICENSE RENEWALS.

(Special Cable to VARIETY.)

London, Nov. 11.

At the Middlesex County Council meeting yesterday, license renewals for the entire 85 cinemas in the country were opposed, because they had been opened Sundays.

Counsel for proprietors agreed that although seeking unrestricted licenses, they would obey the closing provisions, provided it was lawful, perhaps inferring they intend to test by appeal.

Sohlke Staging for Butt.

(Special Cable to VARIETY.)

London, Nov. 11.

Gus Sohlke has been engaged by Alfred Butt to stage the big musical show that is to be produced at the Palace, Manchester, about Christmas. Wilkie Bard is to be the principal comedian.

SALERNO A PRISONER.

(Special Cable to VARIETY.)

London, Nov. 11.

It is reported that Salerno, the juggler, is a prisoner of war in Russia.

CECIL RALEIGH DIES.

(Special Cable to VARIETY.)

London, Nov. 11.

Cecil Raleigh, the Drury Lane dramatist, died yesterday.

QUIROGA COMES IN.

At the Palace Dec. 7 will appear for the first time in vaudeville, Quiroga, the Spanish violinist, who came over here to tour as a concert star, under the direction of the Shuberts.

The vaudeville engagement was entered with the United Booking Offices through H. B. Marinelli.

ALICE, MARIE'S DAUGHTER.

Toronto, Nov. 11.

Last week while Alice Lloyd was at Shea's, she used for her encore a song requested by the audience. During a performance, a gallery denizen, called out: "Sing one of your mother's," referring to Alice's sister (Marie).

WANT WAR SCENARIO.

Picture makers are after Richard Harding Davis, the war correspondent, now back from the present European war, to write a war feature bearing upon the present conflict across the pond.

Keith's Union Musicians.

Commencing this week, all of the B. F. Keith vaudeville theatres in New York have union orchestras. Two or three, including the Bronx and Harlem opera house, were non-union previously.

Feature Film Replaces Vaudeville.

Montgomery, Ala., Nov. 11.

Keith vaudeville at the Empire has discontinued. H. C. Farley, the manager, has contracted for a feature film service.

Montgomery and Moore in Pictures.

Montgomery and Moore expect to leave for the Pacific Coast, to go into picture making.

NEW ACTS.

Val Trainor and Helene, in a \$2,000 production, with exclusive songs, at Union Hill, Nov. 23.

George Kircher, an Atlanta baseball player and a team mate of Frank Browning, opened in Chattanooga this week with an act.

Maxwell More, late of "The Firefly," preparing act.

Betsy Mooney (formerly Cross and Mooney) has joined with Donita in a new act.

"The Dance of the Cities," Boyle Woolfolk's dancing act in the city for reorganization. Opened Sunday with Al Laughlin and Lena Shaw in principal roles.

"A Good Fellow," by Mark Swan, is a new farce tabloid being arranged by Boyle Woolfolk to open Nov. 23.

Harry Foy (Foy and Clark) and Charles Page opened in Morristown, N. J., in a double act.

William Powell is going to appear again in the vaudeville playlet, "Books." He has engaged Allen Lee, Eva Scott Regan, Jack Munroe and Walton Naylor to support him.

Floyd and Mabelle Mack, putting on a two-act in Chicago.

FIRST MOROSCO RELEASE.

"The Bird of Paradise," with Lenore Ulrich, a Morosco coast star, will be the first release of the recently-formed Oliver Morosco Photo Play Co., incorporated in Los Angeles last week for \$50,000, and to be operated in association with Bosworth, Inc., releasing through the Paramount.

Interested with the legitimate manager are Frank Garbutt, head of Bosworth, Inc., Charles Eytan and Ruth Garbutt, of Los Angeles. A special department of the Morosco photoplay activities will be the handling of pictures in conjunction with dramatic productions on the speaking stage, such as the introduction of pictures as incidental to a stage story. This new departure is being used in "Life" and "The Battle Cry," current attractions in New York. "Pretty Mrs. Smith" will be made into a comedy feature and released together with its musical score, a novelty in film feature promotion.

SAILORS' CASE THROWN OUT.

Judge Herbert in the 54th Street court last Saturday dismissed the charge against Frederick M. McCloy, business manager of the Columbia theatre, of discriminating against sailors in uniform.

J. Herbert Mack, president of the Columbia Amusement Co., addressed a letter to Secretary Daniels of the Navy, explaining the Columbia occurrence, stating that two of the four sailors present at the time admission was refused were in an unfit condition to enter a public place of amusement. Mr. Daniels replied by saying if that were the case the action of the Columbia theatre management was justifiable.

LASKY LOSES PRESS AGENT.

Harry Reichenbach who has acted as publicity promoter for Jesse L. Lasky ever since the latter entered the film producing field leaves his post today.

WITH THE WOMEN

More like a musical comedy than burlesque is the show given by "The Girls of the Great White Way" at the Columbia this week. The opening finds the chorus well clothed in evening dresses of yellow, a few in pink and white, while the Barr Sisters looked especially well in white taffeta with jockey hats of black lace. These girls are not given any special number, but they are dandy looking and good dancers. Maude Rockwell is a stunning red-haired woman. She dresses quite above the burlesque average. A good looking entrance dress was of blue with a jacket of gold. Then a green made simply with a tunic of chiffon was followed by blue brocade velvet. In black tights Miss Rockwell was a picture. In the second act a yellow velvet was the handsomest dress seen on the Columbia stage this season. The velvet fitted the figure tightly, and was outlined with a tunic of crystal. A band of yellow willow plumes was employed gracefully across the skirt. The chorus looked well in a march number wearing green satin trousers with long tailed coats. The opening of the second act disclosed the chorus in evening dresses of the latest design.

Truly Shattuck entertained at dinner Monday evening in her apartment. Covers were laid for six.

Helene Stewart, a pretty brunette, dancing at Rectors, is wearing a frock of white accordion pleating with black velvet basque.

An afternoon well spent at Hammerstein's this week. The Faber Girls have a new wardrobe. Always up to date, these young women have now hit a high mark with two changes of costumes. They are the frilly kind of dresses, all flounces and crystal that makes the women in the audience take notice, and the men estimate the high cost of living. Lulu Simpson has grown too plump for the tight gray skirt worn. It accentuates that fact. Harry Cooper was a scream with his references to "Madam" Swan. Loney Haskell says he is handsomer than Paul Swan and after a good look at Paul, Loney is right, which is some pan for Paul. Bonnie Thornton announced from the stage she is 63 years old. Well, she doesn't look it. In the first dress worn by Mrs. Thornton she seemed about 25. It was pink chiffon made in three flounces, the waist surplined and edged in black velvet ribbon. A flat pan cake hat trimmed high in the back gave her a girlish appearance. But it was Bonnie's second dress that was the marvel, a cloth of crystal without a particle of trimming. The little women with Singer's Midgents all are remarkably well gownned. They look like dressed-up dolls.

The new Rose Stahl show ("A Perfect Lady") doesn't call for any real, up-to-date dressing. Miss Stahl plays a burlesque queen of the road type and dresses the part plainly. The only member of the company who makes any pretense in clothes is Cherrie Carlisle (a protege of (Miss) Billie Burke).

Miss Carlisle as a school girl wears (second act) a traveling dress of tan, and in the third act, a dancing frock of white chiffon. One of these days Miss Stahl may be persuaded by her friends into playing "Camille."

Last Sunday the Columbia had a good vaudeville show. The Four Military Maids opened, wearing pretty evening frocks. They changed to short military dresses, of pale blue skirts and gold jackets, with high gold shoes. Miss Conley (Warren and Conley) looked smart in a cerise velvet long waisted dress. The foundation was white satin with a band of crystal fringe. A black velvet hat and white parasol completed it. Chas. Lawler's Daughters wear nice dresses in their straight numbers. One in blue and the other in yellow made a pretty stage picture. A gold color dress worn by the larger sister was badly hung. The Berlin Madcaps are wearing good looking ballet dresses of white satin, the skirts heavily embossed in black velvet roses.

NOTICE.

Will all members of the W. R. A. U. who have claims against the
SELLS FLOTO CIRCUS

please communicate with Hindry and Friedman, A. C. Foster Building, Denver, Colorado.

The Colonial this week has a good show. Monday matinee found the house packed. Nonette, the first woman on the bill, is still wearing the short Gypsy costume as of old. Fay and Florence Courtney have white evening dresses. Love songs, written for a man and woman are rather far-fetched when sung by women, as a two-act. The Courtney Sisters would do well to leave this sort of material alone. "The Last Tango" is prettily dressed. The four chorus girls wear harem costumes with very short skirts. The principals, Carrie Reynolds and Florence Webber, could dress their parts better. Miss Reynolds is a pretty blonde who dresses too heavily. Her one frock was silver-made Empire, and she had trouble with the train when dancing. An opera cloak of cerise brocade was trimmed in white fox. Miss Webber's dress was of salmon velvet, wide belted in emerald green. Belle Blanche has grown rather plump and the result is she looks matronly. Her dress was white, made short waisted and trimmed in brilliants. The women of the Alpine Troupe dress prettily in Turkish costumes.

Fanny Brice put on trousers at the Winter Garden Sunday night and did a turn with her brother, Lew. Fanny said she did real well, and liked it. She also said it was so easy working with a partner that she would continue, only the managers will pay her as much money alone. Miss Brice admits she had her vaudeville salary cut twice, but balked at the second clipping, and she denies she gave a

newspaper man \$1,000 to "boost" her. Fanny says she promised him a thousand, but only gave \$200. By her method of calculation, Fanny believes if she had paid the full thousand the managers would have wanted her to work for nothing.

Now that full skirts have come back, all dancers should hie themselves to the Palace and watch Genee manage an Empire Dance. The dress worn for this is a Nile green and must be seven yards around the bottom. Genee's ballet costume of white tarlatan was, as usual, perfect. Joan Sawyer (Palace) also wore a full skirt. The material was a gorgeous white taffeta with a silver flower, so simply made that but for the material it would have been ugly. It must be the war we have to thank for this gown. The model never came from Paris. Miss Sawyer's second dress was a dressmaker's dream, so to speak. There was a foundation, a drapery, an apron effect, a coat and a sash, all of different colors and materials. Dorothy Toye was happily gownned in a crystal robe over lace petticoats, and a sash of coral ribbon. Sadie Burt (Whiting and Burt) and Emily Darrell (Darrell and Conway), also on the Palace bill this week, were gownned as when last seen a few weeks ago.

Meeting of the
Ways and Means Committee
will be held

Wednesday, November 18,

at three p. m., in the Board of Directors' Room.

Jas. F. Dolan, Chairman.

APPLICATIONS INCREASING.

The following applications have been received at the office of the White Rats and will be given consideration at the meeting of the Lodge, Tuesday, Nov. 17:

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, Bennie Franklin, Eddie Morris, Pasquale Mario, William J. Morrissey, Ben Harrison, George Hoey, John E. Wheeler, Frank Frabito, Walter DeLeon, A. P. Cullen, Harry H. Hines, Francis D. McGinn, Vernon Castle, Fred Mace, John J. Kennedy, Jack Simons, Walter Sanford, Thos. Jerome Hickey, John Francis Dale, Joseph F. Short, Carl C. Siemon, Billie Taylor, Leo Leon, E. A. Lambert, Clyde Hager, Emil Swanberg.

The above speaks louder than words and needs no comment, simply proving that the profession has taken on the Fogarty spirit.

Meeting of the
HOUSE COMMITTEE
will be held

Wednesday, November 18,

at twelve noon sharp, in the Board of Directors' Room.

Jos. P. Mack, Chairman.

SHOW ON THE ISLAND.

In response to a request made for an entertainment to Will J. Cooke, Business Representative of the W. R. A. U. by Mr. McMahon, Superintendent of the Institutions on Blackwell's Island and others, including James F. Hayes, a member of the W. R. A. U. who has been a patient in the Neurological Hospital for nearly four years, the members of the Organization cheerfully donated their services and a splendid entertainment was given Tuesday evening, Nov. 10, in the ward of the Neurological Hospital, where a temporary stage under the supervision of Mr. Hayes was erected. The bill was made up of the following artists:

Harold S. Normanton, at the piano, opened with an overture.

Chas. DeCamo, and his educated canine "Cora"; Al Warner, Willis and Warner, Carl Francis, Sam Curtis and Olive Drown, Claude Austin, John Gilroy, Black Bros., George Hussey, Gordon White, Geo. Pelzer, Walter Weems, Tanner and Lewis, Sam Holdsworth and Joe Norcross. Lew Morton announced the acts.

At the conclusion of the program the Rev. Mr. Tinker, of the Protestant Missionary Society, thanked the artists for their charitable work in coming over to the Institution and giving such a splendid performance. The Reverend Father Judge, of the Catholic Church, who was also present, followed with a speech, in which he told of the many shows given for the unfortunates on the Island, and also said his church was more than grateful to the W. R. A. U. for the entertainments given in the city, which helped to raise the funds to build the new Catholic Church on Blackwell's Island. At the invitation of Superintendent McMahon the performers retired to the dining room where a nice luncheon was served.

A special trip was made by the little steamer Thos. M. Mulry to take the party back to East 70th street.

SPECIAL NOTICE

The regular meeting of the White Rats Actors' Union will be held
TUESDAY, NOVEMBER 17,
in the White Rats Building, 227 West 46th street, New York City,
at 11:30 P. M. sharp.

LADIES ELECTED.

The following ladies were duly elected to membership in the Associated Actresses of America, Tuesday, Nov. 10. Clara Lambert, Goldie V. Moore, Ada Meade, Emma Francis, Stella Mayhew.

If by chance any of the above failed to receive official notification of their election, it will cheerfully be sent on receipt of next week's address.

Meeting of the
BOARD OF DIRECTORS

of the W. R. A. U. will be held

Tuesday, November 17,

at twelve noon sharp in the Board of Directors' Room.

Will J. Cooke, Secretary.

VARIETY

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SAN FRANCISCO Pantages Theatre Bldg.
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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.

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Vol. XXXVI. No. 11

Sidney Jarvis and wife, Virginia Dare, welcomed a boy Nov. 7.

Wilton Lackaye will return to vaudeville in about four weeks.

The Princess theatre will present a new bill of sketches next week.

Willie Solar arrived in New York Sunday night.* He has been abroad two years.

Elsie Faye is rapidly recovering from a serious illness at the Polyclinic Hospital.

Charles Judels will retire from "Twin Beds" Saturday. Walter Kellogg will replace him.

Billie Reeves, the original "drunk" of the stage, returned to New York this week, after traveling around the world.

The Lyceum, Elmira, N. Y., owing to poor business, is not going to play any more legits this season.

The Princess, New York, now dark, is reopening Nov. 21 with practically a new program of pieces.

Christie MacDonald (Mrs. J. L. Gillespie) became the mother of a girl Nov. 10.

Alec Lauder, brother of Harry, may appear at Hammerstein's shortly. Morris & Feil are negotiating for him.

Conroy and Lemaire opened at the Grand, Pittsburgh, Monday. It is a United-booked house.

H. O. Keagy has acquired ownership of the Colonial, Connellsville, Pa., capacity 1,500 and with stage 40 x 60. It will play legit attractions.

Lulu Glaser is reported as returning to the stage within the near future. The former musical star having been on the sick list.

Valeska Suratt is engaged for the Winter Garden show to open about Jan. 1, not the current Al Jolson attraction as reported.

Fiddler and Shelton cancelled this week at the Wilson, Chicago, when Harry Fiddler came to New York Sunday on account of his wife's illness.

Low Nap Wood, treasurer of Teller's Broadway, Brooklyn, and Milton S. Harris have formed a partnership for vaudeville producing.

Edgar Norton, actor, 47 Claremont avenue, has filed a voluntary petition in bankruptcy, giving his liabilities as \$2,366 and no assets.

George J. Green, four years with the Harry Von Tilzer forces, is now associated with the Broadway Music Corporation (Will Von Tilzer, president).

Edwin Arden is to be recalled from the road company of "The Yellow Ticket" and assigned the male lead in a new play which A. H. Woods is bringing out shortly.

Bankoff and Girlie leave "The Whirl of the World" this week in Philadelphia, opening next week at the Palace, Chicago, for a vaudeville tour, directed by Jenie Jacobs.

The Strand, White Plains, N. Y., and the Carroll, Rome, N. Y., each using three acts on a split, are now being booked by Eddie Small in the Loew agency.

Gretchen Hood, last season a member of the Aborn Opera Co., has given up the stage to marry J. Alvin Muehlisen. She will do some concert work during the winter.

Ruby Norton, formerly with "The Belle of Bond Street," who has been ill at the American Hospital, Chicago, has been discharged from the institution, cured.

Frank B. Smith, manager of "A Good Samaritan," is recovering from the effects of a recent operation.

Burr and Hope, the English two-act, returns to New York this week, arriving from South Africa. They open on a U. B. O. route next Monday at Ottawa, Can.

Midway of the opening week Ellen Beach Yaw, the California singer, cancelled her engagement at the Mason, Los Angeles, in Shakespearean repertoire, owing to the reported illness of leading man, Ernest Crawford.

Joe Shugrue, matched to fight Freddie Welsh early in December, made his vaudeville debut at the Bon Ton, Jersey City, Monday. Shugrue is doing a monolog and a three-round sparring exhibition.

The Moss & Brill Co. will be known hereafter as the B. S. Moss Amusement Enterprises, with Ben S. Moss as director. Eddie Corbett has been engaged as general press representative.

Jane Kean, prima donna with one of the "Mntt and Jeff" companies, has met with such success on the road she has been approached by a number of managers relative to her plans for next season.

The Reis Circuit Co. has sold the Lyceum, Elmira, N. Y., to John White, of Galetton, Pa., who takes possession Dec. 1. No announcement has been made as to the future policy, but it is probable pictures will be shown until other arrangements are made.

W. Crawley, a vaudeville actor playing the Bert Levey Circuit, married Edna Bloedt, the daughter of a millionaire Denver brewer, last week while playing the Republic, San Diego. The girl's parents opposed the match.

William L. Lykens is behind a personally conducted movement to allow women to smoke in the balconies. Bill says the men do, so why not the ladies, which might lead one to believe William hasn't always his mind on his business?

With the reopening of the Paul Swan engagement at Hammerstein's, Loney Haskell harvested another crop of wires. The first Monday was "You are such a dear, sweet thing for bringing back our Paul so soon. The Winter Garden Boys."

Cecilia Novasio was replaced last week while playing Keith's Cincinnati in the sketch "Ordered Home," by Mrs. George Damerl. The reason for the change was not given out. Miss Novasio may join the John Bunny Co., which was laying off in the Ohio city. Damerl plays lead in the company. Mrs. Damerl was travelling with him.

A foreclosure sale of Hammerstein's Victoria theatre leasehold and buildings upon it will take place Monday, ordered by the court in an action to collect a \$100,000 mortgage, which is said to be held by Oscar Hammerstein. The sale will practically dispose of all assets held by the Hammerstein Amusement Co., the present operator.

Roy Johnstone, killed by falling from a train near Bluefield, W. Va., last week, was buried at his home in Cincinnati. Johnstone was a member of the Johnstone Trio. His twin sisters will continue on the road alone on the small time. Johnstone was the son of A. C. H. Johnstone, president of the Cincinnati Hotel Clerks' Association.

Lester Whitlock, who books a small-time vaudeville house at Corona, had another story placed on him last week, when it was said that an act importuning Mr. Whitlock to book him at the Long Island theatre, heard him reply: "Here, look at my books, I'm 35 cents above my limit now." Mr. Whitlock settled a dispute a day or so afterward by notifying two acts that claimed the same date at Corona they could both appear, playing one show each on Saturday evening.

Harry F. McGarvie, for years engaged in promoting expositions and carnivals, has been appointed general manager of the Ottoman Section of the Panama-Pacific Exposition. His main work will be to direct the public interest in The Zone which immediately borders on the Ottoman Section. McGarvie leaves Nov. 23 for the coast.

Three "blue" men in Brooklyn are Louis Barr, Harry Blum and Harry Traub, who are backing the stock company at the Grand. The trio is said to have not seen a winning week since the opening this fall. That there may be no slip-ups one guards the box office, another is at the door, while the third member of the firm stands at the foot of the balcony.

TOMMY'S TATTLES.

By Thomas J. Gray.

With benefits being held nearly every day for the War Fund there is no reason why any act should be laying off.

This letter speaks for itself:

"Dear Tommy:—Did not know the history of the gag until we read last week's column, so we hereby resign from "The - Staggering - Out - of - Huyler's" Association. Billy Gould and Belle Ashlyn. (There are two nice people.)"

Singer's Midgets sing an Irish song with German accents. That's neutral.

You can't beat the vaudeville agents—now that baseball can't keep them out of their office, they have taken up golf. When it's too cold for that they will probably try ice skating.

What they say when they read this column:

"Where does he get that stuff?"

"I suppose he thinks he's funny—I tried some of his stuff."

"Do they pan his acts, too?"

"That would be a pipe for me."

"I never read it myself, the wife reads it to me."

"Well, I don't know what the show business is coming to."

"If he ever pans me, I'll fix him."

"He never mentioned my name, and I told him lots of funny things."

"If that guy's funny, give me ether."

So they won't get in wrong with their respective managers the Loew acts stand in front of the Palace Building and the United acts in front of the Putnam.

The William Penn does three, that's true, But Metzel always smiles at you.

There was a time some years ago When song writers could make some dough.

When Ford's car became the Nation's pet

He never knew all the laughs he'd get.

You're sad when these few words are sent

"Enclosed please find your five per cent."

WITH THE PRESS AGENTS

Elliott Foreman has been engaged by Edward E. Fidgeon as his assistant in the management of the Rose Gardens.

Frederick Goldsmith has started an action against the management of "The Auto Girls" company for \$1,000 in behalf of Walter Meyers. Meyers was engaged as advance agent for the company and alleges that he had a contract for the season. He was discharged several weeks ago with two weeks' notice. He is seeking to recover for the amount of the contract.

The best story of the week was put over Monday by Edwin L. Bernays in behalf of "Daddy Long Legs." He got the News Department of the State Charities Aid Association to send out a story about the formation of a number of auxiliaries among college and high school girls to be known as The Daddy Long Legs Clubs. These are to assist in every way possible to obtain homes for a number of orphaned children. The committee also stated that the idea was suggested by the play at the Gaiety. All of the papers fell for prominent display.

J. F. Benzinger is managing the Arch St., Philadelphia, during its present connection with the J. D. Barton burlesque circuit.

A Palace booking for the near future is Mrs. E. B. Alsop, assisted by Anthony M. Tarantino and Douglas J. Luckhurst in ballroom dances. Mrs. Alsop is the 21-year old wife of a millionaire octogenarian of Washington who threatens to restrain her stage appearance by injunction. Which interesting family disagreement has not entirely been lost sight of by the U. B. O. press forces.

John O'Neill, assistant manager of the Broadway Cauden, has been transferred temporarily to the Williamsport house owned by the same firm.

"Diplomacy" remains indefinitely at the Empire. William Gillette and Marie Doro have cancelled their London engagement in February on account of the war.

Almee Dalmores, an Italian singer, made her American debut in "Dancing Around" at the Winter Garden this week, taking the part formerly played by Mary Robson.

Frank Keenan will have the principal part in "Yosemite" the revival which is to reopen Daly's Nov. 23.

Donald Brian proposes to open a school for dancing, for instruction only and without cabaret or tea room.

"Pilate's Daughter," the miracle play with 150 people, will be revived Nov. 23 at Madison Square theatre by George H. Brennan.

St. Mark's Church on the Bowery, New York, will present a series of plays in the parish house. Actors will be amateurs under a professional director. The plan is to encourage friendly relations among the various nationalities in the parish.

"The New Henrietta," with W. H. Crane, Amelia Bingham, Mabel Talliferro, Maclyn Aroncke and Thomas W. Root, is scheduled to open Christmas Day at Indianapolis. Joe Brooks is putting out the show.

George Schoettle has resigned as treasurer of Keith's Cincinnati theatre and will manage the new Forest picture house in Avondale.

Catch George Costain's new scenery and charms gloves.

W. G. Tinsdale, manager of "The Midnight Girl," which closed in New Orleans, is getting another Shubert show.

John Wistach is doing the advance for the Fritz Scheff show.

PRESS OPINIONS.

Marriage of Columbine.
Everything in the new theatre from the smallest, blue-frocked Elizabethan distributing playbills at the inviting entrance to the smallest detail of the carefully made production, reflects the guiding presence of a nicely discriminating taste that gives promise of good things to come under the roof of the Punch & Judy. In fact, everything is right, in the new playhouse except the play. For all its considerable charm and possession or much that is sure to please, "The Marriage of Columbine" is bafflingly insufficient.—Times.

Tiniest and newest of theatres, the Punch & Judy, situated in West Forty-ninth Street just east of Seventh avenue, opened last night as one of the pleasant surprises of the season. The little theatre started with an interesting if not startling play.—Herald.

That Sort.

An able presentation of an interesting play.—Times.
"That Sort" has its thrills, although they are delayed by an overplus of dialogue. It is unique in offering her (Mrs. Nazimova) numberless opportunities to be good.—Herald.

ENGAGEMENTS.

William Ingersoll, Julia Walcott, William Norton, Ruth Berry and Charles Compton, "So Much For So Much" Co.

Mary Nash, by Selwyn & Co., for "The Betrayal."

William Jeffry and Eva Marsh, stock leads, Utica.

Elizabeth Hunt, characters, Scott stock, Richmond.

Lella Shaw, Keith's stock, Portland, Me.

TIMES MAN BARRED.

Niermeyer, of the New York Times, is barred from the Shubert theatres. He wrote the scathing review of "Suzi" at the Casino, upon its opening Election night. The Shuberts complained to Adolph Ochs, owner of the Times. Mr. Ochs side-stepped by suggesting a letter be written. This was done by Lew Fields, who produced the show, and it appeared the next day on the editorial page of the paper.

Acton Davies, who was on the Tribune for a short while, is said to have resigned as dramatic critic of that paper, upon finding the theatres of "The Syndicate" (Klaw & Erlanger) were barred to him. Alan Dale, who recently left the American, will probably write for a newspaper syndicate, also do magazine work.

STAHL SHOW FOR ROAD.

The Rose Stahl show, "A Perfect Lady," leaves for the road this Saturday, with "The Big Idea" (formerly "Wanted, \$22,000") opening at the Hudson next Monday.

"SAP HEAD" HAS FOUR.

"The Sap Head" carries a company of four people. Will H. Locke has two companies of it on the road, and is thinking of placing another.



IN VAUDEVILLE.

Hundreds know us, thousands never heard tell of us, and millions never will.

FIDDLER and SHELTON.

Suffocated with delightfulness. Permanent Address 28 W. 131st St., New York.

DALY'S PREMIERE.

Everything is progressing for the reopening of Daly's with Charles A. Taylor's "Yosemite" Nov. 23. Sol Manheimer has been appointed general manager of the undertaking.

Heading the company will be Frank Keenan, John Connery, Grace Valentine, Lillian Kingsbury, Ethel Clifton, Mack Barnes, Robert Deshon, Joseph Creahan, Mario Majeroni, with Ralph C. Cummings, stage director.

Among the new acquisitions is Sylvia (Sunshine) Jarman, a child prodigy of the pictures, who has an important role.

Rehearsals are being held daily at the theatre and a brand new scenic equipment is being obtained by Mr. Taylor.

"Yosemite" billed as "bold, daring and original," has never been produced in New York, although the piece got a road premiere some years ago in Washington.

ANOTHER 3-STAR COMBINE.

Daniel V. Arthur is at present figuring on a three-star combination for his forthcoming production. It is definitely settled Marie Cahill and Richard Carle will be two. The third member is to be another woman star, at present on tour in a musical comedy. The new combination will get under way about Christmas time.

WELLS HAWKS IN NEW YORK.

Baltimore, Nov. 11.

Wells Hawks, whose last press work was for the Star Spangled Banner celebration in this city, has been engaged by the Universal Film Manufacturing Company of New York for special publicity and advertising campaigns. His headquarters will be in New York, where he will also be the manager of the New York theatre, which the Universal is shortly to take over for the presentation of its feature film productions.

HAMMERING DOWN EXPENSES.

Henry W. Savage, who recently adopted the "retrenchment plan" as about the best advice of the year, has cut down the running expenses of his "Sari" show about \$1,500 by salary reductions, etc.

William A. Brady is also known to have whacked off some unnecessary expense in the operation of his "Life" play at the Manhattan.

"MISS DAISY" AT CHI.

It is said the Shuberts intend revamping and revising "Miss Daisy," the Bartholomae piece that came a cropper in New York, sending it to Chicago for an opening, with Tom Barnes in the principal male role, rewritten to fit him.

SHUBERT HOUSE DELAYED.

New Haven, Conn., Nov. 11.

The new Sam. S. Shubert theatre, which is near completion, will not be opened Nov. 21, as announced. The date is uncertain. Wet weather has delayed the plasterers, the management declares.

ON THE ONE NIGHTERS.

"At Sandy Hook," for a tour, by Pawla and Augler Bros.

"Sure Shot Sam," a four-act comedy drama, being given some new-time through the middle west, direction J. Burt Johnson.

"Pilate's Daughter," which George H. Brennan formerly produced on the road, is to retake to the road Nov. 16 and will play a route which takes in Broadway via Madison Square. This is a show composed solely of women players. It was written by a Catholic priest and has a number of musical numbers.

"The Price She Paid" has cancelled its southern time and will play in the middle west.

"The World at Home" is still out, though wobbling.

Frank Matthews is maintaining a stiff \$2.00 scale for Cohan & Harris' "Seven Days to Baldpate" through the middle west. The show is returning a little profit and the other "Baldpates" are holding up fairly well.

Rowland & Clifford are sending a "September Morn" company to the Pacific Coast this week, with Eddie Rowland, Jr., managing.

"Polly of the Circus," direction of Moxson & Weis, is returning to the road, opening a southern tour Thanksgiving Day, at Wilmington, Del. It will again be headed by Elsie St. Leon.

"The Newlyweds and Their Baby," direction Leffler-Bratton, with Master Harold as the baby, starts Thanksgiving Day near New York.

The A. W. Dingwall Co. is making plans to send "In Old Kentucky" out again after the holidays.

Traveling combinations are receiving poor patronage at Fullerton, Neb. Cause—diphtheria epidemic.

The Seven Cairns Brothers have taken to the road in a new four-act comedy-drama "Broken Arrow." They carry a nine-piece band.

CUTTING SALARIES 25 PER CENT.

Philadelphia, Nov. 11.

It is reported the members of the company appearing with Hazel Dawn in "The Debutante" had their salaries cut 25 per cent. this week. The show did in the neighborhood of \$7,000 last week.

CENTURY DARK?

As recently announced, the Aborn Brothers are moving their Century Grand Opera Co. to the Auditorium, Chicago, where they open an indefinite engagement Nov. 23.

Wednesday the Aborns said no decision had been reached as to the incoming attraction at the Century.

IN CANADA WITHOUT LOSS.

One of the "Peg" shows has been playing the Canadian northwest since the opening of the season, without a losing week so far, according to Ed. V. Giroux, who books the time.

LA SALLE SHOW THROUGH.

Chicago, Nov. 11.

A two weeks' notice has been posted for "One Girl in a Million," at the La Salle. Much dissension in the company of late. Ada Lewis recently entered the cast.

MANAGERS SWITCHING SHOWS BACK AND FORTH ON BWAY

"High Cost of Loving," "The Only Girl" and "Kick In" Change Houses. Fields Buys Show From Woods. "My Lady's Dress" Leaving. Wallack's Dark.

Changes on the city's theatrical map this week will see a general switching about of shows from one house to another. The net result will be that one show will go to the storehouse and one new production will come into town Thursday of next week; also one house will be left dark.

"The Battle Cry" at the Lyric is the production slated for the storehouse and Joseph Weber's "The Only Girl" will move from the 39th Street to the Lyric. Lew Fields in "The High Cost of Loving" moves from the Republic to the 39th Street and "Kick In" will be shifted from the Longacre to the Republic. "What It Means to a Woman," the new H. H. Frazee production, will open at the Longacre Nov. 19.

Liebler & Co.'s production of "The Highway of Life" will move from Wallack's to the Montauk, Brooklyn, and will close after a week at that house. Wallack's will remain dark.

Joseph Brooks' production of "My Lady's Dress" has but another week in New York at the Playhouse, closing Nov. 21. The piece will be seen in Brooklyn and Newark for a week in each town and then will go to Chicago, where it will probably play the Blackstone.

"Polygamy" is slated to open at the Playhouse Nov. 23.

There is a general impression about that the attraction to succeed "Papa's Darling" at the Amsterdam within a month will be Charles B. Dillingham's revue "Watch Your Step," which is slated to open at Syracuse Nov. 25, and due in New York shortly after. It isn't likely Klaw & Erlanger will send "Papa's Darling" on tour this season.

Reports regarding Hazel Dawn in "The Debutante" are to the effect that this piece will come into New York in a couple of weeks, possibly at the Liberty, although some believe that should "What It Means to a Woman" fall down there is a possibility that it may go to the Longacre.

Lew Fields' "Suzi" will remain at the Casino until succeeded by Emma Trentini in "The Ballet Girl," which opened in Albany Thursday night. It will remain four weeks out of town.

Lew Fields has purchased the interest of A. H. Woods in "The High Cost of Loving" and now has that production under his own management. It was the intention of the Woods office to close the Fields show the month of December, prior to Christmas, and then send the production on tour. This, Mr. Fields believed, would endanger the value of the piece and rather than have the lay off he made his manager a proposition to purchase.

AGREE ON ADVERTISING.

The house, producing and other managers throughout the city seem to have come to a general understanding regarding the extra advertising campaigns which were being conducted in the newspapers during the past six weeks in an endeavor to build up business at the theatres.

At one house \$3,500 a week was laid aside for a newspaper campaign. After this money was spent it was found, that, although the show was a mighty good one, business was not aided materially and the managers concluded a further splurge would do them no good.

Several other managers were also trying to pull extra business by the means of big ads, but found that with "everybody doing it" none derived special benefit.

Last week there was a mutual understanding between the powers on both sides of the fence that they would not sanction or share on any big advertising other than the usual daily and Sunday space that was being used. Only one producing management decided not to go in on the agreement and that attraction is being "plugged" by the means of big ads. In this case the producers are standing the entire expense of the extra.

"AUCTION" ON THE STAGE.

"Auction," Rex Beach's story, which first appeared in serial form in the Cosmopolitan, is reported as being a new stage piece.

A. H. Woods is understood to have taken an option on it.

MAY IRWIN IN OLD SHOW.

May Irwin has decided to undertake a brief tour in one of her former successes prior to appearing in a new play under the management of Liebler & Co. She has selected her supporting cast and will be ready to open in about a fortnight or so.

MUSICIANS SUFFER, TOO.

The present period of general depression is manifesting itself among the musicians. A number of managers have not only cut out the "augmented orchestra," but have reduced the size of the "traveling orchestra."

"NO. 2" "TRIAL" NEW YEAR'S.

Chicago, Nov. 11.

The "No. 2" show of "On Trial" (Cohan & Harris) will be presented at Cohan's Grand here New Year's week.

It is also reported Cohan & Harris will put out a "No. 2" "It Pays to Advertise" shortly after the new year.

ERLANGER CUTTING.

A. L. Erlanger, accompanied by Alfred E. Aarons and Pat Casey, left Monday for Chicago. After spending several days in that city they will go to French Lick for about three weeks.

Wednesday word arrived from Chicago Erlanger had made several changes in the management of two of the Chicago houses. George Davis, manager of the Illinois, was replaced by Augustus Pitou, Jr., formerly manager of the Blackstone, and at the latter house the treasurer was appointed to succeed Pitou.

Another outcome of the visit west will be a smaller salary role for "The Little Cafe." The fact that the present season is such a disastrous one has compelled all managers to put a policy of retrenchment into effect, and Mr. Erlanger in preference to closing the "Cafe" show, has decided that if a cut in salary is accepted by the cast, he will continue the tour of that company.

SHOWS CLOSING.

Toledo, Nov. 11.

"The Dummy" wound up a disastrous road tour here Sunday at the Valentine.

The last of the "Under Cover" companies to be sent out will close Saturday in New England. Two other companies are presenting this piece, one in New York and the other in Chicago.

The "Minstrel Maids" Co. has been closed on the road by Carl M. Dalton. The Fritz Scheff show, "Pretty Mrs. Smith," which expected to take up a road tour for the remainder of the season, is declared off.

Will Locke has taken his "The Girl and the Gawk" off the one-night stands.

FEATURE FILMS ON ROAD.

New York booking men say that there are few feature pictures that can go as road shows and make any money. There have been several traveling combinations that have done unusually well in the legitimate houses in past seasons, but there are few right now that can lay claim to any "clean ups."

What has been a "killer" has been the competition of daily and semi-weekly changes of features at five and ten cents.

Only in the big cities have the big features turned in any big profit. In several instances where big picture exhibits have done tremendously well in the bigger places they have played to almost empty houses on the one-nighters and three-day stands.

COMPLETED "STEP" CAST.

The completed cast of those who are to appear in the Charles B. Dillingham revue, "Watch Your Step," includes Mr. and Mrs. Vernon Castle, Frank Tinney, Elizabeth Murray, Harry Kelly, Elizabeth Brice, Charles King, Renee Gratz, W. C. Fields, Harry Ellis, Justine Johnson, Wm. Halligan, Dama Sykes, Al. Holdbrook and Sam. Burbank.

DeWitt C. Coolman is the musical director and R. H. Burnside is staging it. There will be 50 girls in the chorus.

SHOWS IN BOSTON.

Boston, Nov. 11.

Business took a bad slump last week and it looked for a while as if Boston had caught the fever.

But Monday night of this week broke chilly and it drove them in gloriously. Julian Eltinge at the Colonial in "The Crinoline Girl" and Cyril Maude at the Plymouth in "Grumpy" both reaped a harvest.

Eva Tanguay has put Keith's on the capacity list for the week and the other houses all picked up materially.

William Hodge at the Wilbur in "The Road to Happiness" got good returns from a big advertising campaign in the dailies. "Potash and Perlmutter" at the Tremont fell badly and did not climb back very high.

Next week brings Sam Bernard in "The Belle of Bond Street" to the Majestic, where "To-Day" is in its last week. Bernard comes in for two weeks only and is underlined by "Omar" with Guy Bates Post.

Nov. 23 brings "The Yellow Ticket" to the Tremont for an indeterminate run, after which "Seven Keys" is expected to round out the season at this house.

Lydia Loupokova in "The Young Idea" at the Hollis will be succeeded a week from Monday by Margaret Anglin in the revival of "Lady Windermere's Fan."

SHOWS IN 'FRISCO.

San Francisco, Nov. 11.

Stock is fooling them at the Alcazar, where the increase in the attendance is noticeable.

"The Whip," in its third and final week at the Cort, has shown no tendency to climb; in fact, has slumped off.

"A Poor Little Rich Girl" is doing nicely at the Columbia.

"Let's Get Married" closes at the Gaiety Sunday night. Business dropped away after the opening. The future of the "Let's Get Married," which winds up its engagement at the Gaiety Sunday night, is uncertain. It will likely disband and again may be reorganized for a road tour.

If the Kolb and Dill revival of "The Girl in the Train" can put itself in readiness in time the Gaiety will have it as the next attraction, starting Monday.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 11.

"The Yellow Ticket" with an inferior company is attracting fair patronage to the Tulane.

"The Sins of the Fathers," an ordinary offering, is doing little at the Crescent.

Business is good with the Emma Bunting stock at the Bunting. The Preuchi-Gypzene appear at the Lyric. The South Pole pictures are closing a successful engagement at the Lafayette.

JANIS SHOW FEB. 1.

At the Charles B. Dillingham office it was stated this week that Elsie Janis would be ready in a new show about Feb. 1.

The present title is "The Missing Link" and its author is Paul Dickey. Miss Janis is at present appearing in pictures on the coast for the Bosworth company.

EQUITABLE CONTRACT NEARER; MANAGERS WEIGHING TURNS

Legitimate Actors' Assn. Submits Its Ideas of a Mutually Just Form of Agreement with Producer.

There may be speedier action on the proposed equity contract form submitted by the Committee on Contract of the Actors' Equity Association to the Producing Managers' Association than expected. The managers recently requested the Association to enlighten them upon a few specific provisions in the contract. This has been done, with the managers practically agreed this week to return a definite answer within the next few days.

The contract contains the "two weeks' notice" clause. It is also provided rehearsals are to begin not earlier than 35 days prior to opening. Rehearsals are not to be paid for except as provided in the compensation stipulations wherein the actor rehearses longer than four weeks, then for each week's rehearsal in addition the manager shall give an additional half week's notice in order to terminate the contract; except, however, that if under this engagement the actor has received two weeks' work and pay, plus one-half week's work and pay, for each week's rehearsals over four weeks, then only the two weeks' notice of termination shall be necessary. Exceptions are made in big productions where 50 or more people are employed.

The actor must be prompt at rehearsals. He must furnish and pay for morning, afternoon and evening clothes customarily worn, wigs, shoes necessarily appurtenant thereto, but all other costumes, etc., and all "props" to be furnished by the manager.

If the party is a woman the manager shall furnish and pay for all dresses, hats, appurtenances to costumes and all "props."

There may be two matinees weekly in addition to the holiday performances and evening shows. All other performances shall be paid for at the rate of one week's salary for each week.

At the end of two weeks' notice" closing the season of tour the manager shall pay the transportation of the actor back to New York. He must also pay transportation to opening point, also paying actor's personal baggage up to 200 pounds.

Regarding lost performances through unavoidable delays the actor cannot demand compensation. Layoffs without salary are provided for the week before Christmas, Holy Week or both weeks if desired.

In case of a dispute between actor and manager over the contract there may be arbitration.

WALTER SHOW CHANGES.

The Eugene Walter show, "The Better Way," with Charlotte Walker, is reported considerably behind on the sea-

son and the Chicago engagement is expected to help it financially.

There were several changes in the company recently. Virginia Pearson, the stage manager, and the man ahead, Walter Duggan, received their "notices," but later Miss Pearson was re-engaged.

Duggan was dropped only because the show management wanted Charles Philips back at his old job.

Phillips' picture berth in the west was assumed by James Grainger and Grainer in turn hired Duggan, the last named not losing a minute's work.

RECASTING SHOW.

"Up Against It," the farce in which several of the treasurers of New York theatres were interested, was taken off a week ago after its engagement in Newark. The piece is said to have been a success, but the cast was not satisfactory. The intention is to recast and send it on tour again after New Year's.

PEORIA HOUSE CLOSES.

Peoria, Ill., Nov. 11.

The Majestic closes Nov. 15. Notice has been served upon the attaches by Henry Sandmeyer, manager.

Reasons assigned, scarcity of shows and poor business.

"EAST LYNNE" CIRCUIT.

W. M. Gilman has stolen a march on some of his eastern brothers who have been talking for some time of organizing a stock circuit by forming one of his own in the west.

He has a company of ten people playing a circuit in southern Illinois. His repertoire now consists of "Hello, Bill" and "East Lynne." The towns are Belleville, Masconta, Freeburg, Edwardsville, Granite City, Alton and Collinsville.

Munro's "Cordelia Blossom."

"Cordelia Blossom," which recently closed at the Gaiety, is going out again but under different management and with a new cast. Wallace Munro has taken over the show for the road.

Consolidating Louisville Theatres.

Louisville, Nov. 11.

Plans are under consideration here for the formation of a new corporation with a capital of \$250,000 to operate picture houses. It is proposed to consolidate the companies now controlling the Walnut, East Broadway, West Broadway, Crown, Ideal, Baxter and Alamo theatres. The last named will have its opening Nov. 14.

F. J. Dolle, of the Broadway Amusement Co., financially interested in several of the houses, is the moving spirit in the consolidation.

CABARETS

Nearly all the dance places about town are complaining of business this week. The first two nights were off all over. The theatres felt the depression and the dance managers stated that they were hit just as hard as the show shops. One of the bigger places in the neighborhood of Columbia Circle, along the rendezvous of the Mayor and his coterie of friends, is reported to be losing at the rate of \$1,000 a day. The Broadway Rose Gardens has picked up a little in business since taken over by the new management, but this week also was hit by the lack of attendance. The New York Roof was away off Monday night, it being said that there was hardly a \$50 gate that evening. Rector's, which has been getting the biggest play of any of the Broadway places, was also slightly off the fore part of this week. The afternoons there have been holding up, but the evenings have been hurt by the general depression.

The Bun Jan is undoubtedly the most oriental of the Broadway eat places. The house uses Jap waiters. The cabaret has Wilson and Le Nore. E. Casemello and Mme. Anito, Billie Day, and Maude Vandaly. The music is furnished by the Bohemian Gypsy Orchestra, consisting of four young women. The place has a medium sized dancing floor, used pretty much by the professionals.

Maxim's, on 38th street, has an attractive bunch of girls in the cabaret. The show is headed by Sullivan and Lovejoy, a dancing couple with the latest steps. The young woman dresses most daintily, always looking well in her gowns. Others are Francis Almhouse, Hazel Mann, Mildred Lezell and Carmencita. Elsie Loyt, an English singer, makes her first appearance in America here the latter part of this week.

Bustanoby's 39th street place is letting its patrons have their fill of dancing by giving over the floor to them throughout the evening. One of the professional dancers here is a young woman who shows considerable promise as a classic dancer, with the usual flowing garments. Bustanoby's is doing business through allowing the patrons the floor in preference to extra talent.

The main ball-room at Reisenwebber's, under the management of S. Mark Minuse, is getting the best play of the several dance rooms Columbus Circle has. A. Baldwin Sloane and Marion Morgan are dancing in this room and acting as host and hostess, assisted by A. Bertram Spencer. Dan Casler and his orchestra are furnishing the dance music. There is something about this room in atmosphere that makes one feel right at home. Almost all of the guests are known to one another and much good-natured

repartee is indulged in from time to time.

Hortense Zora and Lew Quinn are now appearing at the Broadway Rose Gardens. The team, lately organized, is presenting a series of waltzes that will win favor for them.

Mr. and Mrs. Carlos Sebastian, at the Palace, Chicago, last week found their salary had been attached through Adolph Marks by Frederick Goldsmith of New York on a claim that they owed Edward E. Pidgeon \$600 for a contract which he secured for them in Atlantic City last summer. Mr. Pidgeon secured an engagement for the team at Barnay's Hotel there at \$400 per week for six weeks. The dancers were also to receive lodgings and added income through the medium of lessons. They worked one week and then jumped their contract to come to New York and appear at the Hotel McAlpin.

The Reed House, Erie (Pa.), this week opened a cabaret in connection with a new dance floor with Eleanor Harris and Chester Sinclair, professional dancers.

A bar was instituted by Billy Sane at the Broadway Danse Wednesday evening. Soft drinks were the only refreshment offered before.

Cincinnati, Nov. 11.

A fox trot contest, the first in Cincinnati, is being planned by the management of the Orpheum Winter Garden.

Cincinnati, Nov. 11.

Artistic temperament that stirred up a rumpus between Robert Emmett Donovan and Mary Marcus and put their dancing school in the hands of a receiver appointed by Insolvency Judge Warner. Attorney Saul Klein, the receiver, does not know how to do the modern dances, so he confesses that he has no artistic temperament and is capable of running the business. Donovan is a law student and the son of a fireman. He and Miss Marcus won so many first prizes at amateur dance contests hereabouts they signed a contract to educate the public feet. They opened the Walnut Hills Dancing Academy, in the Hotel Alms, in September. Many socially prominent people attended their affairs. Donovan recently had his head shaved and this may have jarred his partner's artistic sensibilities. Anyway, not knowing exactly how it happened, the reason for the falling-out may just as well be blamed on Donovan's shining roof. Through Attorney Paul Connelly, for whom he worked as a stenographer, Donovan made the application for a receiver. Miss Marcus will conduct a rival school. She was also a stenographer for Connelly.

Don't forget the REGENT HOTELS when coming to St. Louis. Theatrical Headquarters.

BERT LEVY
THE FAMOUS ARTIST ENTERTAINER

THE MISSES CAMPBELL
THE CHARMING SOUTHERN SINGERS

THE WILLIE WESTON
INIMITABLE

EMMET DEVOY
THE LEGITIMATE COMEDIAN

SUTTON, MCINTYRE & SUTTON
"THE PUMPKIN GIRL"

**SUPREME
EVA
TANGUAY**

FRANK NEHER AND HELENE KAPPEL
ARTISTIC SKATERS

JOE COOK
THE HUMORIST

A GREAT VAUDEVILLE BILL, ESPECIALLY CHOSEN BY THE UNITED BOOKING OFFICES TO SURROUND EVA TANGUAY AND CELEBRATE HER RETURN TO VAUDEVILLE, AT KEITH'S BOSTON, THIS WEEK (NOV. 9.)

BURLESQUE

BY FREDERICK M. McCLOY

The familiar adage, "An ounce of prevention is worth a pound of cure," applies with peculiar force in the present conditions surrounding the theatrical business. There are certain industries that from time immemorial have profited tremendously by the patronage of theatrical people. The greater numbers of people that travel over the country, the greater the patronage that is given those industries. Thus, early in the present season scores of shows have closed for the single reason receipts fell below expenses, and these will be very materially added to before the holiday unless conditions quickly change. In their efforts to meet this weekly deficit and keep going managers have studied the problem of retrenchment, and their first move was the reduction of the salaries or the decrease of the number of their players, or both. Beyond this, it has been impossible for them to curtail expenses because they have been confronted with the fact that this is the only direction in which they can act arbitrarily. They cannot cut the salaries of their working crews because of the unions. They cannot reduce the cost of transportation because individual passenger departments are unable to grant concessions of any kind owing to the existence of Trunk Line agreements. They cannot secure a reduction in the cost of printing because many weeks before the conditions arose that have brought about poor business they had contracted for sufficient printing to cover the entire season and at a stipulated price.

Managers of traveling companies cannot justly contend for an increase of percentages of gross receipts, because managers of theatres are in the same position that they themselves are in. Their rents have not been reduced, practically all of their employees are shielded by union regulations, the cost of bill posting remains unchanged, the price of coal and gas and electric light is maintained at the same high figures and newspaper advertising rates have not been deviated from.

In view of all this, it becomes manifest that the only relief managers can command is the reduction of performers' salaries or the decimation of their organizations, thus weakening them and lessening their attractiveness. The amount of money saved in this way is not sufficient to bring the expenses down to the receipts. This is the vital point to be considered by the managers. Another view they must take of it is that cutting a player's salary endangers the quality of the shows because it is only natural that they will be discouraged, especially the women who, in addition to being obliged to stand the same cost of living as in former seasons must continue to meet their weekly payments to the managers for costumes and money advanced during rehearsals.

Wherefore, other measures must be adopted for the prolongation of the life of the present theatrical companies and for the resumption of the activities of the organizations that have closed, as well as for encouragement to producers to send out additional companies. And these measures are entirely at the command of those in control of the industries that will derive direct benefit from this return to normal condition. For example, the closing of the 60 shows of various kinds that are known to have closed within the past month, has thrown out of employment approximately 300 members of the International Association of Theatrical Stage Employees. The governing body of that association could contribute materially to the restoration to work of those men and help avert the loss of employment by many others of their members by ordering a reduction of the scale now in force. The railroads, through the recommendation of their Trunk Line commissioners, could very likely secure the approval of the Interstate Commerce Commission of a reduction of their rates on theatrical business. It might not be easy to accomplish such a concession, but with the many valid reasons that exist, in fact, for a decrease, the chances are largely in favor of the acquiescence of the Interstate Commerce Commission in a request of this kind from the Trunk Lines commissioners. The railroads operating in New England could be of material assistance in the general movement by modifying their exaction of the purchase of 50 tickets to secure one baggage car free. Other railroads call for only 25 tickets. Surely if the railroads operating elsewhere can afford to make 25 fares the minimum for a free baggage car, those in New England can reasonably do likewise. And this would be a great saving to 75 per cent. of the companies playing that territory.

The printing and lithographing houses might see it to their advantage to gratuitously offer a discount on their bills from now on, regardless of the contract price. The condition of their accounts probably indicates the force of this contention. Slow payments by the going companies and no payments at all by managements whose companies are closed, should be an incentive to the printers to welcome and assist any movement designed to overcome the conditions that compel tardy remittances at best.

Owners of theatre buildings who are receiving the same high rentals as in times of prosperity face the alternative of reducing their rents or having their lessees close their houses which would mean litigation in an effort to force collections, and which in the end would be more costly than taking a lower rental for a specified number of months at least.

The recently organized United Managers' Protective Association of the Amusement Interests of the United States and Canada could undoubtedly influence the adoption of most of these suggestions by the various interests named. And they could do so diplomatically. It is the only force that is behind the whole show business, and through its prompt and vigorous action only may any effective relief come to the individual managements that are struggling for existence against very much the severest odds with which they have ever been assailed.

Of smaller moment, and in the interests of the players whose salaries have been reduced, it may be taken as a timely suggestion that the first hotel keepers throughout the country that announce a reduction of 20 per cent. in their professional rates will experience an increase of patronage that will more than offset the difference in their receipts brought about by the lower scale.

"BEHMAN SHOW."

Next week Jack Singer will bring Lew Kelly and "The Behman Show" to the Columbia, New York, with a practically new book and an entirely new scenic and costume equipment.

The appearance of "The Behman Show" is an annual event to the patrons of the Broadway burlesque theatre.

BOYS' THEATRE GUARDIAN.

Cincinnati, Nov. 11.

Morris Lewis has been appointed a probation officer of the Juvenile Court by Judge Gorman, and stationed as a ticket taker at the Standard (burlesque) to prevent boys under age from entering.

The Standard runs the old style burlesque shows and quite some "raw stuff" is pulled.

Women social workers complained to the Juvenile Court last year about certain lines in burlettas.

CHANGE IN ROUTE.

"The Ginger Girls" will come to the Columbia from Boston for week of Nov. 30. The date at the Columbia was to have been played by the Bert Baker "Bon Ton Girls," but that show will go to Paterson instead, playing Worcester and Bridgeport Thanksgiving week.

"Cracker Jacks" Five House Records.

Harry Cooper is very justly elated over the fact that "The Cracker Jacks," of which he is the featured comedian, has broken five house records this season, including that of the Star, Brooklyn. Mr. Cooper and his associates in the cast have brought this show to a condition of merit that places it among the best on either circuit.

MOLLIE WILLIAMS FEATURED.

Mollie Williams has been specially engaged by Maurice Jacobs as the featured member of "The Cherry Blossoms." Miss Williams will open with the show at the Murray Hill Nov. 30.

"DAFFYDILLS" OFF.

The Sam Rice "Daffydills" show having failed to meet the requirements of the Columbia Amusement Co., was closed in Cincinnati last Saturday night.

The Scanlon and Moore "Garden of Girls" has taken up its route.

GOING ON EXTENDED.

Worcester and Bridgeport will become Extended Circuit stands commencing Nov. 30. This will bring the shows direct from Boston to the Columbia, New York, the same as last season. It has been decided to continue Atlantic City on the Extended. Business at the seaside city has proven satisfactory up to the present time, although any idea of making it a week stand has been abandoned.

ORPHEUM ON MAIN CIRCUIT.

Commencing Nov. 23 with Dave Marion's own company, the Orpheum, Paterson, will be restored to the Main Circuit.

This house has done unusually good business all season with both the Main and Extended shows.

WON'T STAND CUT.

Manager Campbell, of the Rose Syce show, has notified the members of his company a reduction of salaries will be made forthwith.

In consequence, Billy Burke, the Irish comedian, and Chauncey and Kathleen Jesson, the straight and the soubrette, will withdraw from the organization this Saturday night.

FRANK BURT JOINING.

Frank Burt, early in the season with "The Gay White Way," has gone to Chicago to take the position of principal comedian with Hughey Bernard's "French Models."

FOLLY'S OPENING SET.

The opening of the Folly, Chicago, has been postponed to Nov. 28. This house was to have been ready for occupancy Thanksgiving week, but it was found impossible to complete the extensive alterations.

The opening attraction will be Rube Bernstein's "Follies of Pleasure."

Principals Leaving Trocadero.

Sam J. Adams will retire from "The Trocadero" Saturday. He will be replaced by George Banks, who made a strong hit last season with "The American Beauties."

Florence Bennett also withdraws from this company and her place will be taken by Grace Ady, who was in the original cast of "Bringing Up Father."

BURLESQUE

BY FREDERICK M. McCLOY

GAY WHITE WAY.

Clean, classy, and clever, epitomizes Dave Gordon's "Girls of the Gay White Way," this week playing to unusually large audiences at the Columbia. With no semblance of a book, the performance is a rapid succession of lively, sure-fire bits that are capably played by an exceptionally capable cast.

Observation of this show proves the accuracy of the contention I have frequently expressed that producers of burlesque make a mistake when they undertake to put on a two-act book. It is practically impossible to secure an acceptable vehicle of this kind. Qualified librettists, such as those that work successfully in the musical comedy field, are not sufficiently familiar with the requirements of burlesque to put together exactly the sort of material that constitutes this character of entertainment. Many have tried it and failed. And many producers of burlesque have shot far of the mark in their attempts to utilize musical comedy books, even where an effort has been made to rearrange them and bring them within the accepted traditions of burlesque performances.

A judicious selection of quick-playing bits, alternating with well chosen musical numbers that have the proper snap and that are produced with attractive, unhackneyed "business," will supply an infinitely more enjoyable performance than any straight book and score that it is possible to obtain.

Whether by accident or design, the performance under consideration clearly proves this. From the opening number to the concluding ensemble there is not a moment which the spectators are not perfectly entertained, although there is not the slightest attempt to tell a connected story.

Harry Ward, Ben Small, Edwin Jerome, Johnnie Walker and James Gallagher figure with surprising equality all through the show. Mr. Ward's strong individuality and exceptional cleverness give him dominance over the others. In every detail he proves himself to be a talented and resourceful entertainer. Ben Small is equally effective as the German and Edwin Jerome and Johnnie Walker are doing the best work they have ever done in their many appearances at the Columbia. James Gallagher is a neat and thoroughly capable straight, and he sings unusually well.

To Maude Rockwell must be given credit for the strongest individual hit of the performance. This gifted prima donna brings to her work a charming personality, and this rare and desirable possession is supplemented by vocal accomplishments that are seldom heard outside the concert stage or high-class musical comedy. She wears several exceedingly beautiful gowns which display her remarkable figure with quite astonishing effect.

It may be that Flo Davis is the victim of lack of opportunities in the sou-bret role. It is true Miss Davis has very little to do and this quite likely accounts for her failure to be of any special value to the performance. This

young woman looks very well, and if she possesses any talent at all she is wasting her time with the meagre opportunities that are given her.

A little sketch, written by Johnnie Walker, called "A Symbolic Review," which is a sort of satire on "Every Woman," is a pleasing and well played bit. Mr. Jerome appears as "Reason" and gives a finished, dignified performance of the character and Mr. Walker does a great drunk scene as "Booze."

Specialties are introduced by Ward and Small and Miss Rockwell, all of which add materially to the completeness and enjoyment of the show.

Mr. Gordon has provided an elaborate and highly effective production with scenery and costumes that would do credit to a pretentious presentation of musical comedy. This applies particularly to the scene of the last act, which shows the interior of the Moulin Rouge and which is a fine example of scene building and painting.

"The Girls of the Gay White Way" in its entirety is a show of the kind that patrons of burlesque theatres expect and desire, and it furnishes an object lesson to those producers who appear to lack either the knowledge of the requirements of burlesque or the disposition to conform to the requirements of this form of entertainment.

BILLY WATSON MARRIED.

In spite of Billy Watson's efforts to keep it a secret, the fact has leaked out that the popular "Philip" was married early last spring to the statuesque and beautiful Anna Fenton, a member of Mr. Watson's company.

The ceremony was performed by a justice of the peace of a small town in New Jersey not far from Paterson.

EMPIRE CONTINUING.

Nothing definite has been done regarding the Empire, Philadelphia. The report it would close Nov. 21 was without foundation, although there was apparently some ground for the rumor when first talked about.

It now looks as though the Empire will continue on the Main Circuit indefinitely.

Lyceum, Toledo, Reopening.

Toledo, Nov. 11.

After being dark four weeks, the Lyceum is to take on a new lease of life as an annex to the newly organized Barton Burlesque Circuit, reopening Sunday next.

SUTTER'S SHOW THROUGH.

Indianapolis, Nov. 11.

Jack Sutter's "Moulin Rouge Girls," formerly a Progressive Wheel attraction, closed here Saturday night. Mr. Sutter stated that he had had only one week of good business this season and declined to affiliate with the Barton or Mutual circuits now forming. The show played a return date here last week under the title of "The Queens of the Follies Bergere." The only principals left were Harry Fields and Bert Fassio.

STOCKS OPENING.

Milwaukee, Nov. 11.

After trouble caused by the war the roster of the German stock company has been completed for the Pabst theatre and the new season will open Nov. 29 under the management of Ludwig Kreiss.

Edmonton, Can., Nov. 11.

A new stock headed by William Yule, Ed. Hearn, Irene Lorton, Helen Keeler and other former members of the Lyceum stock will open at the Empire Nov. 16. Minor Reed, scenic artist at Lyceum, goes to the other house.

The opening bill is announced as "Arms and the Man."

A rumor says Ed. Hearn and Irene Lorton, both former leads at the Lyceum, and who recently went to Butte, are engaged.

After 26 months of stock the Lyceum closed Saturday; the company disbanded.

The Frank Callahan stock, which opened at Bridgeport Monday, held its rehearsals in New York last week to accommodate the leading man, Lowell Sherman, who was finishing up an engagement at Keith's Bronx. Inez Ragan, a Pacific Coast star, has been engaged as leading woman for the Bridgeport stock.

Los Angeles, Nov. 11.

Leewen Brothers have reopened the Century with an entire new company of musical comedy stock players and will stage the high grade royalty productions, the first, "The Honeymoon Trail."

The principals of the company are formerly of the LaSalle, Chicago, and include Myrtle Doley, Allyn Lewis, Harry Bowen, William Rose, Temig twins, Lenore Hamilton, Blanche Trelease and Harry B. Cleveland, stage director. The theatre has been remodelled, with new seats installed, and the prices will be increased.

Tacoma, Nov. 11.

Charles A. Richards will play dramatic stock at the Empress, headed by Florence Bell, opening about Nov. 16.

Denver, Nov. 11.

The Broadway theatre here will go into stock for the balance of the season, next week. This is five weeks earlier than originally scheduled. "The Yellow Ticket" was the last show booked and was to have played the house Dec. 14, but business has been such the management decided that it had more of a chance with stock.

The Tabor Grand will take over the regular bookings.

Beaver Falls, N. Y., Nov. 11.

William Levis, formerly with the Shuberts, is engaging a new stock company to open at the Alhambra here Nov. 23. The starter will be "The Country Boy."

STOCKS CLOSING.

Philadelphia, Nov. 11.

One week was enough to end the life of the "home of sensational melodrama" as Hart's, Kensington, was billed when taken over by Martin J. Dixon and opened with a stock company two weeks ago. The first show was "The Game of Life" which, at several of the performances, aroused the audience to such a high pitch that battles resulted in the gallery through the efforts of the attendant to keep order.

After struggling through the first week "The Eleventh Hour" played to empty seats Monday afternoon and evening. That was all. Pictures are back with Manager Hart at the wheel.

Chicago, Nov. 11.

The Windsor, which tried stock, will give that style of amusement up after this week and return to full weeks of vaudeville of the Pantages brand.

Pat Shea's stock company, operating in Woonsocket, R. I., William Lake and Carol Arden, leading, has closed.

The Playhouse stock, Passaic, N. J., which Olly Logsdon has been managing, disbanded last Saturday.

The old company playing the American, Philadelphia, closes Nov. 14, the management comprising Messrs. Taylor, Moore and Stanford.

The stock company, Salt Lake City, which has been playing the Utah there, has closed.

POLI DOINGS.

Edward Renton, for some years the head of the stock department of the Poli Circuit, is reported as having severed his connections with S. Z. Poli and as making new affiliations.

Olly Logsdon, who has been Renton's New York office manager, left the Poli offices Saturday.

S. Z. Poli slipped into New York quietly Monday and personally began the reorganization of his Washington stock company. The present company, including Manager Jim Thatcher, quite at Chase's, Washington, next week, the new Poli company opening there Nov. 23. Thatcher may be shifted to another Poli town.

Louis (Duke) J. Fosse, Poli's manager, New Haven, replaces Thatcher at Washington.

Another Poli manager, William Dalahan, two years at Worcester, Mass., has been shifted to the Poli house at Scranton, Pa.

PICTURE SERIAL TITLE.

Stock managers may follow a tip which came in from Detroit to the effect the Avenue theatre stock there had played "Nellie, the Beautiful Cloak Model," under the title of "The Perils of 'Pauline'" last week and had done a runaway business.

This week two stock managers were arranging to revive an old meller or two and give them titles which had gotten recent popularity through picture serials.

BILLS NEXT WEEK (November 16)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres listed as "Loew" 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—"Int." Interstate Circuit (booking through W. V. A.).—"M." James C. Matthews (Chicago).—"B. B. O." Broadway Booking Office.—"Pr." Proctor Circuit.

New York
HANNUMSTEIN'S (ubo)
Ching Ling Foo
Stuart
Willie Holt Wakefield
Walter C. Kelly
Lydia Barry
Lambert's Birds
Toots Paka
Three Keatons
Doc Campbell Co
Roy Pearl
Peplino
(Others to fill)
PALACE (orph)
Mr. & Mrs. C. Wiley
Joan Sawyer Co
Beale Clayton Co
Alan Brooks Co
Conroy & LeMaire
La Milo
(Others to fill)
BROADWAY (B.B.O.)
Sherman DeForest Co
Oxford 4
Manning Sloan Co
Bouton & Parker
Charet & Lewis
Kinners
O'Brien & Brooks
(Others to fill)
ROYAL (ubo)
Jack Wilson
Ruth Roy
Lipinski Dogs
Ideal
Madden & Fitzpatrick
"Salon Singers"
Raymond & Caverly
Anthony & Mack
Welmars & Masse
COLONIAL (ubo)
Fox & Dolly
Brown & Dolly
Howard & McCane
Bert Fitzgerald
Momer Miles Co
Morton & Austin
Frank Whitman
Asard Bros
McMahon Diamond & C
ALHAMBRA (ubo)
Ed Fox & Family
Julius Stanger
Whiting & Burt
Bert Fitzgerald
Adler & Arline
Arnaut Bros
Orpington Trio
Cotter & Boulden
Martin & Sabrin
FIFTH AVE
1st half
Fisher & Soul
Rose Miller
Billy Jones
Ika Diehl Co
Jay Ellmore
Versatile 3
1 & A Turpin
Navigators
PROCTOR'S 26D
Dumy's Holiday
Nanche Colvia
Knight & Raymond
Fuite's Collegians
Lutes Keene & J
Joe Austin Co
ack & Stillwell
Richards & Brandt
2d half
ant Beaumont Co
orge Murphy
ham & Randall
ical Cutty &
er & Murray
J Statzer Co
Cahill
our Restings
PROCTOR'S 125TH
Weber & Ford
Bessie Leonard
WM Pinkham Go
Evelyns Animals
Baker & Murray
Wilson & Pearson
Primo Starr & Ryder
Bud Snyder Co
2d half
Keno & Wagner
Rose Miller
Walker & Ill
Wilton Sisters
Leonil Dixon
"Making the Movies"
Versatile Trio
6 Navigators
PROCTOR'S 58TH
Luce & Luce
George Murphy
"The Tamer"
Hibbert & Ross
"Making the Movies"
Bernard & Pinnerdy
DePalma Sisters
2d half
Billy Jones
Knight & Raymond
4 Reenas
Aubrey & Ritchie
WM Pinkham Co
Pat Symonds
Evelyns Animals
AMERICAN (loew)
Morris & Wilson
John T. Doyle Co

Clarence Wilbur
Dancing Kennedys
Marie LaVarr
Baruch's Dogs
Bracey & Farrington
Ben Beyer & Bro
(One to fill)
2d half
Lamont's Birds
Dancing Kennedys
Browning & Field
Geo B Reno Co
Cade's de Gascoyne
Pop Ward
Goonas
O'Neill & Dixon
(Two to fill)
DELANEY (loew)
Nold & Nold
Isabelle Miller Co
Von Hampton & Joce-
lyn
John Welch
W. J. DuBois
(Three to fill)
2d half
Madge Caldwell
Nelson Waring
"Claim Agent"
Joe Welch
Strain's Animals
(Three to fill)
GREGLEY (loew)
Thomas & Shapiro
Holmes & Holliston
Cadets de Gascoyne
Geo B Reno Co
Tom Smith
Hean & Hamilton
(Two to fill)
2d half
Mario Trevette
"The Tangle"
Jack Symonds
Pekinese Troupe
Keene & Sharp
(Three to fill)
TTH AVE (loew)
Clayton & Lennie
Singer's Midgets
(Four to fill)
2d half
Chas Deland Co
Browning & Fields
Singer's Midgets
(Three to fill)
BOULEVARD (loew)
Madge Caldwell
Jack Symonds
"The Tangle"
Hoyes & Goodwin
Deltorelli & Glissando
(One to fill)
2d half
Ward & Gray
Willard & Bond
Von Hampton & Joce-
lyn
John Troupe
(Two to fill)
NATIONAL (loew)
Nelson Waring
Niblo & Riley
Pekinese Troupe
(Four to fill)
2d half
Ward & Faye
Barndall's Dogs
Viola Duval
Gracie Emmet Co
Bracey & Farrington
3 Kellors
(One to fill)
ORPHEUM (loew)
Low Palmore
Gracie Emmett Co
Pop Ward
Nowlin & St. Claire
Lamb's Mannikins
(Two to fill)
2d half
Thomas & Shapiro
Lee & Noble
"Spider & Fly"
Brown Harris & B
Ben Beyer & Bro
(Two to fill)
LINCOLN (loew)
O'Neill & Dixon
"Dairy Maids"
Ray Snow
Arthur & Grace Terry
(Two to fill)
2d half
Morris & Wilson
Clayton & Lennie
"On the Revere"
Niblo & Riley
W. J. DuBois
(One to fill)
Brooklyn
PROSPECT (ubo)
Master Gabriel Co
Cross & Josephine
Morton & Glass
"On the Revere"
Collins & Hart
Stopp Goodrich & K
Lucy Gillette
Emma Stephens
The Stranks
RUSHWICK (ubo)
Kitty Gordon Co
Valerie Berrier Co
Dooler & Sales
Darrall & Conway
Wilfred & Robert

Cecilia Wright
Brooks & Bowen
3 Heddors
Kurtis' Roosters
ORPHEUM (ubo)
Mr & Mrs C. DeHaven
Lambert & Ball
Alan Dinehart Co
Helle Blum
(Others to fill)
FLATSH (loew)
Lamont's Birds
Ward & Gray
Old Soldier Fiddlers
Archer & Belford
Rita Gould
Helen Sumner Co
Tom Waters
John Troupe
2d half
Hean & Hamilton
Balaban
"Between 8 & 9"
Elliot & Allen
(Four to fill)
COLUMBIA (loew)
Florence Rayfield
Jamie Kelley
Scott & Wilson
"The Pardon"
Roland & Farrell
Swains Animals
(Two to fill)
2d half
Gypsy Countess
Holmes & Holliston
Ray Snow
Arthur & Grace Terry
(Two to fill)
BUTLTON (loew)
Willard & Bond
Faye & Minn
"Between 8 & 9"
3 Bennett Sisters
(Two to fill)
2d half
Leonard & Alvin
Lena Stephens
"Dairy Maids"
Clarence Wilbur
Singer's Athletes
(One to fill)
WARWICK (loew)
Helen Shyman
Dena Cooper Co
Abbott & Brooks
Howard's Bears
(Two to fill)
2d half
Robin
May Wilson Co
Fred LaRene Co
Hoyes & Goodwin
Kulleyov Bros
(One to fill)
SHUBERTS (loew)
Gertrude Cogert
Fantom's Athletes
Lewis & Norton
(Two to fill)
2d half
Scott & Wilson
Rita Gould
Bryan Sumner Co
Hager & Goodwin
Lamb's Mannikins
(Two to fill)
BIJOU (loew)
Ward & Faye
Klass & Bernie
Macart & Bradford
Leona Stephens
3 Kelors
(Two to fill)
2d half
Gertrude Cogert
Manhattan Trio
Macart & Bradford
Lewis & Norton
Low Palmore
(Two to fill)
Albany, N. Y.
PROCTOR'S
Evelyn Ware
Carl Statzer Co
Black Bros
Count Beaumont
The Fishers
Vurke LaForge & B
Mimic Four
Henry Bobker
2d half
Rogers & McIntosh
Kuki Jannanese Dolls
Cabaret Drog
Charles Diamond 3
Stanley & Labrack
Stanley & Lewis
Arthur Hustin Co
Rosed & Nelson
Riley & Maud Kellar
Ann Arthur, Mich.
MAJESTIC (ubo)
Judson Cole
Blance & Baird
"When Love Is Young"
Geo Freds
Marriott Troupe
2d half
"Little Modiste"
FORSYTH (ubo)
Gardiner Trio
The Volunteers
Conroy Models
Marx Bros Co

Stickney's Circus
Raymond & Bain
Baltimore
MARYLAND (ubo)
Douglas Fairbanks Co
Low Docktader
Bill Pruitt
The Langtons
Irene Miller
Muller & Coogan
Josephine Davis
Willie Gardner
Trevitt's Dicks
Battle Creek, Mich.
BIJOU (ubo)
Anson Sisters
Dodson & Gordon
Majestic 4
Lucas & Fields
Mile Martha & Sis
2d half
"This Is the Life"
Bay City, Mich.
BIJOU (ubo)
Geo Moore
Burns & Archer
Chas Bowser Co
Belmont & Harle
Jungman Family
2d half
Balancing Stevens
Musical Fredericks
Carte
Park Rome & Francis
"Lion's Bride"
Birmingham, Ala.
BABCOCK (loew)
Landry Bros
Roubie Sims
Delmore & Light
E E Olive Co
The Cleveland
Ford's Review
Pekin Mysteries
Marie Dorr
Lyons & Yosco
Pierlot & Scofield
Madison & James
H Lind Co
(One to fill)
Boston
KEITH'S (ubo)
Bagonigh Troupe
Mayo & Tally
Houdini
Hoyes Haven & D
Ryal & Early
The Magleys
Franklin Ardell Co
(Two to fill)
ORPHEUM (loew)
Tojetti & Burnett
Waterbury B & Tenny
Schrodes & Chappelle
Patrice
Connors & Witt
3 Alex
(Two to fill)
2d half
Kelso & Leighton
Ko Ko Carnival Co
Tom Smith
(Five to fill)
ST JAMES (loew)
Greenley & Drayton
Ronald & Ward
"On the Revere"
Von Cello
(Two to fill)
2d half
Tojetti & Burnett
Waterbury B & Tenny
"Easy Money"
5 Merry Youngsters
3 Alex
(One to fill)
GLOBE (loew)
Leonard & Alvin
Gwynn & Gossett
Barnes & Robinson
Owen McGivney
Carl Daman Troupe
(Three to fill)
2d half
Brierre & King
Edmonds & Basil
Owen McGivney
Walsh & Bentley
(Four to fill)
Waffle
SHEA'S (ubo)
Lane & O'Donnell
Honkins Sisters
Toney & Norman
Dirkin's Animals
Toney & Norman
(Three to fill)
Butte
EMPRESS (loew)
Bessie's Cockatoos
3 Loretas
Dolce Sisters
Lida McMillan Co
Brady & Mahoney
Edwards Bros
Calgary
PANTAGES (m)
Five DeLuxe Girls
James J. Corbett
Skipper Kennedy & R

Transfield Sisters
Baltus Bros
Charleston, S. C.
(Split week with Savannah)
VISTRIA (ubo)
1st half
Clark & McCullough
Doris Wilson Co
Novelty Clintons
(One to fill)
Chicago
MAJESTIC (orph)
Mercedes
Sam & Kitty Morton
Harrison Brockbank Co
"Motoring"
Elinore Haber Co
Loretta Twiss
"Girl from Milwaukee"
Weber & Wilson
(One to fill)
PALACE (orph)
Bertha Kalich Co
"School Playground"
W C Fields
Ed Hayes Co
Ward Bell & Ward
Kingston & Ebner
The Astaires
Ethel McDonough
Geo M Roemer
Bankoff & Gilrie
McVICKER'S (loew)
Sophie Tucker
Valentine Vox
Murry Livingston Co
Clark & Rose
Roy & Arthur
3 Donalds
Dick Miller
AMERICAN (loew)
Patricia
8 Zanebars
Savoy & Brennan
Jack Gardner Co
Evans & Wilson
Evans & Sister
2d half
Patricia
Trevello
Gash Sisters
Bell Boy Trio
Richmond & Mann
Moore & Elliott
STAR HIPP (loew)
Masiroff Troupe
Great Richards
Hugostone & Brummer
2d half
White's Circus
Cross & Lemonier
Dunlap & Virden
Liecht 4
COLONIAL (loew)
Edmund Hayes Co
Riding Duttons
White's Circus
Mueller Bros
Heclow & Duvall
The Dunbars
Liecht 4
McIllyar & Hamilton
2d half
"Love In Sanitarium"
Jack Gardner Co
Purcella Bros
Great Richards
Parise
Reusa Troupe
Joe Kelsey
3 Harby
Riding Duttons
EMPRESS (loew)
Trevello
Gash Sisters
Bell Boy Trio
Richmond & Mann
Moore & Elliott
Parise
2d half
8 Zanebars
Evans & Sister
Savoy & Brennan
Marie Dreams
Evans & Wilson
LYCEUM (loew)
Harrison & Chance
Al Masitir
2d half
Heclow & Duvall
Elmer Jerome
Cincinnati
KEITH'S (ubo)
Nellie Nichols
Toyo Troupe
Werner Amoros Tr
"Neptune's Garden"
Roach & McCurdy
Ed Morton
(Two to fill)
Cleveland
KEITH'S (ubo)
Ebel Farmyore Co
Willie Bros
Vandinnoff & Louie
Williams Thompson Co
Leonard & Russell
Burton Holmes Pic
Rempel Sisters
(One to fill)
Columbus
KEITH'S (ubo)
Coradini's Animals
Mevakos Trio
Phillips & White
Moeher Hayes & M
Grace Wilson
Frank Focarty
Keno & Mayne
"Fixing Furnace"
Davenport, Ia.
COLUMBIA (ubo)
Kirkamith Sisters
Harlan Knight Co
Nevins & Erwood
Burns & Kisson

Wilson & Aubrey
2d half
"Enchanted Forest"
German Bros
Gillette's Monkeys
Johnson Howard & L
Lawrence Johnston
Denver
ORPHEUM
Hans Kronold
Hermine Shone Co
6 American Dancers
Alexander & Scott
Art Beautiful
Cleo Gascolne
Les Salvaglie
EMPRESS (loew)
Laypo & Benjamin
Eva Prout
Mr & Mrs D Elwyu
Irwin & Herzog
Senator Murphy
Dora Deane Co
Des Moines
ORPHEUM
(Open Sun Mat)
Pierre Pelletier Co
Charles Semu
Austral McLeans
Eoland & Holtz
Binns & Bert
Kramer & Pattison
Miller & Lyles
Detroit
TEMPLE (ubo)
3 Houdys
Helle Baker
Bronson & Baldwin
Matthews Shayne Co
Cameron Sisters
Billy McDermott
The Sharrkoes
3 Sharrkoes
FAMILY (ubo)
Carlisle's Dogs
Mack Albright & M
The Holsworths
McManus & Carlos
King & King
Jonathan
Buchanan & Dayton
Rollins & Gunst
ORPHEUM (m)
Musical Lunds
Northlane & Ward
Four Charles
Antrim & Vale
Les Arados
Theo Tenny
Duluth
ORPHEUM
(Open Sun Mat)
Will Rogers
Hayward Stafford Co
McKay & Arline
Allen Stanley
Hickey Bros
(Others to fill)
Edmonton, Can.
PANTAGES (m)
American Beauties
Cora Simpson Co
O'Neal & Walsley
Baker Troupe
Remi & Ballingeri
Elizabethtown, N. J.
PROCTOR'S
Tate & Tate
St Pierre
Aubrey & Ritchie
Selma Walters Co
Fox & Burkhardt
Equestrian Lion
2d half
The Millars
Edlyn Ware
Elinore & Franklas
Dare Austin Co
Temple 4
Erie, Pa.
COLONIAL (ubo)
Amoros Sisters
6 Madcaps
Mabel Johnston
Claire Rochester
(Two to fill)
Evansville, Ind.
NEW GRAN (ubo)
"Salvation Sue"
Dorach & Russell
Harvey DeVora 3
Baron Lighter
Emilie Sisters
2d half
"California"
Mory Gray
Jordan & Doherty
3 Falcons
Gee Jays
Fall River, Mass.
ACADEMY (loew)
John Delmore Co
"Night In Park"
Edmonds & Basil
Cliff Bailey
(One to fill)
2d half
3 Harvey Girls
Bud & Nellie Heim
Tom Davies Co
Ward & Hayes
Carl Damann Troupe
Flint, Mich.
BIJOU (ubo)
Maxwell Holden
Archer & Carr
Leonard & Anderson
Baby Helen
2 Carltons
2d half
2 Zyls
The McFarlands
Walsh Lynch Co
Weber Dolan & F
Diving Models
2d half
Maxwell Holden
Archer & Carr
Leonard Anderson Co
Baby Helen
2 Carltons

Fort Wayne, Ind.
TEMPLE (ubo)
Billy & Edith Adams
Pealson & Goldie
Mr & Mrs Robyn
Joe Whitehead
3 Flying Rays
2d half
Leunette & Wilson
Vine Bailey
Florence Modena Co
Victoria 4
4 Koners Bros
Grand Rapids, Mich.
COLUMBIA (ubo)
Angelo Patricia
Julia Nash Co
Dunedin Duo
(Four to fill)
Hamilton, Ont.
TEMPLE (ubo)
Alice Lloyd
Louise Galloway Co
Eddie Ross
The Gaudsmiths
Sam Barton
Keno & Mayne
(One to fill)
Harrisburg, Pa.
ORPHEUM (ubo)
Mason-Keeler Co
The Bilfords
Nat Willis
Paynton & Greco
Marie Fitzibbons
(Two to fill)
Hartford, Conn.
POLI'S (ubo)
Henrietta Cramson Co
Brothby & Everdeen
Isakawa Japs
Courtney Sisters
Bruce Duffet Co
Lonzo Cox
Indianapolis
KEITH'S (ubo)
Jarrow
"Sargent Bagby"
Willis & Hassan
Nelsuco & Herley
Milton Pollock Co
Correll & Gillette
McMahon & Chappelle
Ward Baker
LYRIC (ubo)
Claude & Rangio
Logan & Ferris
Joe Roberts Co
Knapp & Cornalia
Don Fulano
Cycling Brunnettes
Morton & Ayres
Howard & White
Harry Sauber
3 Emersons
Jackson, Mich.
BIJOU (ubo)
"Little Modiste"
2d half
Judson Cole
Blance & Baird
When Love Is Young
Geo Freds
Marriott Troupe
Jacksonville
ORPHEUM (ubo)
(Open Sun Mat)
Edwin George
Lottie Collins
The Willsons
Curzon Sisters
(One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
"This Is the Life"
2d half
Angell Sisters
Dodson & Gordon
Majestic
Lucas & Fields
Mile Martha & Sis
6 Madcaps
Mabel Johnston
Claire Rochester
(Two to fill)
John & Emma Ray
Anna Chandler
Reisner & Gores
Zerbo's Dogs
Cole & Denahy
Burkhart & White
Chas McGoods Co
EMPRESS (loew)
Swain
Laurie & Aleen
Miller Moore & G
"Night Hawks"
Aveling & Lloyd
"Neptune's Nymphs"
Lafayette, Ind.
FAMILY (ubo)
Carlisle & Romer
Vine Bailey
Howard & White
Rice & Morgan
Koners Bros
2d half
Kinzo
Pealson & Goldie
Mr & Mrs Babyno
Carl McCullough
Cunningham & Marlon
Lansing, Mich.
BIJOU (ubo)
Two Zyls
The McFarlands
Walsh Lynch Co
Weber Dolan & F
Diving Models
2d half
Maxwell Holden
Archer & Carr
Leonard Anderson Co
Baby Helen
2 Carltons

Lincoln
ORPHEUM
"The Beauties"
Waldermer Young J
Ismed
Harry Tauda
Eston & Clare
Ernie Potts Co
Kathryn Durkin
Logansport, Ind.
COLONIAL (ubo)
Joe Daniels
McManus & Don C
Cycling Brunnettes
2d half
Tabor & Claire
Duncan & Hold
Ernie & Ernie
Los Angeles
ORPHEUM
Three Types
Frank North Co
Adair
Rube Dickinson
Moore Littlefield Co
Lydell Rogers & L
Chief Caupollan
Morris Cronin Co
EMPRESS (loew)
Junkling Nelsons
Burke & Harrell
Musical Allgols
Wm H St James Co
Anderson & Golnes
Stewart Sis & Escorts
PANTAGES (m)
Alisky's Hawaiians
Link Robinson Co
Henry & Harrison
Work & Play
Vestor 3
Louisville
KEITH'S (ubo)
Latoy Bros
J & W Hennings
Bert Errol
Fisher & Green
Cardo & Noll
(Two to fill)
Memphis
ORPHEUM
Lina Abarbar
Anna Held's Daughter
Edwin Stevens Co
Ower & Ower
Fred Kornau
Stuart Barnes
Olympic Three
Milwaukee
MAJESTIC (orph)
Tom Lewis Co
Roney & Bent
Burns & Fulton
Kaufman Bros
"Telephone Tangle"
Asonia Co
Eadie & Ramsden
Lai Mon Kim
Minneapolis
ORPHEUM
(Open Sun Mat)
Arnold Daly Co
Natalie & Ferrari
LaFrance & Bruce
Rosa Valerio 6
Kolb & Harland
Trans Atlantic 8
McRae & Clegg
UNIQUE (loew)
El Cleave
Joyce & West
Hubb & Shapiro
When It Strikes Home
6 Olivers
(One to fill)
Montreal
ORPHEUM (ubo)
Hymack
"Lonesome Lassies"
J Warren Keane
Gordon & Rica
Louis Steine
Mile Doria
Empire Comedy 4
(One to fill)
Newark, N. J.
LYRIC (loew)
The Millars
Caryl & Grindell
Wilton Sisters
Undine Andrews
"Don't Walk Sleep"
Woman & Horton
Aeroplane Girls
Wm Cahill
2d half
Lawrence Hurl Falls
Harry Turpin
Maude Earl
St. Pierre
Charles Keene & J
"The Tamer"
Mitchell & Leichter
Equestrian Lion
Newburgh, N. Y.
COHEN O H (loew)
Gypsy Countess
Keene & Sharp
Deland Carr Co
Sandy Shaw
The Hassmans
2d half
Elsie White
"Elopement"
Old Soldier Fiddlers
(Two to fill)
New Orleans
ORPHEUM
Trixie Frigiana
Mile Manvon Vadio Co
Chas Weber
Al Perry Co
Brent Hayes
Milt Collins
3 Arleys

New Rochelle, N. Y.
LOWE
 Elliott & Mullen
 (Two to fill)
 2d half
 Whiteside & Pinks
 (Two to fill)

Norfolk, Va.
COLONIAL (ubo)
 (Split week with Richmond)
 McDewitt Kelly & L
 Julietina's Dogs
 Australian Choppers
 Pietro
 (One to fill)

Oakland
ORPHEUM
 (Open Sun Mat)
 Swor & Mack
 Gertrude Coghlan Co
 Alco Trio
 Will Oakland Co
 Martin Van Bergen
 Meehan's Dogs
 Burnham & Irwin
 Travlin Bros
PANTAGES (m)
 (Open Sun Mat)
 11 Minstrel Maids
 Isabel Fletcher Co
 Hugo Lutgens
 Elwood & Snow
 Leon & Adeline Ush

Ogden, Utah
ORPHEUM (lowe)
 Montrose & Sydel
 Catts Bros
 Wilson & Wilson
 Morris & Beasley
 Oddone
 Kitty Francis Co
Omaha
ORPHEUM
 (Open Sun Mat)
 "Matinee Girls"
 Merrill & Otto
 Francis McGinn Co
 Frank Wilson
 Grant & Hoag
 Finn & Finn
 Gormley & Caffery

Ottawa
DOMINION (ubo)
 Milton & DeLong Sis
 Burr & Hope
 Corio & Dineu
 Mario & Duffy
 Morrissey & Hackett
 Aileen Stewart
 Comfort & King

Philadelphia
KEITH'S (ubo)
 Irene Franklin
 Bogany Troupe
 "Scenes From Opera"
 Chas Thomson
 I & B Smith
 Andrew Kelly
 Hawthorne & Ingila
 Adelaide & Hughes
 Chas & Fannie Van
GRAND (ubo)
 Willie Hale Bro
 Francis & Rose
 Red Raven 3
 4 Melodious Chaps
 Kennedy & Hart
 De Pace Opera Co
NIXON (ubo)
 "Betty"
 Snyder & Buckley
 "Auto Bandit"
 Willie Weston
 Smith Cook & B
 In Old Tyrole
BROADWAY (ubo)
 Village Chorus
 Warren & Francis
 Farrell Taylor 3
 Robt Dalley Co
 Hoey & Lee
 Texas Tommy Dan-
 cers
WM PENN (ubo)
 Atlas Trio
 Cooper & Ricordo
 Britt Wood
 Regina Correlli Co
 The Volunteers
 "Bachelor Dinner"
KEYSTONE (ubo)
 Hugh Lloyd Co
 O & K King
 Walter Wallace
 "Musical Surprise"
 The Vanderkoors
 Niko Troupe
ALLEGHANY (ubo)
 (Splits with Colonial)
 1st half
 Lora
 Frank Markley
 William Wilson Co
 Sig Franz Troupe
 (One to fill)
COLONIAL (ubo)
 (Splits with Alleghany)
 1st half
 La France Bros
 Fluke & Fenton
 "Love in Suburbs"
 Stravitz & Strasser
 (One to fill)
GLOBE (ubo)
 Mack & Williams
 O'Brien Dennett & G
 Lasky's "Hobos"
 Bert Leslie Co
 Middleton & Spellmyer
 Mauk & Snyder
KNICKERBOCKER
 (lowe)
 Saona
 "Elopement"
 Manhattan Trio

Elphye Snowdon Co
 (Others to fill)
EMPERESS (lowe)
 (Open Sun Mat)
 Geo & Lilly Garden
 Bogart & Nelson
 Hippodrome 4
 Eugene Emmett Co
 Stantons
 Wormwood's Animals

Saginaw, Mich.
JEFFER'S (ubo)
 Balancing Stevens
 Musical Fredericks
 Carier
 Park Rome & Francis
 "Lion's Bride"
 2d half
 Geo Moore
 Burns & Archer
 Chas Bowser Co
 Belmont & Harle
 Jungman Family

St. Louis
COLUMBIA (orph)
 "Song Revue"
 Chas Grapewin Co
 Clark & Verdi
 Newhouse Snyder Co
 Lillian Herlein
 Mr & Mrs McGreevy
 Diamond & Virginia

St. Paul, Minn.
ORPHEUM
 (Open Sun Mat)
 "Woman Proposes"
 Mr & Mrs J Barry
 Josephine Dunfee
 Marie & Billy Hart
 Costa Troupe
 Leo Zarrell 3
 Wallenstein & Freebey
EMPERESS (lowe)
 Nip & Tuck
 "Bower of Melody"
 Princeton & Yale
 Melnotte Twins
 Aerial La Valle
 (One to fill)

Salt Lake
ORPHEUM
 (Open Sun Mat)
 Fredericks Slemmons Co
 Chas Ahearn Co
 Stan Stanley 3
 Mack & Walker
 Elroy Division
 Harry DeCoe
 (One to fill)

EMPERESS (lowe)
 Murphy & Foley
 Shriner & Richards
 Romain & Orr
 "Thro' the Skylight"
 Neil McKinley
 McGuire & Delly
PANTAGES (m)
 (Open Wed Mat)
 Cornell Corley Co
 Acme Four
 Kelley & Catlin
 Early & Laight
 Grey & Peters

San Diego
SPECKEL (orph)
 1st half
 Joe & Lew Cooper
 Claude Chillingwater C
 5 Motzettis
 Ashley & Canfield
 Kaimar & Brown
 (Others to fill)
PANTAGES (m)
 Musical Juveniles
 Wm Shilling Co
 Belle Trio
 Silver Oakley
 Silber & North

San Francisco
ORPHEUM
 (Open Sun Mat)
 Miller & Vincent
 Gertrude Hoffman Co
 Hunting & Francis
 Libby & Barton
 Asahi Quintet
 Ward & Cullen
 (Others to fill)

EMPERESS (lowe)
 Ethel & Lucy Baker
 Leighton & Robinson
 Grace DeWinters
 Ryan Richfield Co
 Harry Thomson
 Cyclind McNutts
PANTAGES (m)
 (Open Sun Mat)
 Lander Stevens Co
 Bruce Richardson Co
 Prince & Deerie
 York Trio
 Togan & Geneva

San Jose, Cal.
VICTORY (orph)
 (20-21)
 (Same bill as at Sacramento this issue)

Savannah, Ga.
 (Split week with Charleston)
BIJOU (ubo)
 Mary Ellen
 Rows & Von Kaufman
 Craig & Williams
 (Two to fill)

Schenectady, N. Y.
PROCTOR'S
 "Shirt Waist Factory"
 Charley Diamond 3
 Clifford Walker
 Walker & Ill
 Cabaret Dogs
 Dawson & Gillette
 Stanley & Lewis

Arthur Hustin Co
 2d half
International 6
 The Fishers
 Henry Bobker
 Nana Sullivan Co
 Stanley & Labrack
 Louise Mayo
 Millard Bros
 Cary & Grdinell

Seranton, Pa.
POLI'S (ubo)
 Moore & Yates
 "Big Jim"
 "Lonesome Lassies"
 Tom Williams
 Orr & De Costa
 Florens
 (Two to fill)

Seattle
ORPHEUM
 (Open Sun Mat)
 Princess Rajah
 Johnny Johnston Co
 Imhoff Conn & Cor
 Minnie Allen
 Bates & Wilford
 Genevieve Warner
 El Rey Sisters
EMPERESS (lowe)
 Amoros & Mulvey
 Meredith & Snooker
 Plesano & Bingham
 "Sidelights"
 Cabaret 3
 Alvey & Kenny
PANTAGES (m)
 Dancing Nerelds
 Strenuous Daley Co
 Laurie Ordway
 Davis & Walker
 DeWitt Young & Sis

Sioux City
ORPHEUM
 (Open Sun Mat)
 Bell Family
 Mr & Mrs D Crane
 Hines & Fox
 Duffy & Lorenz
 O'Brien Havel Co
 Byrd Frost Crowell
 Carlos Bros

Spokane
ORPHEUM (lowe)
 (Open Sun Mat)
 Dixon & Dixon
 Mellor & DePaula
 Chas L Fletcher
 "Wife"
 Nichols Sisters
 Wanda

PANTAGES (m)
 (Open Sun Mat)
 Ten Bonamors
 W S Howe Co
 Larry Comer
 Wayne Trio
 Beltrah & Beltrah

Syracuse, N. Y.
GRAND (ubo)
 Geo Brown Co
 Flanagan & Edwards
 Dainty Marie
 Harry & Eva Puck
 "Colonial Days"
 Marshall Montgomery
 Rayno's Dogs
GRAND (ubo)
 Flanagan & Edwards
 Geo Brown Co
 "Colonial Days"
 Dainty Marie
 Marshall Montgomery
 The Pucks

TEMPLE (ubo)
 Johnnie Walker
 Henshaw & Avery
 Frank Mayne Co
 Parillo & Frabita
 Delson's Models

Stockton, Cal.
YOSEMITE (orph)
 (18-19)
 (Same bill as at Sacramento this issue)

Tacoma
PANTAGES (m)
 Claire Rawson Co
 Creole Orchestra
 Arthur Whitlaw
 McConnell & Simpson
 Great Harrabs

Tampa, Fla.
TAMPA (ubo)
 Harry B Lester
 Lohse & Sterling
 Franz Lebar
 3 Hart Bros
 (One to fill)

Terrace, Ind.
VARIETIES (ubo)
 "California"
 Mary Gray
 Jordan & Doherty
 3 Falcons
 Gee Jays
 2d half
 "Salvation Sue"
 Branch & Russell
 Harvey DeVora 3
 Baron Lichter
 Emilie Sisters

Tulsa, Ok.
KEITH'S (ubo)
 Ryan & Lee
 Nora Bayes
 4 Riders
 Moran & Wicker
 Van & Schenck
 Marka de La Rosa
 Max York's Dogs
 Four Roeders
 (One to fill)

Toronto
YONGE ST (lowe)
 Chas Ledegar

MAURICE SAMUELS CO
 Oxford 3
 Nadell & Kane
 Dunlay & Merrill
 Agnes & Von Bracht
 Reed's Terriers

Victoria, B. C.
PANTAGES (m)
 Staley Birbeck Co
 Edgar A Ely Co
 Quinn & Mitchell
 8 Kratons
 Joe Langlan

Washingt., D. C.
KEITH'S (ubo)
 Cowboy Minstrels
 Carus & Randall
 Isetta Jewell Co
 Gould & Ashlyn
 Henrietta DeSerris Co
 Aerial Buds
 Joe Cook
 Farber Girls

Waterbury, Conn.
LOWE
 3 Harvey Girls
 LeMaire & Dawson
 Equillo Bros
 (Three to fill)
 2d half
 Greenley & Drayton
 Ronair & Ward
 Wynne & Gossett
 Conners & Witt
 Von Cello
 (One to fill)

Wilmington, Del.
DOCKSTADER'S
 (ubo)
 Howard
 Inas Troupe
 Melody Trio
 (Others to fill)

Windsor, Can.
ORPHEUM
 Billy B Van Co
 Cantwell & Walker
 Spinette Quintet
 Grover & Richards
 Chinko
 John Geiger
 Minnie Kaufman
PANTAGES (m)
 Jiu Jiu Troupe
 Wright & Lane
 Danny Simmons
 Ted & Uno Bradley
 Jules Marceau Co

OBITUARY.
 Reading, Pa., Nov. 11.
 Thomas C. Zimmerman, an aged newspaperman and once well known dramatic critic, died yesterday from kidney trouble.

Atlanta, Nov. 11.
 M. E. (Mike) Whelan, for years associated with southern stock companies, died in Atlanta last week at the age of 47. Burial was at his old home in Youngstown, O.

Mrs. Pearl Cole (Musical Coles) died at Fort Meade, Fla., four days after the death of her 11-months-old daughter. Mrs. Cole was known on the stage as Pearl Blondell.

Jackson, Miss., Nov. 11.
 William Sanford, property man with "The Blue Bird," was killed Saturday evening when he fell from a dray loaded with scenery and fractured his skull. The body was sent to Auburn, N. Y., for interment.

Harry Driscoll, of "It Pays to Advertise," died in the New York Hospital Sunday morning. He had been operated on for appendicitis.

Mrs. Robert Carlin, known on the stage as Belle Parsons, died in Buffalo Wednesday night of last week. She was for some years a member of Bob Manchester's "Crackerjack's" and played with many of Gus Hill's musical shows. Her husband is of Gal-
 lager and Carlin.

Samuel A. King, the veteran aeronaut, who made more than 500 balloon ascensions in his long career, died last week at his home in Philadelphia. He was 86 years old.

Columbus, Nov. 11.
 George E. Fooks, stage manager of Keith's theatre, died Oct. 28.

William Murray, for years a minstrel man, was killed by an auto in Elizabeth, N. J., last week. Murray was 60 years of age and leaves a widow and one child.

NEW BUILDINGS.
 Baltimore, Nov. 11.
 Plans for two more picture theatres in this city, one in the shopping district and the other in the far western section, and also for a dancing academy, are now in the course of preparation. The property at 221 Euter street has been leased by Joseph Blechman from A. A. Brager and construction work will be started probably next week. The Brunier hair factory, 18 to 30 Garrison lane, directly south of Baltimore street, has been purchased by Hyman Gerson. Plans for extensive improvements to be made to the Arcade building on South street, at German, has been distributed to local builders. The plans call for the conversion of the east half of the building fronting on Commerce street into a dancing hall, as well as other improvements to the basement of the building.

Georgetown, Del., Nov. 11.
 A. R. Dodd, of Millsboro, has constructed a motion picture and vaudeville theatre in that town and has joined the county circuit which handles films in rotation, thereby lessening the expenses of each house.

A fine motion picture theatre has been constructed at Maryland avenue and Liberty street, Wilmington, Del., by a stock company composed of leading Polish business men of that city.

A new playhouse has been completed at Aurelia, Ia.

The Ethardo Opera House, Coffey, Ill., has been all completed and now awaits an incoming attraction.

A new opera house, costing \$12,000, under construction at Orangeville, Ia., is to open Jan. 1.

The "Newlyweds" Again.
 Lefler & Bratton are sending out "The Newlyweds" again. The company is at present in rehearsal.

Lait Drama for Nesbit.

Chicago, Nov. 11.
 A drama will be written by Jack Lait for Evelyn Nesbit to play on the speaking stage, according to a report.

NEW ACTS NEXT WEEK

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

Roy Pearl, Hammerstein's.
La Milo, Palace.
Bessie Clayton and Co., Palace.
Homer Miles and Co. (New Act).
Colonial.
"Salon Singers," Royal.
Weimers & Masse, Royal.
Orpington Trio, Alhambra.
Bracey and Farrington, American (1st half).
Browning and Fields, American (2d half).
Pop Ward, American (2d half).
Emma Stephens, Prospect, Brooklyn.
Wilfred & Roberts, Bushwick.

Hugh Herbert and Co. (5).
"The Sons of Abraham" (Comedy).
27 Mins.; Five (Office Interior—Special Set).
Palace.

Joseph Hart presents Hugh Herbert in this sketch of old fashioned and modernized Hebrews, written by Geo. V. Hobart and Mr. Herbert. That Mr. Herbert wrote and inserted most of the typical "Yiddish" lines and actions is as easily believed as it is seen that he wholly holds up the piece, in his character of retired merchant, who left his underwear business to two growing sons. In the father's absence for three months, the boys, after having incorporated the business, become involved. The "old man" returns in time to save them from a receivership, by an immediate advance of \$50,000 and a promised loan of \$20,000 more. The sons (the parts are played by Thomas Everett and Arthur Thalasso) are the modernized American Jew boys, sharply contrasted in appearance, ways and language with their orthodox Hebrew father and his lifetime companion, Speagle (Gustave Hartzheim). The sons are too loud, too noisy in fact, for their roles, but that may have been a matter of rehearsal. The story is not over-strong, has no sympathetic strings, and is made blustery through the introduction of two "women" (Adelaide Folger and Carol Parson). These girls call on the sons at their place of business, to say they have sent some goods C. O. D., unless paid for on delivery, "everything is off" between the two couples. It is while the young women are at the office the father returns. The presence of the young women begets horseplay that distorts such of the story as then exists, and the entire portion of the sketch that this section discloses could be removed, also removing at the same time the "women" from the piece. Suggestion regarding them would be as effective, if this phase must be dragged in. The elimination would reduce the running time and make the action swifter. The earlier part of the playlet drags. Mr. Herbert is doing a fine bit of playing as the father. Audiences will like him, Hebrews among them, even if the latter will not particularly relish the act itself, as at present constituted. For one thing, it gives the wrong impression of the American born Hebrew. But as an act, Mr. Herbert will make good in it, and will make it good. *Time.*

Eva Tanguay.
Songs.
28 Mins.; One.
Keith's, Boston.

Boston, Nov. 11.

The same eccentric and erratic tempest of a couple of years ago, Eva Tanguay, made her return bow to vaudeville Monday afternoon at Keith's. Her act, as always, is in a class by itself, but as a "Tanguay act" it outshines anything she has previously attempted. Her costumes are, to put it mildly, bizarre, but without offense. Tanguay is carrying her own director and a trombone player, the orchestration having much trombone work. She has six costumes, but Monday afternoon used only five, the act running 28 minutes. Her shifts are made with startling rapidity and aid much in speeding up an act which travels in the high always. She opened to cordial applause with "That's Why They Call Me Miss Tobasco," the costume being a gold cloth creation, knee length, trimmed with fur and a sort of a toque made and trimmed with the same materials. The second number was "There's Method in My Madness," with another golden costume trimmed with bells that accentuated the Tanguay perpetual motion prancing. The song is another of those infectious lyrics dealing with why she behaves the way she does. Her entire act is now based on this theme, with such lines as "preferring to be a nut to working in a laundry." In this costume Eva brings forth the famous Tanguay legs and the three succeeding changes retain that psychological line made famous by her. Her bodices fit even tighter with more form revelation than ever before, impossible though this may seem. Two fit like a coat of whitewash. Her third number is a little weaker and is entitled "I Wonder What I'll be When I Come Back to Earth Again." This had the wildest costume of her entire flock, a velvet ankle from which scores of loose velvet cords extend to her waist and from here in erratic bunches to a Tommy Atkins' hat. It gives the effect of standing in an enormous pair of bird cages. Her fourth number is "Sticks and Stones Will Break My Bones, But Names Will Never Hurt Me." The bodice of the costume for this is white silk and green triangular strips extending from what should be a skirt to her shoulders and hanging loose. Her fifth song is "There Goes Crazy Eva." It's a corker and her costume is as appropriately unusual. It has a black bodice with starched lace upstanding in circlets from the top of her head, her neck, armpits and waist. She closed her made-to-order songs with "Father Never Brought Up Any Crazy Children," using the same costume, and did "Peace! Peace! Let the Cannons Cease!" Miss Tanguay says she wrote it herself, but it's nothing to be proud about. Her encore was "I Don't Care" as always. Miss Tanguay's reception was the usual one, a jammed house. Monday afternoon she went on a little late. The new Tanguay act is the best she ever had.

McConnell and Simpson.
"At Home" (Comedy Drama).
22 Mins.; Three (Interior).
Hammerstein's.

McConnell and Simpson, assisted by Laurence Simpson, have a new act, "At Home," by H. H. Winslow. The action is supposed to occur in the McConnell and Simpson home at Kansas City. Living with them is Grant's brother's Laurence. The men return from a ball game, arguing, and the wife at home has a meal waiting. There's talk of spending the evening out when the suggestion goes that a rehearsal of the new McConnell-Simpson act take place. In a jiffy the trio enacts a farcical little skit with Miss McConnell playing the role of an insane asylum superintendent, Grant Simpson, a lawyer, who makes believe he's a new patient to study real conditions at the institution, and Laurence Simpson, a Chicago drummer, who plays doctor, attendant and patients with the aid of wigs that the "lawyer" may be fooled on the supposed "filled up" business the place is doing. After the act Laurence refuses to rehearse it a second time and rushes out, leaving his brother and wife quarreling over him. The 'phone rings. Grant is informed that his brother has been killed by an auto. Here Grant breaks into tears and a transformation comes over his wife when she realizes the boy she has been berating is dead. It's a quick change and very well done. The new act gives Miss McConnell opportunity to use her old laugh mixed in with some hysterical tears, while there's a mixture of comedy and pathos. The act was well received Monday night.

Feiber Brothers and Adams.
Piano-Act.
17 Mins.; One.
Hammerstein's.

Of the trio the tallest wears a plain suit, affects the mannerisms of a simpleton and in addition to singing alone and with the other boys does a bit of Russian legmania that is about the best of the act. One of the trio has a prop smile used overtime. The piano player, who also sings, has pert assurance that gives the wrong impression. The boys sing harmoniously and get plenty of applause.

Inas Family.
Acrobats.
6 Mins.; Full Stage (Gypsy Camp).
Harlem Opera House.

Six men and two women form this acrobatic group. The "family" is dressed in the familiar garb of foreign nomads. They carry a gypsy camp drop and open with the women doing a tambourine dance. Pyramids, shoulder-to-shoulder leaps and somersaults, with groundwork the piece de resistance, are performed by the men. One of the women also puts in some acrobatic turns. The act has some flashy arabics, spirals and spring-board (trampoline effect) somersault revolutions that are well done. The men are inclined to take their time with the work. Good act of its kind and a splendid closer for the pop houses.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"The Big Idea," Hudson (Nov. 16).
"The Garden of Paradise," Park (Nov. 16).
"What It Means to a Woman" Long-acre (Nov. 19).

"Little Nap."
Chimpanzee.

12 Mins.; Full Stage.
Palace.

"Little Nap" is another "educated monk," titled after his dress, a military uniform, with a Napoleonic hat. "Nap" does most of his work on the stage, alone, riding a bicycle, and also piloting a motorcycle, with a side attachment in which is another monk, distinctly new in this sort of turn. The finish is a bedroom suite, made more complete than most of the others, the monk undressing, and the finish arriving when he jumps into bed. Too much time is given to the different bits in the opening. But the act doesn't over-run, 12 minutes. Had "Little Nap" arrived first, and so on, the same here as with a lot of others who thought of something after it had happened! They may do it better, but they do it too late. The same with plays. Opening the Palace show "Nap" did well, and will be generally liked. *Time.*

Clarice Vance.
Songs.
10 Mins.; Three.

Clarice Vance has returned to vaudeville, with a different style of singing turn, one that will find appreciation in these more modern days, as against the time when a rag songster stood abreast the footlights, and used the orchestra. Miss Vance has a pianist, Tom Mitchell, who happily fills in a period for a dress change by the principal; he also sings two numbers in pleasing voice and manner. Miss Vance is singing four songs. She was about the first warbler of the rag ditty and has never lost her hold upon them. Miss Vance's claim to distinction, as in the past is that she doesn't use selections that have been done to death by every single who sings. One of her current repertoire is "He's My Cousin if She's Your Neice," detailing a story of a wandering husband and wife running across each other in the same restaurant, each with another party. There are several good lines in the lyrics, with a couple of punches for laughs. One great essential to a song that depends upon lyrics more than melody is possessed by Miss Vance; that is enunciation. She opens with "Back to Dixieland," has another comic to follow in "She Used to Be the Slowest Girl in Town," and closes with "I Wonder Where That Lovin' Man Has Gone." As a singer of rags, and with an established popularity, it looks as though Clarice Vance should have been back in vaudeville long ago. In fact, she should not have left it. When some of the today singers are measured in comparison with her finished methods, there is nothing to compare. *Time.*

Lang and Coulter.

Song and Talk.

14 Mins.; One.

Lincoln Hip, Chicago.

Chicago, Nov. 11.

This blackface team is seen in an entirely new vehicle, which, however, follows somewhat in the line of what they have done hitherto in vaudeville. One is short and dapper and the other tall and lanky, with a sort of Bert Williams style of humor, and yet not patterned after him at all. The men come on after the sound of pistol shots back stage. It is explained they have been in a "crap" game, and the dapper little one has made away with all the money, leaving the lanky one to fight it out with the belligerent darkies who remain. A comedy razor is used with laughable effect, and a crap game played in the footlights is another good laugh. The little one has a song and later the tall one ambles on in a woman's gown, and there follows a travesty on the modern dance. The act closes with a quaint dance, while the men play harmonicas. Both have a rich dialect, redolent of the southern darkey. They offered a lugubrious joke or two about a medical college and a cadaver, which might be eliminated. The act is a fine one for small or middle time, and at the Lincoln Hippodrome it seemed to hit the audience right in their funnybones. The men depend a little too much on realism, and their own native wit, but when they have worked the act out a little more, it will be a sure winner.

Thornton and Corlew.

Songs.

11 Mins.; One.

American Roof.

From the start this couple decided it is appearance that will help them get along. They have not made a bad guess. With their present wardrobe they can fit nicely into any bill, as they have the voices behind the clothes. The songs used are mostly published numbers, some not so new but well rendered.

Three Kelos.

Tumbling.

10 Mins.; One.

American Roof.

Three men, one in a funny green suit. Ground tumbling does nicely, the comedian showing himself to be a better tumbler than laugh getter. The two straight men work hard and the acts makes a good closer.

Victor Musical Melange (18).

One and Full Stage (Special Drop and Cottage).

Broadway.

An Italian band with a "Createore" leader, somewhat embellished through an opening "church scene" when "The Rosary" is sung, and afterward by a Spanish serenade, before the band starts to work, finishing with a "Spirit of '76" display. The band is not as noisy as most of these Italian organizations. Ethel Hendricks is featured as the vocal soloist. It's a matter of price for the small time, three of the flash.

Spiegel and Jones.

Comedians.

13 Mins.; One.

Union Square.

Two boys, in black face, singing and talking. Will do nicely on any small time bill. At the Union Square they were the hit of the bill, through the program being shy on comedy and they being the one act that had any kind of material that got over. One of the boys is a wounded soldier while the other is doing a female impersonation as a Red Cross nurse. Some clever talk at the opening and three songs.

Barnon's Circus.

Animal Act.

15 Mins.; Full.

Union Square.

Barnon has four cats, a like number of dogs and two ponies. He has enough animals to work out a nice little act for small time. It is an act that will please a kid audience.

Lillian Sloane.

Songs.

12 Mins.; One.

Union Square.

Lillian Sloane is an English single with a pleasing personality but not the right material for this country. With the proper routine she should pass on the small time. Her present three songs have the little suggestiveness found in the majority of English numbers.

Prince Napoleon.

Midget.

10 Mins.; One.

Union Square.

Prince Napoleon is about three feet in height, a cute little chap, with personality and a happy faculty of getting to his audience right from the start. He gets over a couple of songs, though no one can understand the lyrics. He also offers a female impersonation, dancing at the finish. He has a good little act for small towns.

Teddy.

Balancer.

11 Mins.; Full Stage.

Union Square.

Teddy, with the aid of a woman assistant, has a novelty balancing act that serves nicely for the opening spot on a small time bill.

Ben Hendricks and Co. (2).

Comedy Sketch.

26 Mins.; Full Stage (Special Set).

Union Square.

Ben Hendricks was at one time in "The Spring Maid" with Christie MacDonald, and was funny, but at present, in vaudeville, he is not. There is no chance for the act in its present shape.

Denny and Boyle.

Piano-Act.

12 Mins.; One.

American Roof.

These two boys have the latest songs the publishers can give them. It is on that account they will be able to leave the good impression in other houses they did on the Roof Monday night. Otherwise they do not differ much from the usual run. If the boys keep the new song idea in mind they will and their "act" will be appreciated.

"The Little Lambs" (9).

"Girl Act."

23 Mins.; Two, One and Full Stage (Special Set).

Broadway.

Seldom has vaudeville gathered as many useless people together as "The Little Lambs," a "girl act" that looks as though it has just come east from the smaller small time of the middle west. In the turn are six chorus girls who know naught but how to screech, an eccentric woman and eccentric male, neither of whom commences to be funny, and a juvenile that has youth as his only excuse for the role. When this combination isn't screeching, it's trying to sing or dance, and when doing neither, a couple of them go in for a bit of double mirror business. As a sigh escapes when it looks as though the act must end, it starts again, and goes along to the longest 23 minutes on record. The act also looks as though framed to fool someone, but it can hardly hope to fool New York, and will be fortunate to remain the week out at the Broadway. Tuesday night it was "No. 3," after having been programed for an important spot.

Whipple-Huston Co.

"Spooks" (Comedy).

12 Mins.; Three (Exterior; Special).

Harlem Opera House.

An act that proved a novelty Tuesday night. Bayone Whipple handles the role of a smartly dressed widow who carries on a conversation with the house painter, a comedy role capably acted by Walter Huston. That the widow may benefit by her husband's will, a portrait of the deceased man must be painted on the front door. The house painter volunteers. He draws a head, which comes to life, the movements of the eyes and face in the door panel giving Miss Whipple and Huston a chance to sing one of those quaky, shivery, ghostly numbers in floodlight. Huston had nifty and timely remarks that hit the house amidship.

Andrew and Mae.

Songs and Harp.

11 Mins.; One.

Jefferson.

Two men in Italian dress, one playing a harp. The routine consists of mostly popular numbers, the harpist showing no real classic ability at that instrument. The other member sings fairly well. In houses where the audience have not seen the better class of these acts, the two should find the going easy.

The Gladiators.

Hand-to-Hand Balancing.

14 Mins.; Four.

Harlem O. H.

Neat idea the young men have in using the old Roman gladiatorial ring background and gladiatorial raiment to show off their hand-to-hand balancing wares. The two chaps have an excellent routine, one similar to previous exhibitions by other teams on the big time, but effectively done. The Gladiators, however, have several lifts that are different and on these got big applause.

Hope Vernon.

Songs and Violin Imitations.

12 Mins.; One.

Alhambra.

Hope Vernon is a neatly dressed young woman who wears her hair in a braid. She has a sweet voice of high range, but no great volume, due perhaps to her practice of the violin imitations which follow her opening numbers. Miss Vernon takes a violin and bow and as she goes through the movements of playing, imitates the string notes with her voice. It's cleverly done and fooled a lot of them at the Alhambra where Tuesday night her act was well received. In Miss Vernon's favor is a splendid voice.

Lloyd and Britt.

Songs and Talk.

17 Mins.; One.

Harlem Opera House.

A happy combination for the three-day. The boys have fairly good talk, several wheezes sounding especially new, while the singing end is capably handled by the "straight." The shorter chap has a good voice and put over "Carolina" in great shape Tuesday night. It's one of the best things in the act. The taller wears a comedy suit, also sings fairly well and does several dancing bits that varied the routine. Act made excellent impression.

Reilly and O'Neill Twins.

Songs and Dances.

15 Mins.; Full Stage.

As nice a dancing trio as one would want to see on the small time is about the way this young man and his partners impressed the Sunday audience. The two girls in the act look nice and dress tastefully, excepting the second dancing frock, which looks old and soiled. Otherwise their appearance is tip top. The three open with some "gogs," a number of which do not sound so awfully ancient. The girls do a bit of good high kicking. An act that should not well wherever played.

"A Night in the Alps" (5).

Songs and Dances.

16 Mins.; Full Stage.

"A Night in the Alps" was "No. 3" on the Sunday bill over in Brooklyn and easily put over one of the hits of the show. The act is foreign. The women who comprise it look very much like Europeans. The four women and a lone man go through a routine of their national dances with considerable yodeling thrown in. In the latter they excel the majority of turns trying this sort of vocalizing. The turn is dressed well and could easily fit into any small time bill around New York.

Zella Norton.

Songs.

10 Mins.; One.

Jefferson.

Zella Norton varies little from the usual run of women singles who rely on published numbers. This little girl has a good appearance and her songs are put over in a way that should please most audiences. An attractively dressed single for the small time.

PALACE.

Dancing, modern and classic, as a vaudeville drawing card at this date, was given a body blow at the Palace Monday night, with Genee and Sawyer as prominent representatives of their respective terpsichorean art, on the program. The house was far from full, although the weather was favorable.

Miss Sawyer has appeared at the Palace so often it might be concluded she holds an optional agreement with that house, which permits her to appear there any time she needs the money. Genee is at the Palace for the first time. With her ballet dancing and name, the box office burden fell upon the Danish wonder, but she alone made good on the stage. The same Genee, with her Hunting Galop (always her best for public appreciation) closed the turn to salvos of applause. Mlle. Vanoni did a nice little Gavotte Pizzicato, and Serge Litavkin is the third member of the company. Litavkin lacks speed, but has grace, accordingly suffering in comparison with other male ballet dancers who have both.

Miss Sawyer appeared "No. 3," rather early on the Palace bill. It is starting cold with its vaudeville at 8.15 this week, the Weekly Review closing instead of opening. In addition to Jigiel Barrie as a dancing partner, Miss Sawyer has George Harcourt. She appears to have abiding faith in two male partners, probably under the impression there is no really good all around modern dancing male. That seems to be so. Mr. Barrie was lost in the Fox Trot. He is not built for it, but as a waltzer, ah! Mr. Harcourt's claim for acknowledgment as a professional dancer did not become apparent during the turn. He may have been nervous. Something was the matter. In the simple and long forgotten Maxixe which the Sawyer-Harcourt combination revived, they only slipped three times in the first 10 movements. A "Spanish One-Step" billed as "New" is a close relative to the Lu Lu Fado, danced on the ball-room floors. Not so bad to claim it for themselves. A white orchestra played a selection. The leader of it did "Just a Little Kiss" as a violin solo, and he did it soulfully. A couple of new steps, evolved from the buck and wing, contributed by Sawyer-Barrie, were the best, but "modern dancing" as a high class vaudeville act is near its finish, thank heaven.

The hit of the Palace bill Monday night was the act of George Whiting and Sadie Burt, "No. 4." They have a choice selection of songs now, and with their just as choice delivery of them, romped over the winning line far in advance. The cuteness of Miss Burt is irresistible, and when song singing is mentioned, it has always been conceded George Whiting is there.

Hugh Herbert and Co. (New Acts) closed the first part. Boganny's Lunatic Bakers opened the second part. A large smokestack is now utilized by the troupe for a version of the "Melrose fall." The acrobatic work at the opening is gone through with a rush, but in encores the turn slows down, until the sparring match between the midgets is too long drawn out. Dorothy

Toye followed, but the position was pretty hard. She should have been elsewhere on the program, although doing well enough, as all of these double voiced freaks do. After Genee and closing the bill proper was Bert Fitzgibbon, an odd position for a "single" in "one."

"Little Nap" (New Acts) opened the show, followed by Darrell and Conway, who had a hard time of it early, though they could have taken an encore.

The two-bow thing at the Palace is speeding up the show—and saving the curtain. *Time.*

UNION SQUARE.

Nine acts and three reels (comedy, weekly, and drama) made up the show for the first half at the Union Square. Tuesday night there was hardly a third of a house to witness the show, which ran from 8.10 until 10.45. This is hardly to be wondered at if the bill the first half is a sample of the usual at the house.

The show was sadly lacking in the two very necessary things that go to make a good vaudeville entertainment—singing and comedy. Of the nine acts programed, two were sketches, two dumb acts (one at either end of the bill), a strong man, a midget, a single woman, a sister act and a black-face comedy team. The latter were the only real comedy and consequently the hit of the show. It was quite evident the two sketches were intended to hold up the comedy end, but they fell down badly on the job.

Teddy (New Acts) doing chair and table balancing was the opener and managed to get a little applause with his closing trick. He was followed by Faye and Tennieu, the sister act, who had a varied routine, including several songs and some modern dances. The girls got but little applause.

Ben Hendricks and Co. (New Acts) labored through 26 minutes of what was supposed to be a comedy character sketch. It failed to interest, although there were flashes of form here and there. The comedy film "Pass Key No. 2," eased into the next spot and got a laugh or two. Lillian Sloane (New Acts), an English single with English songs, followed the picture, and for a while looked good, but faded away at the end, due to her material.

Hope Gage and Co. with their southern comedy drama held at the opening, but lost out before the close through a poor playing cast. At that the sketch got two curtains at the finish. Prince Napoleon (New Acts) a midget entertainer, passed because of his diminutive size rather than because of what he offered. The Weekly (No. 73 Hearst-Selig) followed.

Ralph Bayhl and Co., offering the novelty strong act with the singing of the woman in the turn, had the next spot, and with his closing trick, that of lifting a house with the six persons seated in it, total said to weight 1,374 pounds, pulled enough applause to warrant several curtains.

Spiegel and Jones (New Acts) were the comedy black-face specialty. Barnon's Circus (New Acts) followed and entertained. "The Wall of Flame," picture, closed.

COLONIAL.

"All Wrong" at the Colonial Monday night. The "big" act of the bill did a flop at the Monday and was out of the program for the night performance. The hastily rearranged program to meet conditions did not play as well as it might. The bill was dubbed a "Fall Festival," but judging from the size of the audience, no extraordinary patronage was attracted.

For several weeks past it has seemed as though the Colonial was in a fair way to come back as one of the biggest moneymakers of the Keith houses in New York. The theatre was slowly but surely recovering from the seasons' opening.

There were eleven acts on this week's bill and while there were a lot of names well known to vaudeville there wasn't an act that could really be classed as a headliner. At the night show Monday not a real hit was delivered until the last half of the show and as the bill was one that started early it was rather tiresome to sit through the entire first half without a chance to work up enthusiasm.

Rice, Sully and Scott were the openers. They were followed by Nonette, who replaced the Musical Berrens on the bill. The violinist managed fairly well, all things considered.

Through the taking out of "The Last Tango" after the matinee, Gallagher and Carlin were called in to fill the gap. Monday night Bob Carlin was not able to appear as he was out of the city because of the death of his wife, and Gallagher worked with Lediger, who has been appearing in one of the old acts Ed. Gallagher owns. After doing about 12 minutes the team gave way to Marshall Montgomery, who did not give his usual performance. Perhaps the spot was not to the ventriloquist's liking, for he worked in a listless manner and consequently failed to get to his audience until the last few minutes.

Adelaide and Hughes (held over) closed the first part.

The Courtney Sisters, after the intermission, proved themselves strong favorites with the Colonial audience and were tendered a reception that started them off with a rush. Lipinski's Dog Comedians followed the sisters and were a solid hit. The "drunk" brought roars of laughter and a lot of applause. The act was a winner at the finish. Gertrude Vanderbilt and James Clemens in a neat singing and dancing specialty filled the next spot getting over nicely. In Clemens Miss Vanderbilt has found a partner who has a voice and is a remarkable eccentric dancer. Joe Jackson, with his pantomime comedy cycling act, was a laugh from start to finish, but fell down on applause at the end.

The real hit of the bill was Belle Blanche, next to closing. The impersonator is offering a neat single that wins applause and her finish with the song from "The Firefly" put her over a solid applause hit.

The closer was the Alpine Troupe with their double wire specialty. The act held the audience in and entertained.

Remember the REGENT HOTELS Car to and from all Theatres. Send us a card and auto will meet you at Depot. Theatrical Home.

BROADWAY.

A couple of acts that had been depended upon for comedy, leaving the program after the Monday shows, left the Broadway bill very short in that department Tuesday. The show started with a "dumb" act and could have remained dumb, for all the entertainment it gave, until Tom Gillen appeared, with his humorous Irish stories. Mr. Gillen substituted Tuesday night for one of the missing programed turns.

All the rest of the strength of the bill was contained toward the finish, when Victor's Musical Melange (New Acts), Daisy Harcourt, Hallen and Hunter, and the Duffin Redcay Troupe wound up the performance in that order. Hallen and Hunter should have been earlier to furnish some of the fun the bill then needed so badly.

The balcony held the best 'crowd. Downstairs it was quite light, although continually filling up to a late hour. A bad conflict between two heavy turns was that of Edith Meriless and Co. and the Victor act, both containing straight singing, with but a single turn between them.

The Meriless act, which looks like the former Doria Opera Co., has a red fire idea that can't lose, while it doesn't mean much excepting noisy applause. It is singing the national anthems of the warring nations, while the flags, and likenesses of the rulers, are still-pictured on a sheet behind them. The stage has not been very extravagantly dressed for this episode and much more could have been made of it. The "Star-Spangled" finished. It brought the audience to its feet, wildly applauding. France led next, with England second and Germany third. The "neutral" idea will get the act time, if not a great deal of money. It followed the war picture finish of the Hearst-Selig Weekly. If Hearst-Selig can't find a week when there's more doing than showing the room Longfellow was born in at Portland, Me., and posing Belgian soldiers for "war views," it had better discontinue until some excitement is located.

The Four Xela Sisters opened the show. They dance in various styles, but have not a routine framed for good results, though the girls seem capable if properly directed. The act seems much longer than it is, mainly through this fault. Lucianna Lucca was next, with his freak double voice. Aaron Kessler's old protegee, who hasn't been playing around The Corner so often since Aaron left there, sang three songs. He had been programed for "No. 7."

Then came "The Little Lambs" (New Acts) and they kept the agony agoing. After that the picture and the singers, with Mr. Gillen "No. 6." He had a clean field for his fun making and the stories brought plenty of laughs. Tom is not closing with his best song, though. He is singing three. His act easily entered the list of hits in the show. After the Victor musical turn, the three other acts appeared.

The numbers leaving the bill Monday were Reno, who lost his job because he was a poor copy of Joe Jackson, and Louise Carver and Tom Murray. *Time.*

MOVING PICTURES

ANTI-TRUST SUIT UP.

The government's suit to compel the dissolution of the Motion Picture Patents Co.-General Film Co. association is set for argument before Judge Dickinson sitting in the United States District Court in Philadelphia beginning Dec. 1.

At this time the mass of testimony taken before United States Commissioners in New York and elsewhere by government agents will be presented to the court and the film trust will be heard in defense.

The argument was originally scheduled for Nov. 4, but was put over for a month.

FAMOUS SECURES WALDRON.

Charles Waldron, one of the principals in "Daddy Long Legs," was engaged this week to support Mary Pickford in the Famous Players Co. forthcoming production of "Esmerelda," by Frances Hodgson Burnett.

Other announcements from the Famous headquarters were the engagement of Julian L'Estrange for the role of Pasquale and Eugene Ormond in the role of Sir Marcus in the picture version of "The Morals of Marcus" in which Marie Doro is to be featured. L'Estrange created the role in the original London stage production.

Edward Abeles is now engaged on "The Million," the second of the Famous-Henry W. Savage releases, marked for release by the Paramount Dec. 31.

May Irwin's appearance on the screen is scheduled for Nov. 30 in "Mrs. Black Is Back," in five parts.

7-MILE SWITCH.

An almost impossible case of switching film between houses over seven miles apart has been called to notice. The Beauty theatre at 14th street and Avenue A, exchanges reels with the Bronx Star, a small house on 172d street and Third avenue, both under the one management. A small Ford car does the trick.

PRODUCER'S FILM RIGHTS.

In the absence of specific agreement to the contrary, the producer of a dramatic work holds the film rights to the property.

This in brief is the effect of a decision of the New York Supreme Court in the case of Charles Frohman against the estate of Clyde Fitch, over the camera rights of "Capt. Jinks."

Clyde Fitch sold Frohman the dramatic rights to the piece. There were no moving pictures at the time. Subsequently Fitch's executor sold the film rights to the American Play Co. Frohman asked the courts to annul this transaction.

The court held that the fact that a new art had added value to the property, held by Frohman, did not diminish the value of what he (Frohman) had purchased (i. e. the exhibition rights of the dramatic work).

ANGEL SAVED IT.

A prominent film concern with branch offices all over the United States, came very near passing away the early part of this week and only the lucky appearance of an angel with a large-sized bankroll saved it from such a fate.

\$200,000 U PLANT BUILDING.

Work started a few days ago on the Universal's new factory in Leonia Heights, N. J., just back of Fort Lee, where there is a group of picture studios. The plant will represent an outlay of \$200,000 for the building without the equipment and it is planned to put it in operation about the middle of February.

The buildings will be of brick and hollow tile. A studio 60 feet in height will occupy a plot 150x200 feet while the factory will be a one-story and basement structure, 66x145 feet.

FILMS ON THE BOATS.

With every battleship and cruiser in the U. S. Navy equipped with a picture machine a new market for commercial service film has appeared.

The Charleston recently sailed from New York with over 500 reels of film in her fireproof lockers. These will be shown at the rate of five a night until exhausted, and are paid for by the quartermaster out of a private fund to which every man on board contributes.

Slap-stick comedies and scenics are the most popular. There is strong competition among film people for this new form of business. Every man of war arriving in port is met by exchange representatives.

NO HARD TIMES IN FILMDOM.

Variety publishes elsewhere in this issue a countrywide canvas of business conditions in the amusement field. Everyone connected with the picture industry will find data of interest in these reports, pages 3 and 4.

FILM AT CORNELL.

Ithaca, N. Y., Nov. 11.

The state will pay for a complete picture outfit for Cornell University, to be placed in Bailey Hall. Cornell is the first eastern university to have one, it is said. The outfit is for the benefit of the university as a whole and will be used in a system of film exchanges with a number of other universities and the government, which has established a department of public instruction in which film is a feature.

NANCE O'NEIL IN FILM.

Pittsburgh, Nov. 11.

Nance O'Neil is no longer leading woman of the Schenley theatre stock company. She is going to California to star in a picture production directed by Herbert Brenon. Frances Ring has also been engaged for the company.

EASTMAN TESTIFIES.

Rochester, Nov. 11.

George Eastman, president of the Eastman Kodak Co., in testifying in the Government suit brought against the Kodak company under the Sherman anti-trust law, this week, gave a review of the progress of the picture film. Mr. Eastman denies the federal charge his company is acting in restraint of trade in the manufacture of film. While he admits Thomas A. Edison is the inventor of the moving picture, he claims he is responsible for making the device practicable. "Motion pictures were made possible," he says, "by the perfection of the Eastman film and the Edison projecting apparatus."

According to the testimony, the Eastman Co. first took up the picture work in 1889 for Edison, who had already started his experiments. Both companies worked on the idea for six years before putting the films on the market. The Eastman Company is now experimenting with a film more durable than those now in use and which can be manufactured cheaper.

STUDEBAKER'S WAR FILM.

Chicago, Nov. 11.

The Central Film Co., owned by Jones, Linick & Schaefer, will act as agents for the Chicago Tribune Belgian war pictures for Illinois, Michigan, Indiana, Iowa and Wisconsin. The pictures will go into the Studebaker here, Nov. 15. Weigle, the Tribune photographer, took the films, which run about 4,000 feet.

NEW INCORPORATIONS.

Georgetown, Del., Nov. 11.
The following charters have been granted at the State Department at Dover:

Church and School Social Service Bureau, Inc.; capital, \$500,000; to deal in picture films. Incorporators: Robert A. Van Voorhis, New York; H. T. Betts and Arthur Oakley, Jersey City.

Silver Leaf Hall, Inc., Laurel, Del.; capital, \$1,000; to conduct amusement halls. Incorporators: Albert J. White, H. H. Gibson and William O. Hearn, all of Laurel, Del.

Perfectograph Manufacturing Co., New York; capital, \$1,000,000; to deal in projecting pictures, stereopticon views, films, etc. Incorporators: Anthony B. Cavanah, Earle M. Wooden, E. C. Hoberoff, all of New York.

Star Film Co., Wilmington, Del.; capital, \$300,000; to deal in picture films. Incorporators: F. D. Buck, M. L. Harty, Wilmington, Del.

Konman Advertising Co., Williamsport, Pa.; capital, \$100,000; amusements of all kinds. Incorporators: Evan Russe and L. J. Stopper, Williamsport, Pa.; F. C. Pearson, Pittsburg, Pa.; F. L. Metter, Wilmington, Del.

Cino Camera Co., Wilmington, Del.; capital, \$150,000; picture films of all kinds. Incorporators: Charles B. Bishop, Clarence J. Jacobs and Harry W. Davis, all of Wilmington, Del.

European Music Co., New York City; capital, \$30,000; publishing music and general theatrical business. Incorporators: Uril Davis and L. S. Rosenbaum, New York.

United Moving Picture Co., of New York City; capital, \$10,000. Incorporators: Frederick Lieslebel, Otto Rudolph, John J. Lawrence.

Cyprus Amusement Co. of the Bronx, New York; to exhibit pictures; capital, \$3,000. Patrick A. Meehan, Violet M. Meehan, Henry Knerlen.

Bishop, Pressers & Lorraine, of New York. Theatricals. Capital, \$10,000. Thomas F. MacMahon, Anna T. Haimberg, Alice Lorraine.

National Moving Picture Bureau, New York City. General picture business. Capital, \$15,000. Jason C. Cameron, Rutherford, N. J.; Albert Frankel, Ridgewood, L. I.; Catherine A. Doyle, Flushing, L. I.

Mundt Feature Film Co. of New York City filed notice of dissolution with the secretary of state Nov. 10.

TWO PROGRAMS LAUNCHED.

Two new programs were launched this week when Warner's Features exhibited privately the first of what will be a daily release series of 21 reels per week. The other program is called the Kriterion with A. M. Kennedy the executive. It will begin releasing about Jan. 1.

The United Film Service (Warner's) is the form used in describing the new enterprise which handles the product of the United Motion Picture Producers, Inc., an organization made up of 12 established manufacturers.

This week's releases will probably total less than a dozen and the program, which is being operated in conjunction with the feature releases of the Warner concern, is being supplied for the present only in part. The next few weeks will be devoted to perfecting the organization and ultimately it will deliver the full number of 21 reels per week, meanwhile releasing its usual one and two-reelers.

The Kriterion service is to be one of American-made one-reel comedies and dramas, as well as lengthier features, produced by Crown City, Monarch, Alhambra, Navaho, Kriterion Star Robbins Photoplays, Inc., and Santa Barbara companies.

WEBER AND FIELDS' FILM.

The long-delayed comedy feature film the Kinemacolor Co. has had Weber and Fields under contract for, was started Thursday of this week. It will probably be in two reels.

The first picture the German comedians pose for may be sent over the big-time vaudeville circuits as a feature attraction before generally released.

U. B. O. BOOKING.

The Bronx Zoo has been responsible for a six-reel picture entitled "The Book of Natural History," which the Ditmas Co. has completed for the market.

Joe Daly, of the United Office Feature Film Co. (Inc.) department, arranged Wednesday for the new picture to be shown at the Tremont, Boston, and the Academy, Philadelphia.

SEELYE SALES SPECIALIST.

C. R. Seelye, whose marriage to a daughter of the late Aubrey Boucicault was announced recently, has been appointed to take charge of an important reorganization of the World Film Corporation sales department. Mr. Seelye has just returned from a tour of the World exchange connections in the west and will shortly start out on a second similar expedition.

A number of changes have been made in the World selling force and new spirit is being injected into the organization. The World is one of the few manufacturers who conduct their own selling department.

FILM FLASHES

Catherine Carr, scenario editor-in-chief of the Kinetophone Co., is author of a text book just issued dealing with the art of moving picture scenario writing. It is entitled "The Art of Photoplay Writing," and deals in a practical way with the practical side of the subject, with the view of instructing writers to put their work in such form as will gain them the most favorable notice of scenario editors.

The K. C. Booking Co., which handles Kinetophone features as well as several outside productions, opened a Chicago branch office this week in the Mallers building, Wabash and Madison avenues.

Charles W. Harper, formerly manager of the Lyceum (Anderson & Zeigler) and later ahead of moving picture features, is now manager of the Empress (Loew house), Columbus, O.

The new Towers Theatre, Camden, N. J., Newton E. T. Roney, builder, opens Nov. 23, with pop vaudeville and feature pictures under direction, J. Fred Zimmerman, Sr., Philadelphia. Edward Moore, Bridgeton, will be manager and M. W. Taylor, general manager. The Towers, seating 1,600, cost about \$20,000.

Walter MacNamara, president of the MacNamara Feature Film Co., asks that denial be made of the statement that Andreas Dippel is in any way connected with the moving picture "Ireland's Nation," owned and exhibited by his concern.

The May Irwin picture, "Mrs. Black Is Black," is marked for release Nov. 30.

The Marion Leonard Co. is resting and the studio dark for the present.

Evelyn Russell, a photoplay leading woman, now enjoying a resting spell, has returned from a trip to Atlantic City, Washington, Baltimore and other places en route in her own machine, accompanied by a party of friends.

Leslie Bingham departed for Chicago Tuesday in response to a wire from her husband, Joseph Byron Totten, notifying her of her engagement with the Essanay with which Totten is now a director.

Herbert Payne, president and Alexander B. Belfuss, general manager of the California Motion Picture Co., are spending a few days in New York at the Ritz-Carlton. In an interview Mr. Payne told of the aims of his concern to better the moving picture art. As an example of his care he declared that in the filming of "Mrs. Wiggs" (to be released soon in the Alco program) Theodore Roche, the California lawyer, acted for the administration in the Western Fuel frauds, was retained to criticize and suggest details for a courtroom scene.

Alice Brady returned to New York this week after acting before the camera in Gloucester, Mass., where "As Ye Sow" is being filmed, for the World Film Corporation.

Clara Kimball Young of the World Film Corp. forces led the grand march at the Greater New York Exhibitors' ball in Grand Central Palace last Saturday evening.

"The Seats of the Mighty" will not be shown for two weeks. An audience of 1,200 gathered at the Hotel Astor Saturday to witness a private exhibition of the Parker six-reeler, but it had to be postponed. The night before the only existing positive copy had been destroyed in the laboratory and a second copy could not be made and assembled. The crowd was entertained with "The Wishing Ring" and "The Man of the Hour."

George Lederer has acquired the moving picture rights to Bayard Veillier's play "The Flight." Margaret Wycherly will be featured.

David Griffith has completed "The Clansman" in a production which is said to have involved 15,000 persons. Mae Marsh, Blanche Sweet, Dorothy and Lillian Gish are the principal women. Henry Walthal and Spottiswoode Aiken are the men.

Two of Henri Bernstein's dramas, "The Thief" and "Samson" have been sold for plutocratization to the Fox Film Corporation by Sanger & Jordan, play brokers.

The Alliance release for next week is "The Man Who Could Not Lose" filmed from Richard Harding Davis's story. It is in five parts. The Strand, seating 900, at Eastern parkway and Lincoln place, Brooklyn, opened Nov. 1. John J. Kelt and Morris Rose are the owners.

The Motion Picture Exhibitors' Association of New York has set aside Wednesday afternoon's receipts as a donation to the War Children's Christmas fund, of which Mrs. John Hays Hammond is president.

The San Francisco branch of Motion Picture Exhibitors' League of California has reduced the membership fee to \$5 until Jan. 1.

Encouraged by the success of the five-reel "Salome Jane," the California Motion Picture Co. has engaged Nicholas A. Covarrubias to pose in a film depicting early California days. Covarrubias is a pioneer Californian of Spanish descent, well known for having impersonated Gaspar Portola in both Portola festivals.

The Lubin director, Romaine Fielding, has completed work on another feature, entitled "The Valley of Last Hope." In the latter 800 pictures take part in one scene. Among the thrillers is a railway wreck and a mine explosion.

T. Harrison Roberts, juvenile lead of the Romaine Fielding Co. (Lubin), and wife (May Friel), are the parents of a girl, born Nov. 3, at Providence.

"Always in the Way." Charles K. Harris' kid ballad, has been written in picture scenario form by Harris, and will be reproduced in six parts as a feature by Harris.

Leon Hampden, once in burlesque, is now a picture actor.

Joseph Smiley, reported as having Evelyn Nesbit under contract for picture acting, is shortly to start work on a new feature with Miss Nesbit the featured player.

Manager Guy Smith, of the Oakland theatre, Oakland, Cal., proposes to decorate his house appropriately for each week's film feature.

"The Education of Mr. Pipp" introduces Digby Bell to screen audiences. Augustus Thomas, who wrote the play, turned it into camera form and directed the production.

The Life-Photo Film Co. is to have studios in California. Joseph Goldburg, secretary of the company, will leave for San Diego shortly to select the site.

John Arnold, a veteran camera man, has been engaged to head the Life Photo Co. force of sharpshooters.

O. A. C. Lund and a half dozen of the principals who are working in the Peerless Feature Film Co.'s production of "The Marked Woman" left for Marblehead, Mass., last Sunday night, to take a number of shipwreck scenes. Those who made the journey are Barbara Tennant, Wm. C. Bailey, George Cowl, Wm. Edmondson, Fred "Daredevil" Probst, Jos. Baker and Mary Navarro. The company will remain there about a week.

COAST PICTURE NEWS.

By GUY PRICE.
Fred Woodward has resigned from the Oz Film Company.

The Oz has suspended activities in the picture-making line for a brief period.

George Medford has arrived in the West to direct for the Lasky.

Elsie Janis is in Los Angeles to star for Bosworth.

The Usona Film Company has ceased production. Burton King, Lillian Hamilton, Rosyn Adair, Virginia Kirtley, Edward Brady, Eugene Ford and Lee Pearson, players, are thrown out of work by the withdrawal of the company from the field.

The Sellg animals have been removed to San Diego, Cal., for the exhibition.

Elmer Clifton is now with the Reliance.

MAY CAN OHIO CENSORS.

Cleveland, Nov. 11.

The election of a republican governor has started the rumor that the next legislature will do away with the Censorship Board.

GRIFFITH'S STATE RIGHTS.

Due to heavy overhead expenses and feeling that with the name as a "draw" the net results will be larger, the Mutual has decided to sell state rights on all future multiple reel features made by D. W. Griffith, instead of releasing them through its subsidiary, the Continental Film Co. This new policy is also believed to be the result of the demand of exhibitors to include the Griffith film in the regular Mutual service.

RELEASED NEXT WEEK (Nov. 23 to Nov. 30, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	UNIVERSAL	MUTUAL
Vitagraph..... V	Imp..... I	Gaumont..... G
Biograph..... B	Bloss..... B10	American..... A
Kalem..... K	Chrysalis..... C	Keystone..... Key
Lubin..... L	Nestor..... N	Reliance..... Rel
Pathé..... Pthé	Powers..... P	Majestic..... Maj
Selig..... S	Elclair..... Elcr	Thanhouser..... T
Edison..... E	Rex..... Rx	Kay-Bee..... K B
Klennan..... S-A	Frontier..... Frnt	Domino..... Dom
Kleiss..... K	Vicor..... Vic	Mutual..... M
Melies..... Mel	Gold Seal..... G S	Princess..... Pr
Ambrosio..... Amb	Joker..... J	Komic..... Kc
Columbus..... Col	Universal Ite..... U I	Beauty..... Bc
	Sterling..... Star	Apollo..... Apo
		Royal..... R
		Lion..... La
		Bosworth..... B

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

NOV. 16—MONDAY.

MUTUAL—Redbird Wins, 2-reel dr. A; Keystone title not announced; Our Mutual Girl, No. 44, M.

GENERAL—The Child Thou Gavest Me, dr. B; The Man of Iron, 2-reel dr. K; Lord Cecil Keeps His Word, dr. (No. 10), "The Beloved Adventurer" Series, L; If I Were Young Again, 2-reel dr. S; Sisters, dr. V; The Adventure of the Lost Wife, com. (No. 11), "Octavius-Amateur Detective", E; Countess Sweddie, com. S-A; The Thrilling Adventures of Count, com. M.

UNIVERSAL—The Treasure Train, 2-reel dr. I; A Bear Escape, com. Ster; The Phantom Crackman, dr. Vic.

NOV. 17—TUESDAY.

MUTUAL—Pawns of Fate, 2-reel dr. T; The Little Country Mouse, dr. Maj; When Queenie Came Back, com. Be.

GENERAL—Ernest Maltravers, 2-reel dr. B; The Peach at the Beach, com. K; She Was the Other, com. L; The Sheriff's Reward, dr. S; Hope Foster's Mother, 2-reel dr. V; A Moment of Madness, dr. E; The Servant Question, com. S-A.

UNIVERSAL—Oh! You Mumsy and Raughty Nellie, split-reel com. C; The Opened Shutters, 4-reel dr. G S; Nestor release not announced.

NOV. 18—WEDNESDAY.

MUTUAL—Shorty Falls Into a Title, 2-reel dr. Br; Boppo, dr. A; The Hidden Message, dr. R.

GENERAL—His Nemesis, 2-reel dr. K; The Marriage Wager, 2-reel dr. L; The Broken X, dr. S; Fixing Their Dads, com. V; Buster Brown and the German Band and A Millinery Mix-up, split-reel com. B; The Fable Proving That Sponges Are Found in a Drug Store, com. S-A.

UNIVERSAL—Animated Weekly, No. 141, U; The Wondrous Melody, 2-reel dr. M; Sir Night Out, com. J.

NOV. 19—THURSDAY.

MUTUAL—Nipped, 2-reel dr. Dom; Keystone Title not announced; Mutual Weekly, No. 99, M.

GENERAL—Henpeck Gets a Night Off and A Fowl Deed, split-reel com. B; On Suspicion, 2-reel dr. L; Hearst-Selig News Pictorial, No. 78, S; Too Much Burglar, com. V; A Horse on Sophie, com. S-A.

UNIVERSAL—Universal Boy in "Cupid and the Fishes," dr. I; His Uncle's Will, 2-reel dr. Rx; Noodle's Return, Ster.

NOV. 20—FRIDAY.

MUTUAL—The Master of the House, 2-reel dr. K-B; The Bad Mistake, dr. Fr; Old Enough to Be Her Grandpa, com. A.

GENERAL—The Girl and the Miser, dr. B; Fatty and the Shyster Lawyer, com. K; The Unknown Country, dr. L; The Mysterious Black Box, com. S; The Professional Scapegoat, com. V; What Could She Do? 3-reel dr. E; The Means and the End, 2-reel dr. S-A.

UNIVERSAL—When Their Brides Got Mixed and Defenders of the British Empire, split-reel com-educ. N; A Scenario Editor's Dream, com. P; For the People, 2-reel dr. Vic.

NOV. 21—SATURDAY.

MUTUAL—His Responsibility, 2-reel dr. Rel; Keystone title not announced; Love Finds A Way, com. R.

GENERAL—Blacksmith Ben, dr. B; The Plot at the R. R. (No. 2), "The Hazards of Helen", dr. K; The Tale of a Coat and the Daddy of Them All, split-reel com. L; Her Sacrifice, dr. S; Mary Jane Entertains, 2-reel com. V; Dickson's Diamonds, dr. E; Broncho Billy's Scheme, dr. S-A.

UNIVERSAL—Man to Man, Frnt; Ninety Black Boxes, 2-reel dr. 101B; The Black of the Nations, com. J.

NEWCOMERS UNWELCOME.

The recent introduction of David Horsley and Gaumont films into the General Film Co. list of daily releases has aroused opposition on the part of the other licensees of the Motion Picture Patents Co., who make up the General's personnel.

Both the new brands are released under the old Melies franchise from the Patents Co., now controlled by the reorganized Melies concern, known as the Melies Holding Co., Paul Melies, president; Albert Smith (of the Vitagraph Co.), treasurer, and J. Stuart Blackton, vice-president.

The question has been raised whether the Melies Co. has a legal right to release under its Patents Co. grant, film manufactured by anyone but itself. The Gaumont connection is said to be traceable to the old business association between Gaumont and Melies in Europe, and is understood to have been brought about by the difficulty on the part of Melies to fill his requirements when the war put a stop to film importation from Europe.

The other General Film Co. manufacturers look with disfavor upon the arrival of new brands in the General program, since it means another participant in the cutting up of surplus profits among the General Film Co.'s members.

The Gaumont Brand has been out of the General list since the Gaumont franchise was forfeited several years ago. Since then the concern has released through independent feature organizations, its topical weekly having enjoyed an extremely large sale.

Melies buys the Horsley film outright. Under what arrangement his company controls the Gaumont product has not been disclosed.

MABEL TALIAFERRO.

The subject of the front page center oval of this issue is Mabel Taliaferro, who is to be starred in the B. A. Rolfe film version of "The Three of Us," released through the Alco Dec. 14.



LENORE ULRICH.

Lenore Ulrich, who has appeared in numerous Oliver Morosco dramatic productions on the Pacific Coast, is featured in the first feature film release sponsored by the California theatrical magnate in his newly-formed association with the Bosworth Co.

She enacts the part created by Laurette Taylor in "The Bird of Paradise," her first appearance on the screen.

DAILY RELEASE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

Kidnapping the Kid.
Melancholy split reel comedy. Not a laugh.
The Honor of the Force.
Splitte with "Kidnapping the Kid." Usual comedy police department and usual slapstick. Two real laughs.

In the Land of Arcadia.
Two reels. Drama. Poorly directed, dealing with modern Virginia and Paul. Fairly acted.

His Musical Career.
One of the best comedies in a month. Funny piano moving skit.

The Dole of Destiny.
Drama. Interesting, well acted and staged. Sufficient heart interest.

A Woman Scorned.
Two reels. Drama. Underworld, thrilling story. Picture good enough to feature.

Two Pals and a Gal.
Western comedy with laughs. Comedy through efforts of two cowboy pals to win widow's favor.

The Crucial Moment.
Good idea gone wrong. Starts as drama. At crucial moment vague finish shows it film rehearsal.

Getting to the Ball Game.
Light comedy. Good baseball pictures interspersed.

Those Were the Happy Days.
Comedy. Young man in girl's boarding school. Laughs and sweet, chubby school girls in gym ring. Capital.

Man of the Hills.
Western drama. Brave miner and pretty girl. Interesting and scenic quality good.

Where Vice Shuddered.
Drama. Title misleading. Bank cashier robs own safe to escape ruin. Clerk saves him from disgrace when real crooksman visit bank. Idea excellent, execution faulty.

No Wedding Bells for Her.
Travesty without a redeeming virtue.
Jola's Promise.
Mary Pickford reprint.

His Dearest Foes.
Two reels. Dramatic. Gloomy tale of English colonel's disgrace by re-do-well son. Strong story, but depressing.

Performing Bears.
Ordinary animal act.

Thanks for the Lobster.
Comedy. Split reel with above. Slapstick for lowbrows.

The Chasm.
Drama. Interesting love story that just misses. Girl foils burglar, then falls in love with him.

The Ingrate.
Drama. Splendid acting (notably by the wife) in depressing dramatic story of brutal husband.

The Mystery of the Dock.
Drama. Picture overdrawn. Fair.
Slippery Slim and the Impersonator.
Comedy. Laughs a-plenty.

The Choice.
Drama. Unexpected finish. Interesting picture.

Curses; They're Married.
Comedy. Old material. Few laughs.

Let Us Have Peace.
Two reels. Laughable drama with considerable sentiment. Rap at war fanatics. Fairly produced.

Mutual Weekly.
Review. Not overladen with war scenes.

The Old Italy.
Two reels. Drama. Good, natural scenes. Lacks class for two reels.

The Tale of a Lonesome Dog.
Drama. Dog with human intelligence in leading role. Picture novel.

The Soreceers.
Two reels. Title, scenery and costumes adequate. Plot disjointed.

The Losing Fight.
Rehash of old story. Young man fighting drug habit. Principals good.

A Regular Rip.
Comedy. Idea not bad, but many opportunities overlooked.

Broncho Billy's Mission.
Billy becomes Good Samaritan. Good.
Gardener's Horse and a Malingering Larry.
Old Irishman and new garden hose. Second reel. Two lovers having affinity visions rudely shattered. Good moral.

Ethel's Reef Party.
"Bill" series. Comedy. Intermittent laughter.

The Tear That Burned.
Two reels. Wayward girl dies. Mother goes blind. Modern Henry Fagin forces another girl to take her place. Holds interest. Good direction.

The Fatal Marriage.
Comedy. Trick photography, chases, water-soaked principals, etc. Funny in spots.

Am Ill Wind.
Comedy. Old time auto and elusive paper. Two good comedy bits.

His Heart, His Hand and His Sword.
Two reels. Drama. Gripping story. Expensive settings.

Mutual Girl No. 43.
Serial. Fair dramatic and good installment.

His Trusting Place.
Two reels. Comedy. Laughs a-plenty.

A Slice of Life.
Two reels. Drama. Woman writer falls in love with man who loses his memory. But mildly interesting.

The Stronger Love.
Drama. Release, Mary Pickford. Little worth.

Heart-Breaking News Editorial.
Review. Weak active events.

The Better Understanding.
Drama. Pickle musician finds wife in long run. Some big scenes. Fair.

With Slight Variations.
Comedy. Silly, but will please some movie audiences.

His Talented Wife.
Comedy. Would-be actress with usual slap stick. Laughs at finish.

Motherhood.
Drama. Rather delicate subject. Fine exterior.
The Frankforter Salesman's Dream.
Comedy. Dogs alive and otherwise. Laughable. Trick photography.

Within 300 Pages.
Drama. Gem theft story but mildly interesting.

The Senator's Brother.
Two reels. Drama. Small town romance that grips. Produced in high class style.

The Heritage of Hamilton Cleek.
Drama. Fair installment "Chronicles of Cleek." Story weak but actors do well.

Butt-ling In.
Comedy. Colored comedians. Fairly amusing.

A Bargain Tabacoth.
Comedy. Good neighborly fight. Many laughs.

A Day with the French Army.
Review. Poor army tactics not worth photographing.

No Flies on Cus.
Comedy. Mediocre. Only one big laugh.

A Friend in Need.
Drama. Good equine actor. Different picture.

Two Thieves.
Two reels. Drama. Real crook helps poor bank clerk's wife by making things appear as if her husband was protecting the bank instead of having shot himself through defalcation. Good picture.

The Niggard.
Drama. Not to be caged tight, young man loses happy home. Medium.

A Midnight Tragedy.
Two reels. Drama. Interesting hospital story. Picture well made.

The Yellow Streak.
Two reels. Drama. Picture dealing with prize ring. Story rather old but picture finished in high-class style.

Animated Weekly.
Review. Only war pictures are of armies retreating. American events fairly well chosen.

The Stolen Masterpiece.
Drama. Artist's life makes fairly interesting picture.

The Widow's Children.
Drama. Nothing of exceptional value. Mildly interesting.

Andy Falls in Love.
Comedy. Fair installment.

A Pueblo Legend.
Drama. Pickford reprint.

Peggy of Primrose Lane.
Drama. Pleasing.

STATE RIGHTS PROFITABLE.

The impression that the selling of films through state's rights distribution has seen its best days and that there is no longer any big profits in dealing with pictures in that way is refuted from many film offices.

Three "state's rights" managers say their business has been such that their connections are well pleased with the returns and are making elaborate plans to keep their features right up to the minute in an endeavor to continue the present "state's rights" profits.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

Love Triumphs.
Drama. Well handled, typical family story paper romance of trained nurse, who weds secretly. Appeals to women.

The Jungle Master.
Two reels. Real feature picture, full of action, and a story legitimately introducing wild animal hunt in the African wilds. Picture taken in California, but so well produced jungle atmosphere is there. Roselli, the animal man, in a principal role. A picture that will draw money and create talk anywhere.

The Stolen Yacht.
Two reels. Drama. Nautical story with love side. Splendidly produced.

The Link That Binds.
Two reels. Story of delicate hue but splendidly connected. Rich man's son trides with father's stenographer. Characters strong and well acted.

The Terror of Anger.
Two reels. Drama. Remarkable story, picturized in best possible way. Realistic auto wreck. Vastly different and intensely interesting.

Riddle of the Green Umbrella.
Two reels. Drama. Detective picture with Alice Joyce as capable Sherlock Holmes. Contains several new inventions aiding capture of criminals.

In Bridal Attire.
Comedy. Disappointed bride finally gets groom. Plenty of chases and well-worked comedy. Real funny.

LONDON FULL OF "WAR" FILM.

London is filled with films of "actual battle scenes." None, however, is genuine. Some, as in the case of the Lubin Alost pictures, are taken either before or after a battle, but it is a pretty safe thing to say that no picture concern has had an operator actually travelling with the Allies.

One man with influence went so far as to secure from the National Board of Censors a letter of introduction to the War Department, asking that permission be given to him to go to the front to take pictures, and guaranteeing that not a foot of film would be placed upon the market without first being submitted to the War Department for approval or rejection, nor would any of it be sent to any other country without the War Department's sanction. In addition, the picture man agreed to serve as a Red Cross nurse, or in any capacity that could possibly give him a legitimate excuse for travelling with the army.

Considerable pressure was brought to bear to bring this about and he was to be financed by a syndicate which agreed to pay him all expenses and \$5 for every foot of film he secured at the front, but permission was refused.

"MADE IN AMERICA" BOOM.

J. Arthur Nelson, who has general charge of the United Film Service (Warner's, Inc.), is scheduled to leave New York late this week for San Diego, there to pave the way for the mechanical handling of the serial in the concern's plant.

The leading figure of the feature, to be called the "Made-in-America Maid" will be selected from the middle west probably by means of a publicity campaign.

The first picture will be taken in the south, where a business boosting movement is most needed and will secure readiest co-operation. Nelson will begin on a tour to get in touch with local boards of trade and other commercial bodies, immediately he has closed arrangements in San Diego for the handling of the business.

WORLD SIGNS VIVIAN MARTIN.

Vivian Martin, who has recently attained favorable notice in "The Wishing Ring," released by the World Film Corporation, has been signed by that concern for one year, during which she will give her exclusive camera services to the Shubert-Brady combination.

WAR TAX REACHES ALL.

The lawmakers who framed the emergency war tax bill, which passed the United States Senate Oct. 22, overlooked no department of the amusement field in their search for revenue. Theatres pay a tax, circuses pay a tax of \$100, even the actor and actress contribute through a tax on grease paint and other cosmetics.

The cafes and cabarets are not neglected. Their tax comes in the form of a revenue stamp which must be affixed on containers of beer and liquor sold in retail quantities. Even the bowling alleys and billiard rooms are invited to come through with \$5 for each alley or table.

The only thing in the way of a public entertainment that is exempt is the lyceum platform (Chautauquas), agricultural or industrial exhibition and exhibitions under religious or charitable auspices.

Besides the theatre tax, proprietors or agents of all public exhibitions or shows not otherwise enumerated are called upon for a tax of \$10.

The tax on drinks served in retail quantities went into effect Oct. 23, while that on circuses and theatres did not become operative until Nov. 1. The section relating to cosmetics is in effect Nov. 21. The section covering the theatre tax (Sec. 3) assesses this graduated scale:

Seating capacity not more than 250, \$25.

Seating capacity between 250 and 500, \$50.

Seating capacity between 500 and 800, \$75; and

Seating capacity more than 800, \$100.

The tax on cosmetics is one-eighth of a cent on quantity of retail price of 5 cents or less to five-eighth of a cent on a retail price of 25 cents or more.

The theatre tax covers "theatres, museums, concert halls where an admission is charged, except halls or armories rented occasionally for such purposes." A circus is defined as "Every building, space, tent or area where feats of horsemanship or acrobatic sports or theatrical performance, not otherwise provided for in this act, are exhibited." The theatre is defined as "every edifice used for the purpose of dramatic or operatic or other representations, plays or performances for admission to which entrance money is received."

PICTURE CONVENTION.

Philadelphia, Nov. 11.

The Motion Picture Exhibitors' Association of Pennsylvania will hold a convention at Harrisburg Jan. 4-6. At the same time and place the Motion Picture Exhibitors' League will meet.

Both organizations will take up with the Legislature the subject of censorship and other regulatory measures.

The Regent, a new theatre at Rochester, N. Y., showing pictures and vaudeville, opened Tuesday.

The Reel Fellows Club of Philadelphia has arranged to make its headquarters for the present at the Frans Schubert Club, 1416 Arch street. The club is composed of men prominent in the photoplay field in this city. The organization will give a ball in the near future.

FEATURE FILM REVIEWS

LOLA.

The first of the Clara Kimball Young features, to be released by the World Film Corporation this month, is the picture version in four parts by James Young of Owen Davis's play, "Lola." To say that it is daring is putting it mildly. Miss Young's picture of the Jekyll-Hyde career of Lola Barnhelm along the primrose path is a triumph of pantomimic acting. Two or three of its hectic love scenes double-Cross Victoria and out-Elmer Miss Glyn. On this count the film should be a sensation. One highly spiced episode in Lola's career is an "affair" with an Atlantic City lord, involving much picturesque love-making on the moonlit beach, which is graphic to say the least. Not less vivid was the scene in which Lola sat in her hotel bedroom and went over in her mind these exhilarating passages with the husky life guard, the lamp light playing over her face which pictured her emotions with appalling fidelity. Miss Young handles the scene with the finest skill, but the camera simply will not juggle subtleties. Lola, the sweet and dutiful, is the homely, caring for her father, a scientist, who has discovered a medical process by which in certain cases life may be restored after the heart for several hours has ceased to beat. Lola is "killed" in a street accident, and, by means of her father's discovery, restored to life. But with the difference that the spirit that made her a warm-hearted, loving woman has fled and she returns to life only a soul-less creature of the flesh. She tosses away the love of her former sweetheart, John Dorr, and becomes the mistress of Dick, a fellow who already has a wife. Dick has a bank-roll, but Lola's light love refuses to stay put. Hence the episode of the husky life guard, and later, when Dick's bankroll departs, a transfer of affection and elopement with Dick's millionaire friend. Lola falls ill and is told by the doctors she may die at any minute. Only then does she think of her abandoned father. To him she returns with the demand that when she dies he must bring her back to life for the second time. The answer of the father, who has had time and opportunity to see the evil worked by his discovery, is to send a hammer crashing through the machine that restores life to bodies vacated by their souls. And so Lola falls lifeless for good and all. Trick photography is twice invoked to make the spiritual phase of the tale plain, once when the shadowy semblance of Lola is seen to ascend from her body in her father's laboratory and once again, when she finally returns to the spirit world to view its one-time tenant. The film aims at no scenic effect, probably with intent. All the back grounds are simple to the degree of bareness. In the same way the distance never varies, with the result that the figures come upon the screen in exact life size. The effect of this is to concentrate attention on the people of the story, their character evolutions, and thus upon the development of the psychic theme itself. Whether that was the intention or not, it was the effect. The story is interesting, the acting exceedingly well done and the "punch" delivered with stunning force. Miss Young's lady Frankenstein is very likely to start something in filmdom.

THE COUNTRY MOUSE.

Billy Balderson.....Hobart Bosworth
Addie Balderson.....Adele Farrington
George Marshall.....Marshall Stedman
Myrtle Marshall.....Myrtle Stedman
Mme. Pauline.....Rhea Haines
A Bosworth four-reeler with Hobart Bosworth, the author and principal male player, with Adele Farrington featured in the title role. "The Country Mouse" is not a thriller, nor does Bosworth use much of every foot of the way. It is the "most subdued" picture in which Bosworth has yet appeared. The story has been told before, in magazine and stage form. Billy Balderson, of the California farms, is looking after his live stock when informed by neighbors the "railroads are at it again." At an open-air meeting where everything is talk of the Octopus, Balderson is the striking figure. He goes to the improvised platform and does an Abe Lincoln that results in his immediate nomination for the state legislature. Balderson hits the trail for the capital. His dowdy, countrylike countrywoman and better half goes with him. It isn't taking long for the reporters to tip Bill off his Kentucky colonel outfit was out of style and straightway Bill does a hot-foot to the tailor's. Wife primps up, but she's still old-fashioned. The Marshalls were working together in trying to lobby for the railroad bill. They prey upon Balderson. Mrs. Marshall leaves a face powder mark upon Bill's shoulder. Miss Bill becomes suspicious. Bill became pretty strong for his evening clothes and the company of the Marshalls. When Bill was on the farm he drank his coffee from the saucer. When he went to the Marshalls to tea he still drank it the old way. Bill didn't do anything disgraceful, but his wife took a tumble. The "country mouse" became a million-dollar doll. She dresses up and surprises Bill at the governor's reception. A scene with Mrs. Bill doing a tango brings things to a climax. Bill pays more attention to his wife and it ends with Bill taking dancing lessons from her. It's not a great feature, but still give satisfaction in any community. Miss Farrington handles her character faithfully.

JULIUS CAESAR.

"Julius Caesar," a Kleine six-reeler, is an elaborate production. Great care has been taken in its direction. Even to those who balk at minor classics will be regarded, upon viewing this picture, the ensemble, groupings and climaxes are so admirably set forth in realistic endeavor that the picture leaves a deep impression. Hundreds of supernumeraries work faultlessly. Featured as Caesar is Anthony Novelli. Some may say Novelli does not age with the passing of years in the first four parts, or that he does not look commanding enough in six, and find a few objections to other members of the cast, but Novelli handles the role with consummate skill and dignity. Some splendidly conceived reproductions of Rome, Roman tribal days, battles with the Gauls, street incidents and processions of rulers, hostile clashes in the open, sessions in the Senate chamber, etc., are vividly camouflaged. It's foreign, acted by foreign players, and in the foreign atmosphere.

THE BARGAIN.

Produced by Thomas H. Ince for the Paramount, "The Bargain," in seven parts, ranks well up among the best of the western dramas shown since film features were first shown. It has all the attributes of the best things in pictures; exceptional scenic beauty, compellingly interesting story, and capital pantomimic actors. An attaché of the studio declared to the gathering that witnessed a private exhibition Monday that since the first positive was assembled 2,400 feet had been cut out. The elimination was done by the studio, and the picture presented is coherent and stands as a splendid example of economical treatment in point of time and film footage consumed without injury to the story. It is the first seven-reeler witnessed this season that has not appeared spread over too much ground. Considerable time is given over to pictures of an elaborate western barroom and gambling hall, but every inch counts in the creation of "atmosphere." The incidents move with remarkable speed and frequency to the effective climax, but despite the large number of action passages, the whole is well developed as a unit and escapes the episodic quality so often apparent in "action" photography. William S. Hart as Jim Stokes, the two-gun man, a desperado who reforms under the influence of love, is as fine and polished a bit of artistic creation as a Frederick Remington sketch. He was always in the picture, making his points with intelligence, never once over-acting. He does a fall with a horse and a fall away from a steatite, and a fall-proof film reviewer. Horse and man roll over and over again down a steep bank, with humps and smashes that looked like an invitation to suicide. The story of the had man and his regeneration has an occasional touch of gentle humor.

THE HOOSIER SCHOOLMASTER.

The first release of Max Fighman in the new Alliance program, on view at Hammerstein's Lexington Avenue Opera house first half of this week, is "The Hoosier Schoolmaster" under the brand of Masterpiece Film and with Fighman in the principal role of the schoolmaster, supported by Lolita Roberts. The film has the earmark of Fighman's thoroughly artistic method. The story involves no especially sensational action, and the direction puts in its efforts on securing interesting character and picturesque atmosphere. Judging by the samples of his work that have come on the screen, Fighman is proving himself to develop to its highest the art of securing delicate points of dramatic niceties, in which direction he is extraordinarily successful. In the present instance he exhibits a highly commendable restraint in his interpretation of a part that could very easily be spoiled by overemphasis. His comedy is as quaint and natural as if he made with the aid of spoken lines and not point is forced by grimace or buffoonery. Second to Fighman's character creation is that of Bud, a country lout, who is the perfection in type and manner for the role. Without skillful characterization the story would probably have fallen flat. In the hands of this company, it is an altogether interesting record of manners and people framed in an absorbing series of events. There are several exceedingly well handled mass effects at the climax, dealing with the farmers' lynching bee, and Bud's rescue of the schoolmaster. Bud is shown rounding up 50 or more grazing horses and driving them in a wild stampede through the crowd of assembled farmers and townsfolk. This is the dramatic "punch" of the film and proved a capital thriller. Fighman is establishing for himself an enviable place among the most progressive makers of artistic moving pictures.

THE SECOND MRS. TANQUERAY.

In adapting Sir Arthur Wing Pinero's powerful drama the scenario writer has evolved a two-reel feature that holds the interest. Constance Crawley and Arthur Maude are the featured players of the short cast needed. The largest number of scenes are interiors. There is no great featured scene in "The Second Mrs. Tanqueray," but it proves interesting and entertaining. The crowding of the story into two reels has hampered the producer a bit, but on the whole the work is well done. It is a feature that won't pull a lot of money, but any exhibitor who has a clientele can run it as a special with a regular program and give his patrons something to talk about, though it is but two reels long.

THE STRAIGHT ROAD.

Mary O'Hara.....Gladya Hanson
"Bill" Hubbell.....William Russell
Lazy Liz.....Iva Shepard
Douglas Aines.....Arthur Hoopes
Ruth Thompson.....Lorraine Huling
"The Straight Road" in four parts (Famous Players—released through Paramount Nov. 12) is a feature that will entertain and pull money. The film version of Clyde Fitch's play contains all the necessities that go toward making a feature the exhibitor can recommend to his patrons. There is a good story with a moral and in the telling of the tale is a lot of action that withal holds a human note and does not at any time tax the imagination. The film production has been staged with a view to make the story as complete as possible in the matter of detail. There is shown at the opening a straight road which runs to "Happiness." The intervening space is allotted to the telling of the story of the life of Moll O'Hara from the time of the death of her mother in a squallid tenement to her engagement to "Bill" Hubbell, after a series of trials and tribulations. The cast is a most capable one and Gladya Hanson who plays the lead is fully capable in the role of Moll. The greater portion of the scenes are interiors. There is a prize fight staged in the back room of a saloon that has a genuine thrill. From time to time a comedy relief brings a laugh.

THE BOOK OF NATURE.


"The Book of Nature" is the six-reel picture of the lives and habits of animals and insects taken by Dr. Raymond L. Ditmars, curator at the New York Zoological Gardens in Bronx Park. Each reel deals with one special form of animal life. The pictures at the Academy of Music, Brooklyn, last week, were accompanied by a lecture delivered by Dr. Ditmars. Without the lecture the film will be practically useless, unless subtitles or captions are inserted. There are none at present. The first reel deals with mammals. It shows the animals with which the public at large is most familiar. The second has the reptiles. It is wonderful picture in its way. The snake is seen to swallow a rabbit much larger in normal diameter than itself. The cobra receives considerable attention. The picture camera was operated by an electric motor to obtain these views. When the snakes sprang for it there was nothing to be struck. The third section had the amphibians. The frog occupied most of this reel. The fourth reel, submarine creatures, furnished an interesting set of views. Of these, the blind lizard, which lives in underground rivers, was perhaps the most curious. The salamanders and their young are another source of wonderment. The fifth reel pertains to the insect. They are mainly on the wing. The sixth reel is a comedy part called "The Jungle Circus." In it all of the animals shown in the preceding reels do the hit of comedy work that comes in their make-up. This last reel is very amusing, and good for a number of laughs. The whole picture is interesting, and with the explanatory lecture by Dr. Ditmars, pleased. The feature, as an educational subject in the class, stands alone, and should have a profitable lecture tour.

LIFE'S SHOP WINDOW.

A five-reel screen adaptation of Victoria Cross' novel of two or three years ago that created tremendous talk in this country, "Life's Shop Window," without the advance work that the book gave it, would be deemed an ordinary feature, and the renters would have been at a hard time placing the picture with exhibitors, but as the name has a drawing value this production should bring in some money to the producers. It was evident this was in the mind when making the feature, for the producers did not go out of their way to spend money, or take advantage of the opportunities the book offered. About 12 principal roles, fairly well played. The lead should have been an actress able to handle the requirements. Several instances throughout the story where the audience loses the trend of the tale and again are scenes without rhyme nor reason, due to faulty direction. It could have been remedied in the assembling. The last two reels show the greater faults. They should have been carefully edited and revised before the film is generally distributed. There is a tag flash of a baby at the close that is by far the best thing and it was applauded by the audience. The photography is slightly off throughout.

THE THUNDERING HERD.

"In the Days of the Thundering Herd," a five-reel western drama produced by Selig, featuring Tom Mix and Bessie Epton with Wheeler Oakman and Red Wing in the leading Indian roles, backed by a large and capable cast, goes to Selig Madison (Miss Epton) receives a note from her father telling of the discovery of a gold in a far western mining camp and bidding her to come to him across the plains. Tom Mingle (Mr. Mix), resigns his position as pony express rider in order to accompany Bessie, who is his sweetheart, when her brother refuses to act as her escort. They join a company of western tourists and amidst the journey are attacked by Indians. The majority of the party are killed and Tom and Bessie are taken captives, after Tom has been wounded. Chief Swift Wing (Mr. Oakman) falls in love with Bessie and in his own Indian way, makes things generally unpleasant for her. However, Starlight (Red Wing) befriends the two captives and many times during the journey of the film rescues them from perilous positions. The big feature is a great herd of buffalo. There is a bit more repetition than one usually finds in Selig productions. It is good entertainment for lovers of western drama. There's plenty of action and spectacular effects and the riding feats, especially those of Mr. Mix, are seldom equaled in the




World Film Corporation

PRESENTS
A SHUBERT FEATURE

Clara Kimball Young

The Most Popular
Star in Pictures



"LOLA"

By OWEN DAVIS

Released November 23

Arrange Bookings on this through

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(The sketch that makes the seats laugh)

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N. B.—This act has NEVER played WEST
of W. V. M. A. territory.

filmed play. After many trials and hardships, Tom and Bessie escape from the Indians and join a party of buffalo hunters. This band suffers the fate of the couple's former party and is attacked by the Indians. They are thoroughly beaten and the last round of ammunition is being exhausted when Red Wing discovers another band of hunters, and informing Tom of her discovery, Bessie is sent to summon aid. The second party of hunters arrives at the dramatic moment and save Tom and Bessie, who are the sole survivors, and the happy sweethearts, taking the faithful Red Wing as their companion, depart to join Bessie's father. The story is by Gilson Willets and the action is under the direction of Colin Campbell.

READY MONEY.

Steve Baird.....	Edward Abeles
Sidney Rosenthal.....	Monroe Salisbury
John H. Tyler.....	Jode Mullally
Mrs. Tyler.....	Jane Darwell
Grace Tyler.....	Bessie Barricake
Ida Taylor.....	Florence Dagmar
Jas. R. Morgan.....	Fred. Montague
Jackson Ives.....	James Neill
Mike Reardon.....	Theodore Roberts
Jim Dolan.....	Billy Elmer
Owner of Skyrocket.....	Sydney Deane
Captain West, Secret Service.....	Dick La Razo

"Ready Money," a new Lasky five-part feature, is the picture version of the comedy produced on the speaking stage last year. As a film it engages and holds interest and has excellent comedy-dramatic values. There was no opportunity to work up scenic effects, except several times when large masses of people are handled. One of these incidents was the New Year's Eve crowd in a restaurant, and another the crowd of merry-makers on the street celebrating the same event. A considerable portion of the action takes place in interior settings, and while this ordinarily militates against a screen story, in this case the Lasky director has accomplished wonders in making his interiors natural. The main feature of the play in picture form is that it keeps the suspense to the highest point. From the time Steve reaches New York to finance his mine to the time when the coup is accomplished, there is a constant ebb and flow of fortune in his affairs. Momentarily he stands in danger of going to jail as a counterfeiter and the failure of his business scheme (together with the wreck of his love affair) stands imminent always. The action moves at top speed and the issue is never certain until the very last minute of reel five. The tension is lightened by delightful comedy passages which coax the laugh without resort to rough house. The only weakness is the piece seems to be that it is rather long and the action packed into the second half at the expense of the earlier scenes.

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A YEAR

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Where Players May Be Located
Next Week (November 16)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A
Abeloe Edward Variety, N Y
Adams Rex & Co Variety N Y
Ahearn Chas Co Orpheum Salt Lake
Alco Trio Orpheum Oakland
Alexander & Scott Orpheum Denver

ALPINE TROUPE

Next Week (Nov. 16), Orpheum, Brooklyn
Management M. S. BENTHAM.

Amoros Sisters Colonial Erie Pa

Franklyn Ardell

In "THE SUFFRAGETTE"
Direction HARRY FITZGERALD
VAUDEVILLE

B
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D
 D'Arville Jeanette Proctor's Plainfield N.J.
 De Felice Carlotta Variety San Francisco
 De Long Maidie Variety N.Y.
 Devine & Williams Variety N.Y.

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 Dorio Mme Dogs Orpheum Montreal
 Dorr Marie Orpheum Birmingham
 Duffet Bruce Co. Poli's Hartford
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 George Edwin Orpheum Jacksonville
 Gibson Hardy Variety N.Y.
 Glenn Carrie Variety N.Y.
 Godfrey & Henderson Variety N.Y.
 Gordon Jim & Elgin Girls Variety N.Y.
 Gordon & Rica Orpheum Montreal
 Gould & Ashlyn Keith's Washington
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J
as Troupe Dockstader's Wilmington
ge Clara Variety N Y
hawaka Japs Poli's Hartford
med Orpheum Lincoln

J
arrow Keith's Indianapolis
ohnston Mabel Colonial Erie Pa
ohnstons Musical Empire Swansea Eng
ordan & Doherty New Grand Evansville Ind
lietina's Dogs Colonial Norfolk
liet Keith's Indianapolis

K
Kammerer & Howland Rehoboth Mass
Kane Warren J Orpheum Montreal
Kelly Andrew Keith's Philadelphia
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Keuling Edgar Louis Variety N Y
Kornau Fred Orpheum Memphis
Kramers The Shubert Utica
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La Count Basile care Bohm 1547 Bway N Y C
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Lane & O'Donnell Shea's Buffalo
Langdons The Keith's Baltimore

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Behman Show 16 Columbia New York 23 Ca-

sino Brooklyn.

Ben Welch Show 16 Gaiety Minneapolis 23

Star St Paul.

Big Jubilee 16 Gaiety Omaha 23 L O 30 Gay-

ety Minneapolis.

Big Revue 16 Trocadero Philadelphia 23 L O

30-2 Stone O H Binghamton 3-5 Van Culler

O H Schenectady.

Big Sensation 16 Standard Cincinnati 23 Em-

pire Cleveland.

Bohemians 16 Buckingham Louisville 23 Stand-

ard Cincinnati.

Bon Tons 16 Casino Boston 23-25 Worcester

Worcester 26-28 Park Bridgeport.

Bowery Burlesques 16 L O 23 Gaiety Min-

neapolis.

Broadway Girls 16 Garden Buffalo 23 Star

Toronto.

Cabaret Girls 16 Victoria Pitts-burgh 23 Penn

Circuit.

Charming Widows 16 Majestic Jersey City 23

L O 30 Gaiety Philadelphia.

Cherry Blossoms 16 Grand Boston 23-25 Grand

Pittsfield 26-28 Empire Holyoke

City Belles 16 Penn Circuit 23 Olympic New

York.

City Sports 16-18 Grand Pittsfield 19-21 Em-

pire Holyoke 23 Murray Hill New York.

College Girls 16 Empire Philadelphia 23 Em-

pire Hoboken.

Crackerjacks 16 L O 23-25 Stone O H Bink-

hampton 26-28 Van Culler O H Schenectady.

Dreamland 16 Gaiety Kansas City 23 Gay-

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Evel Mull's Show 16 Gaiety Philadelphia 26-

28 Grand Trenton.

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Garden of Girls 16 L O 23 L O 30 Columbia

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Orpheum Paterson.

Gay New Yorkers 16 Minor's Bronx New York

23 L O 30 Empire Newark.

Gay White Way 16 Casino Brooklyn 23 Music

Hall New York.

Gay Widows 16 Gaiety Baltimore 23 Bijou

Richmond.

Ginger Girls 16-18 Empire Albany 19-21 Grand

Hartford 23 Casino Boston.

Girls from Happyland 16 Gaiety Detroit 23

Gaiety Toronto.

Girls from Joyland 16 Bijou Richmond 23

Academy of Music Norfolk

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bury 19-21 Gilmore Springfield 23 Howard

Boston.

Girls of Moulin Rouge 16 Gaiety Milwaukee 23

Star & Garter Chicago.

Globe Trotters 16 L O 23 Empire Newark.

Gypsy Maids 16 Star Cleveland 23 Gaiety

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Hello Paris 16-18 Stone O H Binghamton 19-21 Van Culler O H Schenectady 23 Corinthian Rochester.

Heart Changers 16 Savoy Hamilton Can 23 Cadillac Detroit.

High Life Girls 16 L O 23 Columbia Indianapolis.

Honeymoon Girls 16 Star & Garter Chicago 23 Englewood Chicago.

Liberty Girls 16 Gayety Cincinnati 23 Empire Toledo.

Lovers' 16-18 Worcester Worcester 19-21 Park Bridgeport 23 Columbia New York.

Marlon's Own Show 16 Empire Brooklyn 23 L O 30 Westminster Providence.

Million Dollar Dolls 16 Gayety Buffalo 23-25 Bastable Syracuse 26-28 Lumberg Utica.

Mischief Makers 16 Gayety Brooklyn 23-25 Jacques O H Waterbury 26-28 Gilmore Springfield.

Monte Carlo Girls 16 Academy of Music Norfolk 23 Gayety Philadelphia.

Orientals 16 Empire Cleveland 23 Victoria Pittsburgh.

Passing Review of 1914 19-21 Grand Trenton 23 Gayety Brooklyn.

Prize Winners 16 Empire Hoboken 23 Empire Brooklyn.

Robinson's Carnation Beauties 16-18 Bastable Syracuse 19-21 Lumberg Utica 23 Gayety Montreal.

Roseland Girls 16 Princess St Louis 23 Gayety Kansas City.

Rosey Posey Girls 16 Columbia Chicago 23 Princess St Louis.

September Morning Glories 16 Cadillac Detroit 23 Haymarket Chicago.

Social Maids 16 Gayety Toronto 23 Gayety Buffalo.

Star & Garter 16-18 Grand Hartford 19-21 Empire Albany 23 Miner's Bronx New York.

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Carlyle Elsie
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Where C follows name, letter is in Variety's Chicago office.

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Denham E
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Dexon Dorothy
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Douvan Jas B
Dudley Bess
Dumond Lillian
Dunn Sisters
Dunham C
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Dushan Peggy
Durand Edna
Du Val Billy
Du Vall Helen R
Dyer Cal O
Edwards Mrs W (C)
Edwards Cora
Edwards Bros
Elkins Betty
Elliot Geo K
Elnore May
Emmitt & Emmitt

F
Faber & Waters (C)
Fagan Chas
Fagan Noodles (C)
Farrell Florence
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Fraser's The
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Julian Frankie
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Kyle Howard
L
Lamp Wm & Co
Langdon H (C)
Langford Wm
Lavell Alfred
Lavall E (C)
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La Verne Evelyn
La Varales The
Lawson Francis
Leab S J
Lee Oscar
Leonard Lew
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Lestora Lillian
Levey E (C)
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Lewis Harry
Lewis S (C)
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Lindner Helen
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Long Tack Sam (C)

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York Alice
Young Virginia

CORRESPONDENCE

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

CHICAGO VARIETY'S CHICAGO OFFICE: MAJESTIC THEATRE BUILDING

Ruth Wilkes has joined "The Dream Girl" tabloid.

"Potash & Perlmutter" celebrated the 100th Monday night.

Bessie Kaplan is featured for the entire week at the Colonial.

John Shehan is the new assistant in the box office at the Majestic.

"The New Henrietta," will follow "A Pair of Sixes" at the Cort, opening about Christmas.

The Fine Arts theatre has inaugurated Sunday night performances for the engagement of "Consequences," the first time.

Sarah Adler and Miss Heine are among the principal players with the Yiddish company now occupying the Empire.

The Yates Sisters, formerly with Bob Finlay, are now working with Ray Baldwin. Bob Finlay is doing a monolog.

Chick Sales, who played at the Palace last week, has purchased a 115-acre farm on an

inland lake about six miles from Madison, Wis.

The theatrical colony of Chicago is particularly rejoiced in that Judge Charles N. Goodnow has been re-elected to the municipal bench.

A feature film department will be installed by the "Association" in a short time with Sam Thall, now in charge of the tabloid department will be in charge.

"His Son," by Louis Kaufman Anspacher, will be played in Chicago later in the season if a house can be secured. Henry Kolker has the chief role in the play.

The Columbia, as a tryout house, is pronounced a huge success. All the agents in town get out there, and four acts were billed out of the house last week.

Dwight Meade will be the leading man with Grace Hayward when her stock company opens at the Willard next week. The opening bill will be "Officer 666."

Boyle Woolfolk, producer of tabloids, has filed a petition in bankruptcy through his attorney, Fred Lowenthal. Liabilities are placed at \$13,830 and assets at \$87.

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TAILORS OF TO-DAY

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4—Wilhat Troupe—4

The American Cinematograph Co. has filed an involuntary petition in bankruptcy. Liabilities placed at \$15,000 and assets not named. The company manufactures pictures.

It now appears that Fania Meranoff, playing in "Consequences" at the Fine Arts, was married recently in New York to Carl Van Vechten, dramatic critic.

Peter J. Schaefer, vice president of the Jones, Linick & Schaefer enterprises, has purchased a block of stock in Riverview Park, and is now one of the largest individual holders.

The University Extension Law School has conferred the honorary degree of Bachelor of Laws upon D. Max Thorek, in recognition of his achievements in the medical field. He received his sheepskin last week.

The Indiana, one time boarding house for horses, has not dipped into vaudeville this season. It is running pictures, and recently had a big electric sign outside reading: "The Old Curiosity Shop."

William Anthony McGuire has written a new war play which he tentatively calls "Hell," which he is showing to managers. "From Out the Shadow" is the title of another of his plays which Gus Hill has taken to produce later.

George E. Hewes has obtained a divorce from his wife, Leah G. Hewes, a burlesque chorus girl. The decree was handed down on account of a remarkable letter written by the wife to her husband.

Next week two stars of first magnitude will arrive in Chicago. Maude Adams will come to the Blackstone and Harry Lauder will be at the Auditorium. At Powers' theatre, "The Misleading Lady" will be offered for a short engagement.

Felix Blei, of San Francisco, has been in Chicago looking for a downtown house in which he will establish a first-class stock company. He returned to the west and left the matter of negotiations with J. Allen Whyte, formerly well known in theatricals.

The Orpheum, Gary, is open but two days a week now. Saturday's feature films are which he will establish a first-class stock company. He returned to the west and left the matter of negotiations with J. Allen Whyte, formerly well known in theatricals.

Manager Joseph Garrity of the American Music Hall has installed an orchestra under the direction of Anton Pederson. The bar has been restored, as those in charge had a contract which could not be broken. Smoking, however, is not allowed in the house under the new regime.

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Among the players who have volunteered their services for the Col. Bill Thompson benefit are Barney Bernard and Alexander (arr of "Potash & Perlmutter" and May Vokes and Frank McIntyre of "A Pair of Sixes." Edward Shayne is in charge of the program.

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The following is the roster of "September Morn" to open shortly for a road tour: Walter Weiffert, Irene Wright, Mickey Leonard, Russell Price, Julian Rubell, Magna Paxton, George C. Dayton, Grace Childers, Sydney Platt and Ethel Terry. Edward W. Rowland,

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Enroute HARRY LAUDER SHOW
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Jr., is the manager; Daniel L. Martin, business manager; George C. Dayton, stage manager, and Martin Wingert, advertising agent.

AMERICAN MUSIC HALL (Joseph Garrity, mgr.).—Helen Ware to growing business in "The Revolt."

AUDITORIUM (Bernard Ulrich, mgr.).—Last week of "While the City Sleeps," big houses.

BLACKSTONE (Augustus Pittou, Jr.).—Last week of Grace George in "The Truth."

COHAN'S GRAND (Harry Ridings, mgr.).—"Under Cover," doing a fair business.

COLUMBIA (Harry Roche, mgr.).—Harry Hastings show.

CORT (U. J. Herrman, mgr.).—"A Pair of Sixes," still quite some magnet.

CROWN (A. J. Kaufman, mgr.).—"Help Wanted."

FINE ARTS (Albert Perry, mgr.).—"Consequences."

GARRICK (John J. Garrity, mgr.).—"Peg O' My Heart," still playing to good money after the 200th performance.

ILLINOIS (Will J. Davis, Jr., mgr.).—"The Little Cafe," fair returns.

IMPERIAL (Joe Pilgrim, mgr.).—Special company in "Hindle Wakes," opened Sunday.

LA SALLE (Joseph Bransky, mgr.).—"One Girl in a Million," with Ada Lewis added.

NATIONAL (John P. Barrett, mgr.).—"Excuse Me."

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," getting biggest returns in the city.

POWERS (Harry J. Powers, mgr.).—Charlotte Walker in last week of "The Better Way."

PRINCESS (Sam P. Gerson, mgr.).—"Today," fair.

STAR & GARTER (Paul Roberts, mgr.).—"The Roseland Girls."

VICTORIA (Howard Brolaski, mgr.).—"Damaged Goods."

MAJESTIC (Lyman B. Glover, mgr.; agent, Orph.).—Max York's Canine Pupils opened nicely. Ray Eleanor Ball went well. Eddie and Ramaden, comedy duo, well liked. Lilian Herlein displayed gorgeous wardrobe and received many floral offerings. Her turn pleased greatly. Frederick Bowers and Co., good. Jack Gardner & Co., successful. Nora Hayes, bit of show. Clark and Veril, scored big. Seven Colonial Belles, made an entertaining closing number.

PALACE (Mort Singer, mgr.; U. B. O.).—Newhouse, Snyder & Co., interesting opening number. Howard and Syman, novelty dancers, very good. Frederick Hawley and Co., exceptionally good dramatic sketch, received many curtain calls. "The Telephone Tangle," comedy hit. Mr. and Mrs. Jack McGreevy, won many laughs. Valaska Suratt, pleased. Belle Baker, stopped show. John Higgins, closed satisfactorily.

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ORPHEUM.—Gertrude Hoffmann and her Dancing Revue, box office attraction; Will Oakland, enjoyable; Miller and Vincent did

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not appear, replaced by Hunting and Francis, good applause; Swor and Mack (holdover), duplicated success; Meehan's Dogs, strong in opening spot; Gertrude Coghlan and Co., again successful.

EMPRESS.—Wormwood's Animals, assigned closing position, held everybody in; Eugene Emmett and Co. did well; Hippodrome Four, entertaining; "Dinkelspiel's Night School," liked; Val and Ernie Stanton, passable; George and Lilly Gordon, good; Bogert and Nelson, opened the show. An added attraction was a team, uncared, comprising a man violinist and a woman who poses.

PANTAGES.—Walter Montague in "Twenty Minutes With the Board of Supervisors," which held interest through its local peculiarity. "The Wreck of the Titanic," in closing spot, also attracted interest. The Pollard Opera Co. gave satisfaction. Saunders and Von Kunts, entertaining; Rosdell Singers, delighted; Lockhart and Laddie, good in opening position.

CORT (Homer F. Curran, mgr.).—"The Whip" (third and last week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Poor Little Rich Girl" (second week).

GAILETY (Tom O'Day, mgr.).—"Let's Get Married" (second week).

ALCAZAR (Belasco & Mayers, mgrs.).—Stock.

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.

"Father Ex-officio," a play by Raymond Hanson, was presented on Nov. 7 in the Y. M. C. A. Auditorium.

The San Francisco Press Club will sponsor and arrange this year's annual Christmas Eve street fete and open air concert.

George Stanley, a "coast defender," has been granted a final decree of divorce from his wife, a non-professional.

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Ray Duncan has replaced "Rube" Welch in Kitty Francis' burlesque, "Mrs. O'Malley's Reception," now playing the Loew time.

Bert Levey has placed Charles King and Virginia Thornton under contract to produce "tab" drama in conjunction with his regular vaudeville at the Princess.

The line, "This is not a moving picture," used in all "The Whip's" advertising matter while playing the Cort here, has caused considerable comment.

As predicted, Louis Bennison will head the western company of "Damaged Goods" being organized and routed to open here Nov. 30 or

Dec. 7. The company will tour the coast and interior.

A full-blooded Yaqui Indian named White Eagle, whose professional name is Jose Aguilera Blanco, has composed an operetta entitled "White Eagle's Wooing," being polished up for an early production here.

Frank Donellan, formerly press agent at the Empress before Marcus Loew took it over, will not manage the American theatre as previously announced. This week Donellan assumed the management of a picture house.

It is still a matter of speculation what kind of an attraction will hold the boards at the

American when it opens New Year's Eve. It seems safe to assume it will be a "girl show" of some sort.

When Wm. H. (Doc) Leahy, resident opera impresario and owner of the Tivoli theatre, read about the failure of the other Wm. H. (Doc) Leahy to make Italian Grand Opera pay in Boston, the local "Doc" said: "I feel queer, but natural." The "Prisco" "Doc" attempted to play grand opera here at the Tivoli last season and had to quit for the same reason.

The most important P. P. I. E. announcements for the week are: That in spite of the present war Germany will exhibit at the fair; that director of exhibits, Captain Asher Carter Baker, U. S. N. (retired), has gone to Europe to assist foreign exhibitors in shipping displays; that 3,752 people are now employed by the Exposition, and that Italy is making final preparations to ship her exhibits.

When the regular vaudeville season began in earnest this year several acts were booked over the Orpheum Circuit from this end. This caused a small army of good, bad and indifferent turns to make a rush for the Orpheum and demand a tryout. In many instances the tryouts proved to be a waste of time. Now it appears that the booking done from this end conflicted with that done in the east, and Manager Fred Henderson has announced booking from this end is temporarily suspended.

Amusement circles experienced more than a mild surprise this week when a small army of mechanics began rushing the work of completing the Frederick Thompson "Toyland for Grown-Ups" building, which occupies a good location on "The Zone" at the fair grounds. Until the renewal of the building operations the general opinion prevailed here that the Thompson enterprise would "fizzle out" before it was any where near completed. Showing no activity during the summer months and the concern's shaky financial condition being public property was responsible for this conclusion.

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ATLANTA.

By R. H. McCaw.
FORSYTH (Hugh Cardosa, mgr.; agt., U. B. O.).—Mercedes, goes well; Cameron Girls, hit; Lyons and Yocco, please; Mary Ellen, good; Biglow and Mehan, applause; Edwin George, gets over nicely.

BIJOU (Billy Holmes, mgr.; agt., Greenwood).—Raskin Troupe, hit; Cycling Royards, good; Dick Harding, applause; Ed Millette, entertaining.

ATLANTA.—"Peg O' My Heart," second time here, doing fair business; Otis Skinner next.

COLUMBIA (James Roberts, mgr.).—Haynes Stock Burlesquers, business poor.

L. S. Rochelle has taken over the Edisona, in Durham, N. C.

The Theatre Beautiful, an Anderson, S. C., picture house, will be operated by the Y. M. C. A. of that place. Rev. John P. Vines is the manager. "High-class moral films will be shown," according to the announcement.

The Anderson theatre, Anderson, S. C., which is nearing completion, has been leased to C. H. Blech and Odie Davis of Hopkinsville, Ky. It will book the better class of road shows.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.), 9, Fanny Ward in "Mme. President," 11-12 dark (or pictures) 13 John Drew.

NIXON (Harry Brown, mgr.), 8-11 Columbia Burlesque, 12-14 pictures.

Keith's closed Sunday night. The season as a whole was reported as profitable, but with the falling off in attendance, due to the poor

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conditions of business in the resort caused the directors of the enterprise to close while they were on the right side. It is expected the theatre will reopen Christmas.

John Levy, who attempted to make the Garden of Dances a success was found dead at his home on Vermont avenue, Nov. 9. Death was due to illuminating gas. He is survived by a wife, a son, 25 years of age and a 20-months' old baby.

Albert Ewing and Mae Berman won the first prize at the Friday night tango contest on the Million Dollar Pier.

Almyra Sessions from Montreal is here.

John R. Rogers is spending a month here.

Amateur nights are to become a part of the program of the Nixon, beginning Nov. 11. The Country Store scheme is another Nixon special.

Efforts are being made to revive roller skating here.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agt., U. B. O.).—Irene Franklin, big; Harry Beresford & Co., good comedy; El Cota, please.

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ing; Sylvia Loyal, beautiful; Hang Pies Chien, baffling mysteries; Andrew F. Kelley, prolonged laughter; Julia Curtis, voice of surprising range; Six Military Dancers, new steps.

VICTORIA (Pearce & Scheck, mgrs.; agent, N.N.).—"The Girl in the Moon," pretty scenic novelty; Hammond & Forrester, amuse; Snyder & Buckley, good; Gene & Katherine Kling, fare well; Marsden & Deanwood, good.

NEW (George Schneider, mgr.; agent, Ind.). Al Harvey & Co., good comedy and songs; Fadin O'Brien Trio, ordinary; Leona Leigh & Co., real funny; E. J. Moore & Co., entertaining; Grace Dixon, charming; Stuart & Dare, excellent.

FORD'S O. H. (Charles E. Ford, mgr.).—"Peg O' My Heart." Marked increase in attendance.

ACADEMY (Tunis F. Dean, mgr.).—"Ziegfeld 'Follies," largest crowds of present season.

POLIS AUDITORIUM (Wedgwood Nowell, mgr.).—"Poll Players, exceptional performance of "The Butterfly on the Wheel."

COLONIAL (C. F. Lawrence, mgr.).—"Love's Model." Receipts unusually large, capacity houses at each performance.

GAYETY (J. C. Sutherland, mgr.).—"Girls from Joyland." As always, large houses.

PALACE (W. L. Ballauf, mgr.).—"The Watson Sisters."

The "Villa Fleur," a new dancing academy, opened Saturday night at Franklin and Eutaw streets.

BOSTON.

By J. GOOLITZ.

KEITH'S (Robert G. Larsen, mgr.; agt., U. B. O.).—"Eva Tanguy headlined and jammed house (New Acts). The supporting bill was admirable. Joe Cook in his one-man vaudeville show and Bert Levy going big, ahead of Tanguy, who was followed by the Mokey Sisters, who closed effectively. Willie Weston and Ed Emmet Devoy and Co. both went unexpectedly well. Neher and Kapell on skates opened, and were followed by the Misses Campbell, fair, and Sutton, Mc-

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Intyre and Sutton, who did well on the comedy but got nothing startling in acrobatics.

LOEW'S ST. JAMES (William Lovey, mgr.; agt., Loew).—Vaudeville. Big.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agt., Loew).—Vaudeville and pictures. Capacity.

NATIONAL (Charles J. Harris, mgr.; agt., U. B. O.).—Pictures drawing surprising well.

BIJOU (Harry Brown, mgr.; agt., U. B. O.).—Big business of small time.

PARK (Dark).—Delayed opening because of \$100,000 alterations of this old \$2 house, which goes into the Paramount Service backed by Moe Mark. A daring project in a district now jammed with film houses.

BOWDOIN (A. Somerby, mgr.; agt., U. B. O.).—Pop vaudeville advertised big. Good business.

HOLLIS (Charles J. Rich, mgr.).—Lydia Lopokova in "The Young Idea." Good entertainment now drawing as it should.

COLONIAL (Charles J. Rich, mgr.).—Julian Eltinge in "The Crinoline Girl." Opened Monday night packed to the dome. Will do big business.

MAJESTIC (E. D. Smith, mgr.).—Last week of "To-Day," which has drawn well until the past week with the women.

WILBUR (E. D. Smith, mgr.).—William Dodge in "The Road to Happiness." Fair.

BREMONT (John B. Schoeffel, mgr.).—"Potash and Perlmutter." Bad slump.

BOSTON (William H. Leaby, mgr.).—Dark, because of collapse of grand opera.

PLYMOUTH (Fred Wright, mgr.).—Cyril Maude in "Grumpy" opening Monday night, big, and in for a long run.

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Very sincerely,
(Signed) **PRISCILLA KNOWLES.**

In the city. The Brownell-Stork stock opened big this week with "The Girl of the Golden West." 16, "Sherlock Holmes."

FAMILY (E. C. Long, mgr.).—Doing good with feature pictures.
MAJESTIC (John Laughlin, mgr.).—"Bought and Paid For," opened light. Repeated previous engagements hurt patronage. Prices lowered. Next week, Cecil Spooner in "Love's Model."
OLYMPIC (Charles W. Denzinger, mgr.; agent, Sun).—Claire Vincent, assisted by Frank H. Gardner, in "The Fool," headlines. Best act at this house this season. Review Comedy Four, entertainers; Mile. Vortex, dainty aerial artist, pleases; Brandon & Dainty, good comedians; Seven Orandos, feature.

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CASINO (Charles Waldron, mgr.).—"Star and Garter Show," Good.
GAITY (George Batcheller, mgr.).—Sam Howe's "Lovers," Good.
HOWARD (George E. Lothrop, mgr.).—"Cherry Blossoms" with Dena Cooper and Co. heading the house bill. Capacity on guarantee.
"The Ordeal," the Franco-Prussian war photo-play, has been banned in Boston along with the other cities. The mayor was visited by a delegation of Germans, who protested that the pictures were unfair and orders were issued to License Clerk John M. Casey to officially prohibit their being shown under penalty of revocation of license.

BUFFALO.
By CLYDE P. REE.
TECK (John R. Osher, mgr.).—"High Jinks," despite its previous engagement here,

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opened to good house. High class production, big cast, and well received. Next week, Trentlin in "The Ballet Girl."

STAR (P. C. Cornell, mgr.).—Management announces fair business. Receipts low in comparison to past seasons. "The Yellow Ticket" drew well first of week, and pleased. 16, Chauncey Olcott.

HIPPODROME (Henry Marcus, mgr.).—Doing big business with exclusive feature pictures.

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.).—"The Lonesome Lasses," headlined and easily filled bill; Crensy & Dayne, scored; Chetlenn & Louisette, appreciated; Eveleen Dunmore, charming appearance; Byal & Early, pleased; McLellan & Carson, clever; Pederson Bros., close.

LYRIC (G. S. Schlesinger, mgr.).—Doing practically as good a business as any house

FRONTIER (Charles Bowe, mgr.).—Features.

M. Slotkin, part owner of the Olympic, has sold his interest in the Plaza to Jacob Rosling.

E. C. Long has taken over the management of the Family, Paul Fennessey devoting his time to other interests. Policy the same.

Henry Marcus was on Monday made manager of Shea's new Hippodrome. Mr. Marcus was formerly with the Mark-Brock Enterprises.

Joseph Ruseja, former organist at the Regent, will assume the directorship of the orchestra in that house.

Religious services are being conducted at the Star Sunday evenings.

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CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; U. B. O.)
—La Toy Brothers, opened well; Porter & Sullivan, satisfactory; Berrick & Hart, excellent; "Juliet," fine; McMahon & Chappelle, went big; Ethel Barrymore & Co., bit of bill; Bert Errol, good; Willie Brothers, pleased.
EMPRESS (George A. Boyer, mgr.; Loew).
—Juggling Dellsie, opened; Crawford & Broderick, "Ye Old Tyme Hallowe'en," Stuart Black & Co., Ergott & Lilliputians, Tom Mahoney.

GRAND (Theodore Ayland & John Havlin, mgrs.).—"The Misleading Lady"; 8, "Ben Hur."

Lyric (Carl Hubert Heuck, mgr.).—"Pin-afore" opened Monday night instead of Sunday, so stage changes could be made; 8, "Fanny's First Play."

WALNUT (Ben Probat, mgr.; S.H.).—"Fine Feathers"; 8, "September Morn."

GERMAN (Amandus Horn, mgr.; stock).—"Der Austauschleutnant."

GAYETY (Willis F. Jackson, mgr.).—"The Happy Widows."

STANDARD (Charles Arnold, mgr.).—"Watson's Beef Trust."

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—Marie Dressler in "A Mix Up." Funny and well patronized.

OPERA HOUSE (George Gardiner, mgr.).—Margaret Anglin in "Lady Windermere's Fan." Good entertainment and business.

HIPPODROME (Harry Daniels, mgr.; agent, U. B. O.).—Harry Lauder two days this week at the Hippodrome, Thursday and Friday. Bill for other days good. Chick Sales headlines, much applause; Steiner Trio, fair; Girl from Milwaukee, not strong; Redford & Winchester, good; Nina Morris & Co., entertaining; Ryan & Lee, applause; "Colonial Days," pretentious, and good; Mosher, Hayes & Mosher, fair.

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A TRUST FUND of any amount you may desire can be created by you on the payment of about 6½% annually in advance on such sum, and this will guarantee your family an annual income of 12% of the amount of the trust fund, payable in monthly installments, commencing one month after your death for a period of years, and on the expiration of that time the capital will be paid in cash and so provide your children either with a dowry or sufficient capital to go into business.

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CONNORS AND WITT

Booked Solid --- Loew Circuit

American, New York, this week (Nov. 9)
Boston and Waterbury, next week
(Nov. 16)

Direction, FRANK BOHM

MILES (Charles Dempsey, mgr.; agent, Loew).—Marshall P. Wilder, headlining and drawing big; Pearl and Irene Sans, applause; Ricca Scott in good sketch; Kerslake's Pigs, did not appear on Monday through government ban; Empire Comedy Trio, very good; Reckless Trio, applause.

FRISCILLA (Proctor, Seas, mgr.).—Hamilton Coleman, good; Norris' Baboons, entertaining; Ivy, Ivy and Company, good; John Orren, applause; Rice & Franklin, much laughter; Yale & Davidson, good.

GORDON SQUARE.—Mr. and Mrs. Jas. R. McCann, good; Mary Morris, applause; Tannean & Claxton, funny; Florez & Co., fair; Diamond Comedy Four, good.

**LOS ANGELES
VARIETY'S
LOS ANGELES OFFICE
306 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent**

ORPHEUM (Clarence Drown, mgr.; agt., U. B. O.).—Week Nov. 2: Claude Gillingwater and Co., well received; Harry de Coe, clever; Joe and Lew Cooper, entertaining; Ashley and Canfield, pleasing; Five Metzetts, remarkably good; Mack and Walker, good; Stan Stanley, fair; Charlie Ahearn, fine.

EMPRESS (Harry Follette, mgr.; agt., Loew).—Week 2: "Through the Skylight," passably pleasing; Neil McKinley, well received; Gasch Sisters, entertaining; Murphy and Foley, very good; Romain and Orr, ordinary; Shriner and Richards, fair.

PANTAGES (Carl Walker, mgr.; agt., Pantages).—Lolo, good; Harry Cornell and Co., passable; The Earls, fair; Acme Four, entertaining; Kelley and Catlin, ordinary; Gray and Peters, pleasing.

REPUBLIC (Al. Watson, mgr.; agt., Levey).—Musical Kuchus, clever; Toby Block, very good; Frawley and Rath, entertaining; Cash Darrell and Co., well received; Lillian Kirksmith, fair; Twirling Talbots, passable.

HIPPODROME (Lester Fountain, mgr.; agt., Western States).—Joseph B. Carey, well received; Ruth Gibson and Co., interesting; Gilbert Girard, big hit; Nodonly, big laugh; Lydell and Hughes, very good; Charlie Reilly and Co., big applause; Dubois, ordinary.

Opened at LOEW'S AMERICAN THIS WEEK (Nov. 9), and Meeting with Big Success

DIKE

HENRY

THOMAS AND SAPARO

Next Week (Nov. 16), GREELEY SQUARE and ORPHEUM

Direction, HARRY PINCUS

ONE OF
THE HITS
OF THE
BILL at the
COLONIAL
THIS
WEEK
(Nov. 9)

LIPINSKI'S 40 DOGS

The Best Act of Its
Kind in the World

NEXT WEEK (Nov. 16) ROYAL,
NEW YORK

Direction,
ROSE AND CURTIS

Managers, New

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SINGLE
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NOVELTY

AMERICA'S OWN PRODUCT

Little Marion Weeks

The Miniature
Prima Donna

ACT IN "ONE"
THREE CHANGES
RUNS FIFTEEN MINUTES

PLAYING FOR THE U. B. O.

MESSRS. SAM AND LEE SHUBERT Offered Little Marion Weeks the understudy part
of EMMA TRENTINI. After singing for her,

EMMA TRENTINI SAID: "Your voice is perfect and is young and refreshing; you would be the best
understudy I have ever had. Your reputation would be assured."

LITTLE MARION WEEKS is the only artist in the world on the vaudeville stage who sings "The Doll Song" in character from "THE
TALES OF HOFFMAN," Opera's most difficult singing role.

Next Week (Nov. 16), Hudson Theatre, Union Hill, N. J., Direction, FRED WARD. Personal Management, NICK HANLEY.

CENTURY (A. and M. Loewen, mgrs.).—
musical burlesque and vaudeville.
MOROSCO.—"The Red Widow."
BURBANK.—"His Son."
MASON.—Ellen Beach Yaw and Ernest
Lawford in Shakespearian repertoire.
TRINITY.—"Cabiria."
MAJESTIC.—"Kitty Mackay."

Gilbert Girard, direct from England, is
singing in vaudeville here.

"A Stubborn Cinderella" will follow "The
Red Widow" at the Morosco.

Hayden Talbot, the author and former
newspaper man, is doing publicity work for
artley Manners and Laurette Taylor in
London.

Lela Lee, new leading woman of the Shu-
bert Theatre Stock, made her first appearance
this week in "The Man from Home." She
succeeds Valerie Valarie, who had been here
but a few weeks.

Charley Eytan, Morosco manager and prize
fight referee, is weeping great chunks of
salty tears these days as a result of the
election returns that the anti-prize fight
amendment carried.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent,
Orph.).—Billy McDermott, hit; Charley
Grapewin, excellent; Mme. Jeanne Jomelli,
fair in headline spot; Avon Comedy Four,
pleased; Wharry Lewis Quintet, fair; Jones
& Sylvester, entertaining; Rebia, good clos-
ing; Fred & Adele Astaire, opened.

Margaret McKee, a whistling soloist, has
returned from a trip abroad.

CRYSTAL (William Gray, mgr.; agent,
Loew).—"When It Strikes Home," excellent;
Scotch Xylophonists, big hit; Bush & Shee-
piro, comedy honors; Frank Joyce & Dorothy,
pleased; Six Ollivers, entertaining.

MINNEAPOLIS.

By C. W. MILES.

ORPHEUM (G. E. Raymond, mgr.).—Excel-
lent bill, headed by Paul Armstrong's sketch,
"Woman Proposes." George Kelley (brother
of Walter C. Kelly) has replaced Walter
Hitchcock in the leading male role. Ruth
Allen still continues to play the aunt. Good
work by Phoebe Hunt and Robert Armstrong.
The Spinet Quintet, dancers, good; Alf &
Gladys Goulding, fair; Kramer & Patterson,

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AT **OTTO'S** Restaurant and French Bakery
153 WEST 4TH ST., bet. BROADWAY AND SIXTH AVE.
Quick and Clean Service—Delicious Pastry—Cooking Unexcelled—Prices Moderate
OYSTERS STEAKS CHOPS
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A Hit! "The Flare Back" Played by **Jack Kennedy** and CO.
Written by WILLIARD MACK by Direction, Edw. S. Keller

EVELYN NESBIT

AND

JACK CLIFFORD

Direction, H. B. MARINELLI

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SCORED GENUINE HIT but can't get salary demanded owing to the conditions
WILL RETURN AFTER THE WAR IS OVER

HYMAN ADLER

(By Cable, Nov. 9, 1914)

KNOCKING THEM OFF THEIR SEATS!!!



(COMEDY) YES, FIFTY
Special Gold Drop—Unique Stage Setting
This Week (Nov. 9), Washburn, Chester, Pa.

JOE ABE

Bush and Shapiro

BOOKED SOLID LOEW CIRCUIT

good opener; McKay & Ardine, good act, too long; Hayward-Stafford Co., puzzled; Will Rogers, star of the bill.
UNIQUE (Jack Elliott, mgr.; Loew).—"Bower of Melody," Nipp & Tuck, Wolf & Zedella, Princeton & Yale, Melnotte Twins, Aerial Lavalls.

NEW PALACE (Roy C. Jones, mgr.).—Metropolitan Minstrels, Bert Hanlon, Marconi Brothers, Armstrong & Clark, Flying Duvals.

NEW GRAND (William H. Koch, mgr.).—Battling Nelson, headliner; Four Solis Brothers, Guy Baldwin Trio, Lucier & Ellsworth.
GAYETY (William Keonig, mgr.).—"Follies of the Day."

METROPOLITAN (L. N. Scott, mgr.).—"Joseph and His Brethren," gorgeous stage pictures. James O'Neill, Katherine Keeler and Brandon Tynan head cast. "The Beauty Shop" last half next week.

SHUBERT (Wright Huntington, mgr.).—Huntington Players in "Billy." Charles Gunn captured all honors. Jessie Brink, Mollie Ischer, Henry O'Neil, Ida Stanhope, Bert Wal-Edwin Redding, Edwin Holt, Jr., Dean Cole, Frank Campbell, Peter Brothers in cast. "Her Husband's Wife" follows.

BAINBRIDGE (A. O. Bainbridge, Jr., mgr.).—Bainbridge Players in "Fine Feather." Henry Hall and Florence Stone leading. Karl Ritter, Louise Farnum, Marie Gale and John Dillon also in cast. "The Conquerors" follows.

THAT WELL-KNOWN TEAM

HARRY

BILLY

ARMSTRONG AND CLARKE

Who are responsible for such well-known song hits as "Sweet Adeline," "Shaky Eyes," "I Love My Wife, But Oh, You Kid," etc., etc., opened their vaudeville season in Chicago recently, and introduced for the first time the three greatest song successes they ever wrote—and that's saying somethin'.

"D-A double D-Y (DADDY)"

Better than their famous "Baby Doll"—big laughs in both verses—written both ways; it's equally as good for the boys as it is for the girls. It's the big song hit of "THE ONE GIRL IN A MILLION" CO., now playing at the LaSalle Theatre, Chicago, where it is taking four to five encores at every performance.

"YOU ARE MY FLOWER OF LOVE"

A refreshing novelty song—would make a beautiful and refined production number; delightful conversation version for double acts, quartets, sextets, etc.

"The Colored Labor Day Parade"

The kind of a March Number you've been looking for—unusually bright, and there's a crackerjack double version—anyone can use it—great for opening or closing.

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Seville, Isis, Lyric, Crystal, Princess—Pictures.

Changes at the Shubert take away Edwin Curtis and his wife, Ollie Cooper, Teresa Dale and Kathryn Browne. Mr. Curtis, who has been the efficient stage director, goes to Spokane; Miss Browne returns to New York and Miss Dale's plans are not yet settled.

Anna Heritage, a local girl, is playing in St. Paul with the Huntington Stock company.

John Junior, a Minneapolis boy, is going with May Irwin this season.

NEW ORLEANS.

By O. M. SAMUEL.

DAUPHINE (Lew Rose, mgr.).—Sunday a stock burlesque company opened. Good company, in part. Chorus applauded for singing. Inez Rodriguez most praiseworthy, and Sadie Heif displayed good voice. A dancer of elastic anatomy called Zorine appeared. Great was the enthusiasm she evoked.

TULANE (T. C. Campbell, mgr.).—"The Yellow Ticket."

CRESCENT (T. C. Campbell, mgr.).—"Sins of the Father."

LAFAYETTE (T. C. Campbell, mgr.).—Third week of South Pole pictures.



LEW SHANK

Booked Solid, LOEW CIRCUIT, E. & W.

BUNTING (E. A. Schiller, mgr.).—Emmett Bunting stock in "Tess."
LYRIC (C. D. Peruchl, mgr.).—Peruchl-Gypzene Players in "The Lure."
ALAMO (Will Guerlinger, mgr.).—Vaudeville.

Reese V. Prosser opens at the Alamo Sunday.

The Meade Girls' Orchestra, with Bunny Meade leading, is at Fabacher's.

The syndicate that controlled the fan privilege in local airdomes has filed a petition in bankruptcy.

Laura Hudson has been engaged for the Peruchl-Gypzene Players. Chas. Cassimus has been appointed business manager of the company and Don Peruchl, treasurer. As a concession to local picture people, several reels will be danced at the stage hands' ball.

At B. F. Brennan's colored theatre a slide of Jack Johnson is used to bid the patrons good-night.

"The Ham Tree" blooms at the Tulane next week. At the Crescent, "Bringing Up Father" will seek to bring up the receipts.

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (Nov. 16) TEMPLE, HAMILTON

Representative, PAT CASEY

All Communications care
VARIETY, New York

Strictly personal.—Business is not good with Eugene West, who is wintering here. He is selling pass pads to picture theatres. Reese V. Prosser gave up minstrelsy when his corns came back on him, paraded "right out of it, so to speak. Arthur E. Leopold, the lawyer, is carrying a lot of dead paper only because he is promulgating wills. Mrs. Lew Rose's cook walked out when her mistress asked her to do three-a-day. Barry Milton has been taken up with airships lately. However, she says the upkeep is enormous. Her gasoline is charged to overhead expense.

ORPHEUM (Arthur White, mgr.).—Ray Samuels, takes honors; LeGrobs, disclose remarkable contortion; Lee & Cranston, pleased; Althoff Children, talented; Homer Lind & Co., exceptionally well received; John & Mae Burke, scored tremendously; Schwartz Bros., well liked.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—Anniversary week, 12th birthday. The failure of two acts to show made emergency measures necessary and Manager Jordan and his staff rose to the occasion in splendid fashion and put over a bill which was a scream for comedy. Mr. and Mrs. Gordon Wilde, English shadowgraphists, were on board the Merion, coming from England, and were held up when the vessel failed to dock Monday as scheduled. Billy Gould and Belle Ashlyn were unable to appear because of the illness of Miss Ashlyn. The bill as programmed was shaken up from beginning to end, and Field and Lewis were added. The run of comedy which resulted from the changes had the people weak from laughter when "The Society Buds," the headliners, came on to close the show, but the act made a decided impression. Maxine Brothers, programmed for the closing act, were shifted to the opening and put over a clean hit, "No. 2," in the rearranged program, held Fred Soeman, with George Fairman at the piano. Soeman started slowly and it was only the lyrics of his songs that finally got them, one of the best being "Snider's Grocery Store." The Magpies showed some whirling dance and the applause was spontaneous. Van Hoven took upon himself the burden of carrying the show over the period made vacant by the fact that only eight acts were shown. He made good, taking the comedy honors of the bill and stretching his act with uproarious comedy to nearly 45 minutes. Once he left the stage for two minutes and there was hardly a break in the laughing when he returned with two dirty-faced kids, through whom he continued his laugh-producing chatter. Allan Dinehart put across his new skit, "The Meanest Man in the World," with a decided punch and was heartily applauded. Mindell Kingston and George Ebner showed nothing unusual in their song and dance act, but they were liked and were followed by Field and Lewis, who found a warm welcome, putting over some bright comedy. Clark and Berkman, heading "The Society Buds," were still a heart's reception and did more than please. The costumes in the most elaborate of any of Laskey's productions and there were many manifestations of admiration, especially from the women. The house Monday was not up to expectations, the "anniversary week" having been heavily featured in the advertising.

GLOBE (Eugene L. Perry, mgr.; agt., U. B. O.).—No attempt at speed was in evidence Monday afternoon, and even at the slow pace with which the show progressed it was probably the shortest vaudeville portion given here in a long time. The bill was not up to the usual standard, possibly due to several last minute changes in the line-up. None of the acts with an exception of Ed Franker and Nellie Bunn showed form which even approached big small time class. Franker and Bunn were the hit of the bill and they scored solidly, next to closing in a neat musical skit called "Good Night." The Smilette Sisters, an awkward pair of tall girls, opened, following a long run of pictures, mostly old timers. The girls got little for their tumbling. Gordon and Kanley were next and dragged their act along beyond the time necessary. Their acrobatic dancing won a ripple of applause at the close, but the remainder of their effort did not arouse the house. The Vanderkoors got some good comedy into their burlesque magic

and were given good applause, but like all the others up to this point they lacked speed. Morris Golden and his violin did not live things up to any appreciable degree, although his dry humor got a fair sprinkling of laughs. Rooshin Athletic Girls held interest with exhibitions of fencing, boxing, wrestling and bag punching, but the house seemed to like the display of feminine grace given by a union-suited member of the troupe above everything else in the act. Franker and Bunn followed and Ameta, billed as the headliner, started quite a few walking out, although those that remained gave a lot of applause for her butterfly dances performed before a series of mirrors.

KNICKERBOCKER.—First half: Earl's Water Nymphs; Gordon and Greene; Ray Snow; the Usher Trio; Gracie Emmett and Co., in "Mrs. Murphy's Second Husband"; Connors and Witt. Second half: Smith and Langton; Jeanne Southern; Abbott and Brookes; Bryan Sumner and Co., in "A College Proposition"; Mayers and Moore.

WILLIAM PENN.—Mack and Orth; Herbert-Germaine Trio; Franklyn Ardell and Co.; Presto; Frankie Fay and the Cox Girls; Mary Pickford in "Such a Little Queen," feature film.

BROADWAY.—Magda Dahl Opera Co.; Richard and Kyle; Nina Payne; Irving and McCormick; Tierney Four; Valde Trio.

NIXON.—Lady Sen Mai; Barlow's Circus; Joe Kettler and Co.; Newhoff and Phelps; Stone and Spink; De Voie Trio.

COLONIAL.—First half: The Auto Bandits; Smith, Cook and Brandon; Nan Aker and Co.; Phil Baldo; the Sheldons; "Across the Pacific," feature film. Second half: Lewando's Stallions; Mysterious Mr. Russell; Ned Fitzgibbon; Nagafys; Three Voices; "Threads of Destiny," feature film.

GRAND.—Six Hoboes; Bruch and Bruch; Warren and Francis; Merle's Cockatoos; Sig. Franz Troupe.

KEYSTONE.—Charley Doolin and Jim McCool; Texas Tommy Dancers; Seymour's Happy Family; Dena Carryll; Stravits and Strasser; Dreddevl Reynolds.

LYRIC.—"The Story of the Rosary" opened Monday for two weeks.

ADELPHI.—"A Pair of Sixes" began its fourth week Monday. Doing fair business considering conditions.

FORREST.—The second week of "Sari" and the show will stay one week more. Business fair.

GARRICK.—Second week of Hazel Dawn in "The Debutante."

BROAD.—Monday night had half a house at the beginning of the second week of "The Song of Songs" by Edward Sheldon, based on Herman Suderman's novel. 10, "The Beautiful Adventure."

LITTLE.—Second week of "The Rivals," by the resident company, giving polished production. 10, "Hindle Wakes."

WALNUT.—Second week at popular prices of "Within the Law," with Catherine Tower. Next, "Damaged Goods."

ORPHEUM.—"Freckles" at popular prices. 10, Eugene Blair in "A Fool There Was."

LIBERTY.—"Way Down East," pop prices. 10, "Painting the Town."

AMERICAN.—"The Yoke" by the stock company at pop prices for the first time in this city. Next week a reorganized company opens in "Hearts As Mine."

CASINO.—"Prize Winners" burlesque opened Monday for the week; 10, "The Golden Crook."

TROCADERO.—"The Crackerjacks Burlesquers" for the week. Harry Cooper featured and "Oriental Glide" added. 10, S. H. Dudley and "The Review of 1915."

EMPIRE.—"The Beauty Parade" opened Monday for the week. Country store is a Monday night feature. 10, "The College Girls."

GAYETY.—"Passing Review of 1914" for the week. 10, Eva Mull and the "Follies of 1920."

DUMONT'S.—Stock minstrels.

While here last week in "The Whirl of the World" the Howard Brothers found their cycle car which they bought a few months ago a burden and disposed of it by a raffie. Everybody in the Lyric took chances and Bob Barbaretto carried off the machine, having risked \$18.

Thomas J. Evans, leading man of the "Within the Law" at the Walnut, is widely known here, having formerly played with the old Forepaugh's stock and the Girard Avenue stock company.

The St. Charles Amusement Co. has been incorporated to conduct picture houses in this city. Charles Elias, August Koenig and Jacob Seitzer are the prime movers in the concern.

The Coliseum, a picture house operated by Nixon-Nirdlinger offices, has reopened after having been practically rebuilt. Archie Lloyd, of the Felst headquarters here, is pushing his firm's productions in the house.

Howard L. Adams has taken over the Crystal, a picture house in the northeast, from

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Acts. EXECUTIVE OFFICES, ALCAZAR THEATRE BLDG., SAN FRANCISCO. Can arrange from three to five weeks between sailings of boats for Australia for all first class acts. Communicate by wire or letter.

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BEN J. FULLER, Governing Director

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FRED LINICK

ARTIST REPRESENTATIVE. If you are looking for a real live wire, write, wire or phone 36 West Randolph St., CHICAGO, ILL. Tel. Central 2468. Associated with ED. WYERSON.

Aaron Hano. Mastbaum Brothers and Fleish-er conducted the deal.

William Freilhofer has conveyed the Cedar theatre, a picture house, to the Cedar Amusement Co. for a price not disclosed, subject to a mortgage of \$16,000.

Frank Migone, formerly of the Alhambra, has been appointed manager of the People's.

The Philadelphia Actors' Progressive Association is planning a ball to be given Dec. 4 at the Germania Hall.

PITTSBURGH.

By GEORGE H. SELDES. GRAND (Harry Davis, mgr.; agt., U. B. O.).—Claire Rochester, hit; "Neptune's Garden" headline, scored; Conroy & Le Maire, hit; Dainty Marie, excellent; Werner-Amoros Co., clever; Leo Carillo, big; Joe Keno, good;

5 to 7 WEEKS Write or Wire

J. H. ALOZ

Booking Agency Orpheum Theatre Bldg., MONTREAL, P. Q.

Ethel & Emma Hopkins, good; Al Rayno's Bull Dogs, amused. Best bill this season.

MILES (Harry Woods, mgr.; agt., Loew).—Ross & Fenton, scream; Mr. & Mrs. Perkins Fisher, hit; Sherman, Van & Hyman, scored; Henri, excellent; Sadie Sherman, hit; Schreck & Herchel, good. HARRIS (C. R. Buchheit, mgr.; agt., U. B. O.).—Girard & Gardner, hit; Kendall & Hinky, good; Lehen & Dupre, excellent; Mack, Albright & Mack, very good; Munson

THE DE BARS

JUGGLING WATER FOUNTAINS

Direction, PETE MACK

RUSSELL MOORE

In "LITTLE BITS OF HERE AND THERE" Consisting of Comedy, Talking, Harmonizing, Singing, Dancing

NEATNESS AND REFINEMENT OUR SPECIALTY Carry Two Drops—Work in "One"

THIS WEEK (Nov. 9) GORDON'S OLYMPIA, BOSTON

WANTED—A GOOD LIVE AGENT Address, VARIETY, New York.

EVA TANGUAY

REVIEWS

EVA TANGUAY

MONDAY MATINEE. Knees knocking, head rocking, nerves jumping, heart thumping. Not at best.

MONDAY EVENING. More at ease. Feeling *Pretty Good*.

TUESDAY. More at *Home* (?)

WEDNESDAY. *ALL THERE AND READY.*

BOSTON "HERALD"

EVA TANGUAY ACTIVE AS EVER

Ever Moving Actress Returns to Vaudeville at Keith's After Absence of Two Years.

Eva Tanguay returned to vaudeville at B. F. Keith's Theatre yesterday, following a two years' absence from the twice-a-day program. In her absence Miss Tanguay attempted more serious work, but during that time she lost none of the mannerisms, the eccentricities—call them what you will—that long since earned her lasting fame—and a very considerable salary. She half-tangoed, half-pirouetted upon the stage last night just as she always did, and all the time she was before the audience she was just as restless as ever, never as much as even hesitating in one spot.

Miss Tanguay has the same striking costumes, the same stunning figure as when last seen in Keith's. Her songs are not all the same, but they are similar, and all of them deal of that which is nearest her heart—of Eva Tanguay. There's her "Sticks and Stones May Break My Bones" song that she used as an opener, and then her second song is "There's Method in My Madness." Her third is "There Goes Crazy Eva"; and so on. Eva features herself, what she is doing and what she has done, in them all. Each time her singing, her costume and her figure earned her an encore. When Miss Tanguay bowed herself off after singing her sixth selection, she was as active, as tireless as when she had first appeared upon the stage. There's only one Eva Tanguay.

BOSTON "TRAVELER"

EVA TANGUAY POPULAR NUMBER ON KEITH'S BILL

"Madcap Eva" is back at B. F. Keith's Theatre. That's enough. If no more were said that first sentence would tell the whole story, for who hasn't heard of Eva Tanguay? Yes, she's just as attractive as ever. Her costumes are just as elaborate as ever. She has a new budget of songs.

BOSTON "JOURNAL"

EVA TANGUAY IS CRAZY AS EVER

Tabasco Actress Heads Bill of Stars at B. F. Keith's.

Eva Tanguay of tabasco fame is with us again as the headliner at B. F. Keith's Theatre this week—as vivacious as ever, as crazy as ever and as popular as ever. If ever a comedienne deserved to be billed like a circus Eva Tanguay is that person, and the characterizations of her as "The Human Cyclone" and "The Madcap Genius of Mirth and Song" fail to give adequate description. Boston has seen Eva Tanguay many times, but her act has always something new, something original, something thoroughly unexpected. That she is as strong a drawing card as ever was amply shown by the tremendous applause that followed her act.

BOSTON "POST"

B. F. KEITH'S THEATRE

Eva Tanguay, the madcap genius of mirth and song, returned to vaudeville yesterday afternoon at B. F. Keith's Theatre after two years' absence. Miss Tanguay is just as vivacious and full of life as ever, and the turn she is presenting this week is in many respects the best she has ever offered. Every one of Miss Tanguay's songs are new this season, and with the exception of the famous "I Don't Care," which the audience compelled her to give as an encore number yesterday, have never been heard here before. They include "Why They Call Me Miss Tabasco," "Father Never Brought Up Foolish Children," "I Wonder What I'll Be When I Come Back to Earth," "Method in My Madness," "There Goes Crazy Eva," and "Let Us Have Peace." Her costumes are all new, and as Tanguayesque as ever, with various grotesque creations, the like of which were never before seen upon a Boston stage. Miss Tanguay is the personification of perpetual motion. She romps through her act in her own peculiar way, always on the move, gesticulating, smiling, gyrating, reciting, etc., but always winning laughs and plaudits.

BOSTON "AMERICAN"

EVA TANGUAY SCORES AGAIN AT KEITH'S

Cyclonic Eva Tanguay came back to Keith's yesterday and was welcomed by an enthusiastic house full of friends. She's the same busy Eva and the unknown genius who writes her songs has been generous in his supply of all new things for Eva to sing.

Now, when one has said that Eva is back, and that she is just as Tanguay as ever the whole truth has not been told by any means. For she can sing distinctly and her songs are bright and interesting in themselves. They are all about herself—about how folks say she is crazy, about her funny clothes and harum-scarum tabasco ways and how she should bibble.

And her new clothes! Well, Eva never did leave anything to the imagination and she disappoints no one, but her new clothes out-Eva even Eva with their ribbons and funny freaks and fol-de-rols. She sang an encore song about peace that shows what everyone knew—that she is a very intelligent little Eva.

BOSTON "GLOBE"

EVA TANGUAY IN KEITH'S VAUDEVILLE

Eva Tanguay, famous for years because she didn't care, has at last reached the point in her career where she does care—at least to the extent of taking her audience into her confidence and telling why she is such a madcap. One of the songs that she sang at B. F. Keith's Theatre yesterday really tells the story, for its theme is, "There's a Method in My Madness," something that most of us long ago suspected.

BOSTON "RECORD"

EVA TANGUAY IS STILL A MADCAP

The bill at Keith's this week is headed by Eva Tanguay, the well-known madcap lady of "I-Don't-Care" fame. New songs and new costumes, coupled with her vivacious and original character, proved to be the same attraction and delight, as were her previous visits to this city.

Her original creations in dress are certainly startling, and are probably the most novel and bizarre to be seen on the vaudeville stage in this country. She was warmly applauded at the initial performance yesterday and at its completion made a short curtain speech.

BOSTON "TRANSCRIPT"

THE VAUDEVILLE THEATRES

The Ebullient and Diverting Eva Tanguay Returns to Keith's Untamed and Undimmed.

Time has not chastened Eva Tanguay, although her hair is darker and her figure more rounded. Two years on the road in the South and West have not quenched her ebullient spirits nor impaired her nervous force. A dryad without a tree, a sprite gorgeously clothed in brilliant colors, she came back to Keith's last evening and radiated dynamic energy with mirth and music as of yore. With method all her own and never forgotten if once seen, she electrified and captivated the big audience and created a furore as usual. Her songs were expressive of her personality, and all were new except "I Don't Care," which was sung with all the old abandon which made her famous. Each song and costume made a hit, and none more so than one about "Peace." Miss Tanguay's peculiar methods almost baffle analysis, but those who think that they are but her natural manner should have heard her response to the repeated encores when she gave the toast describing the "love of my folks for your folks." Then she was like other folks. None but an artist could describe her costumes in their beautiful and costly elegance and shimmering colors.

P. S.—And I couldn't buy a seat Wednesday for balance of week.—BLANCHE MERRILL



VARDON, PERRY and WILBER

VARIETY, LONDON.



SKIPPER, KENNEDY and REEVES
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Australian
Cockatoos

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The acknowledged superior of all feathered performers. The only trained birds doing a back somersault on horizontal bars.
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Late of EVA TANGUAY CO.
Direction, Dave Beehler, Chicago.

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ALLEN MILLER and CO.
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GEORGE HARADA

World's Famous Cyclist
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ARNO and STICKNEY

THOSE MUSICAL WIZARDS
Next Week (Nov. 16), Miles, Minneapolis

THEODORE TENNY VENTRILOQUIST

CLYDE WALTER

Hager and Goodwin

THE BALLYHO BOYS
Direction, FRANK BOHM

Mitchell Garron Leo

The Rathskeller Trio
Entertainers to Royalty

This Week (Nov. 9)
Keith's Royal, New York

Geo. Mitchell, Business Mgr.

Presenting His Biggest Comedy Success
"STRAIGHTENED OUT"
"Tis a Thing of Beauty and a Joy Forever"
Originated, Written and Produced
By ALAN BROOKS
Direction, MAX HART



Imperial Pekinese Troupe

and
Shangtung Mystery

Six Chinese Wonders. Lately Featured with
Anne Held Jubilee Co.

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SAM J. CURTIS

In "GOOD BYE BOYS"
By Junie 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
This Week (Nov. 9),
Pantages, Victoria, B. C.
Next Week (Nov. 16),
Pantages, Tacoma

THE PELOTS "Fun In a Tavern"

Victor HERAS and PRESTON Ben

FAST AND FUNNY TUMBLERS

Now Playing Pantages Time
BOOKED SOLID ON W. V. M. A.

In Preparation—A new and Novel Act
By AARON HOFFMAN

SAM-HEARN-ELEY-HELEN

Personal Direction MAX GORDON

ARTHUR PRINCE

With "JIM"

Care of VARIETY, New York

RAY MONDE

IS "SHE" A HE OR IS "HE" A SHE?

THE SENSATIONAL SURPRISE HIT OF EVERY BILL
EVERYBODY TALKING ABOUT IT
NEXT WEEK (NOV. 16) KEITH'S, PROVIDENCE
PAT CASEY OFFICE

HAZEL RICE

(Versatility My Middle Name)

A Toe Dancer that CAN Sing
Direction MAX LANDAU

AMERICA'S OWN PRODUCT

Little MARION WEEKS

THE MINIATURE PRIMA DONNA

Playing U. B. O. Personal Management, NICK HANLEY

WARREN JANET

THE LELANDS

PAINT-O-GRAPHS
PLAYING UNITED TIME

NEXT WEEK (Nov. 16)
ORPHEUM, BROOKLYN

Direction, ALF. T. WILTON

NEWHOUSE, SNYDER CO.

In "The Awakening of the Devil"

Direction of MAURICE H. ROSE and JACK CURTIS

Next Week (Nov. 16) Columbia, St. Louis

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VARIETY

VOL. XXXVI. No 12.

NEW YORK CITY.

PRICE TEN CENTS.



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Confine your advertising to VARIETY and get the double benefit of complete publicity and the saving of useless waste, for any other trade paper would only cover in part what VARIETY covers altogether. The total circulation of all the American theatrical papers does not reach the gross number of VARIETY readers the world over.

Be wise and advertise. Use VARIETY. If not now, for the Anniversary Number.

VARIETY

Vol. XXXVI. No. 12.

NEW YORK CITY, SATURDAY, NOVEMBER 21, 1914

PRICE 10 CENTS

WAR MAY LAST ANOTHER YEAR GERMAN THEATRES ARE OPEN

American Just Back from Berlin Says Kaiser Preparing for Another Year of Warfare. Berlin Actors Get Best of Managers in Commonwealth Scheme. London Waiting for Zeppelins.

An American, who left Berlin around Nov. 3, reached New York yesterday, coming direct from London.

Berlin is perfectly normal, he said, with the only indication of Germany being engaged in a wild war that could be seen as soldiers on the streets. The Kaiser, said the American, now the idol of the German people, is preparing for another year of warfare. It was the American's opinion also that the battle will rage that length of time, although, he mentioned, the casualties will be lessened through the armies now fighting from behind fortifications. In London, he said, the feeling prevailed the war will last for a year yet.

The Berlin theaters are open as usual, the American continued. The Wintergarten, the big variety hall of the city, resumed theatrical operations Oct. 31. There are three big legitimate hits at present in Berlin. The Nollendorf theater has one, "Turner fesse 'druff" ("Keep Pegging Away"), musical comedy. It started Sept. 1. The Berliner theater has another, "Extra Blaetter" ("Special Extra") opening Oct. 30. In Vienna several of the theaters are playing attractions, with the people there also tranquilly awaiting the ending of the war. The Austrians apparently depending more upon the Germans than their own army. In Vienna "Gold fur Iron" ("I Gave Gold for Iron") is the principal success.

Shortly after the war commenced the German managers called their contracted artists together, explained the situation, and asked them to play thereafter on the commonwealth plan, the theater to deduct all expenses, dividing the net profits between the manage-

ment and the players, the former to take one-third and the latter two-thirds. At the Nollendorf, where the musical comedy is an immense hit, this has resulted in chorus girls, formerly receiving 100 marks, now getting around 175 marks as their share of the division, while the principals who were contracted at from 600 to 700 marks are securing from 1,200 to 1,500 marks. The management is tearing its hair out, but has no alternative excepting to close the theater.

The German people are confident their country will not be defeated in this battle. They express their opinion with the German word, "Zuversicht." Its nearest English translation is, sanguine with an if. They expect to retain Belgium as a German annexation, and the American said that in his opinion the question of Belgium would eventually delay a pacification of the strife. At present he said it is about even in advantage, as far as he could learn before leaving, between the contending nations.

The German losses to date, in dead, wounded, missing and prisoners is about 500,000, compiled from the records reported in the German papers. The Allies are said to have suffered as heavily. Sixty thousand Russians are claimed by the Germans to have been drowned by flooding in one conflict between the forces. The Germans say that they have 350,000 prisoners in Germany and Austria. If the war goes another year, commented the American, the loss to all nations involved will be between 1,500,000 and 2,000,000 men. Even Germany, he says, does not take the entrance of Turkey into the maneuvers as serious or highly critical to Germany, but believe the Turkish army will oblige the Allies.

(Continued on page 7.)

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.

NAZIMOVA IN AN ACT.

A story yesterday said that Nazimova, after finishing her legitimate season in "That Sort" at the Harris, will take to vaudeville in a James M. Barrie sketch, that calls for six people.

According to report, M. S. Bentham has already negotiated with the United Booking Offices for Nazimova's debut in vaudeville.

PUNCH & JUDY LOSING.

The Punch and Judy theatre on West 49th street, opened a fortnight ago, has not been doing very much business with "The Marriage of Columbine," and it is reported that a new production will shortly be mounted.

LEW FIELDS' BIG REVUE.

The revue Lew Fields planned for an early production this season, and later postponed, may have its day before long, perhaps by New Year's. It is said Mr. Fields has been negotiating for Blanche Ring to appear in it, also Mary Pickford, the picture star. Florence Tempest is another reported. Miss Pickford is commonly supposed to be under contract with the Famous Players for film productions, but might be loaned by the feature concern to a stage show.

The words and music for the revue are already written, having been done by Grant Clark, Ray Goetz and Jean Schwartz, upon a commission some time ago, when Mr. Fields and William Morris were calculating upon the revue for the New York theatre.

MARINELLI WINS DECISION. (Special Cable to VARIETY.)

London, Nov. 19.

H. B. Marinelli was awarded a judgment for \$500 against Seymour Hicks today for commissions on an unplayed engagement at the Coliseum, cancelled because of Hicks' appearance at another hall prior to the Coliseum date.

The other contract was entered into by Hicks before the Coliseum engagement was confirmed and under the provision of the English contract as to the limit in distance between two theaters, the Coliseum date was called off.

Hicks in his defense of the suit contended the contract was postponed by a mutual arrangement with Stoll tour, but the presiding judge ruled that Hicks could make no arrangements outside of his contract, awarding the judgment to Marinelli on the ground the commission was due whether the engagement was filled or not unless the date was cancelled because of illness.

This ruling confirms a previous one covering the same point.

\$14 GROSS IN 5c. PLACE.

A theatre of large capacity, belonging to a well-known firm of picture exhibitors, recently played to \$14 gross on a full day, to a five-cent admission fee.

KITTY GORDON ILL.

Kitty Gordon left the Bushwick, Brooklyn, bill Thursday, owing to a sudden attack of illness. Belle Blanche is filling in the bill for the remainder of this week.

Rooms in the Fire-proof REGENT HOTEL Annex are now open. The performer's home. Elmer E. Campbell, Prop. St. Louis, Mo.

FULHAM EMPIRE APPLICATION SAYS WAR HAS ITS BENEFITS

Oswald Stoll Makes Unusual Statement In Applying for Proposed London House. His Fifth Turndown.

(Special Cable to VARIETY.)

London, Nov. 18.

Oswald Stoll, under examination in connection with another application for the proposed Fulham Empire, declared that, taking all halls together, the war had benefited as many places as it had injured.

The application was turned down for the fifth time in as many years.

RESUMING IN PARIS.

(Special Cable to VARIETY.)

London, Nov. 18.

Word has been received here the Paris theatres are likely to open at any time now. The president of the Paris council in a conference with the deputies a few days ago declared he would permit all the theatres to give performances again if General Gallieni, war governor of the capital, would consent.

SUGGESTION STARTS HOWL.

(Special Cable to VARIETY.)

London, Nov. 18.

The suggestion that the theatre landlords be made to bear a share of the war burden by reducing their rent has been followed by a howl of protest.

WAGE COMPROMISE DISCUSSED.

(Special Cable to VARIETY.)

London, Nov. 18.

Gulliver has advanced the suggestion to members of the Vaudeville Producers' Association that they each submit a list of salaries amounting to no more than two-thirds, and agree to play out agreements on the basis of 25 per cent. reduction.

The producers agree to this compromise. The association is now asking the other circuits to consider a similar agreement.

VETERAN ACTOR DIES.

(Special Cable to VARIETY.)

London, Nov. 18.

Horace Russell, the old school actor, died Nov. 15, age 81 years.

BAR ALIEN EMPLOYEES.

(Special Cable to VARIETY.)

London, Nov. 18.

The Theatre and Music Hall Committee of the London Common Council has announced that it will oppose the licensing of theatres where aliens are employed.

The committee this week refused to recommend the renewal of three cinema house licenses.

LEVY AFTER FEATURES.

San Francisco, Nov. 18.

Bert Levey, the Coast manager-agent, has purchased the western rights for "Tillie's Punctured Nightmare," a six-reel feature comedy, with Marie Dressler, manufactured by the Keystone, and will headline it in his several coast theatres now playing vaudeville.

Incidentally, Levey has decided to

install a feature picture policy in all his coast houses, utilizing his usual brand of vaudeville more as a side issue hereafter.

HAMILTON HOUSE CLOSING.

Hamilton, Can., Nov. 18.

The Temple, playing big time vaudeville under the direction of Clark Brown, will close its season this Saturday. The war is the cause. Alice Lloyd is the headliner this week.

Ottawa, Nov. 18.

Alice Lloyd did the biggest week's business of the season for the six days ending Saturday at the Dominion. The gross receipts were \$4,063, just a trifle below the box office record of the theatre, also held by Miss Lloyd.

COLONIAL HALF-CUT.

Commencing next week the Colonial theatre will be put on a half-cut salary basis for acts, in an endeavor to hold the house in the big time division. The Colonial business has been reported as wobbly since the season commenced, with but two or three weeks that have had a profitable ending.

The half-cut will stand against acts booked for the Colonial, unless they decline to accept, when their names will be taken off the programs, but a refusal of the Colonial cut will have no bearing upon other big time booked.

JOLSON'S SOLE RIGHTS.

T. B. Harms & Francis, Day & Hunter, the American music publishing firm, which is the American representative for the English publishing house of Francis, Day & Hunter, is announcing this week that Al Jolson has the exclusive stage rights on this side to the comic song, "Sister Susie's Sewing Shirts for Soldiers."

Mr. Jolson is using the number in his show, "Dancing Around" at the Winter Garden. The song was not generally known to have been restricted to Mr. Jolson, prior to the announcement. It has been sung on the theatre stage, also in cabarets, without the required permission. Mr. Jolson says he will insist upon his rights being respected, and the publishing firm has notified its attorneys to take the necessary steps under the copyright law for any infringement.

Last Sunday at the Garden's vaudeville concert, Mr. Jolson closed the long program, remaining on the stage 42 minutes, and using "Susie" as his final number of the nine or ten sung by him. The show was over at 11.45.

KIRALFY LOSES LICENSE.

(Special Cable to VARIETY.)

London, Nov. 18.

Imre Kiralfy failed to appear to support his application for three dancing licenses for White City and they were rejected by default.

"TIPPERARY" FILMED.

(Special Cable to VARIETY.)

London, Nov. 18.

The song, "It's a Long Way to Tipperary" has been made into a three-reel moving picture feature. Twelve copies have been disposed of in England, one in South Africa, two each in Canada and Australia.

One copy has been sent to the United States as a sample.

50-50 AND FULL PAY.

(Special Cable to VARIETY.)

London, Nov. 18.

Syndicate halls in London are playing their bills on the 50-50 plan, but with a guarantee that the artists' salaries will be not less than 65 per cent. of their regular figures.

The Oxford and Pavilion are exceptions to the rule. Both those houses pay full salaries.

BRITISH BOOKER COMING.

(Special Cable to VARIETY.)

London, Nov. 18.

William Nokes, formerly a member of the Moss booking committee, sails for New York Friday next. He will book acts for this side.

COULDN'T TAKE FULL PAY.

(Special Cable to VARIETY.)

London, Nov. 18.

The Palace, Manchester, booked in a show at full salary last week, but under the V. A. F. agreement it was decided all halls of the Variety Theatres Controlling Co. must play on the percentage plan, and acts on the bill received only two-thirds of their regular salaries.

WAR CUTS ROYALTIES.

(Special Cable to VARIETY.)

London, Nov. 18.

"Bought and Paid For" was produced in Dutch in Amsterdam a short time ago. The play was a success, but the war compelled its withdrawal after one performance as the theatre closed.

The Dutch producers forwarded a royalty check for \$9 to George Broadhurst in America.



PEPPINO

The well-known and accomplished accordionist, appearing at HAMMERSTEIN'S this week (Nov. 16) with unusual success. American Representative, MORRIS & FEIL. European Representative, WOLHEIM AGENCY.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Nov. 18, Jack Lorimer (Baltic). Nov. 25, Horton and La Triska, Mr. and Mrs. George Ali (Adriatic).

(Special Cable to VARIETY.)

London, Nov. 18.

Nov. 14, The Wartemburgs (Philadelphia).

Nov. 20, William Nokes (Morganatic).

Nov. 28, Mr. and Mrs. Rial, The Caranegots (St. Paul).

San Francisco, Nov. 18.

Arriving on the Ventura from Australia last week were Mr. and Mrs. Ralph L. Errolle, Mr. and Mrs. S. Harris, Mr. and Mrs. Goldini, Mr. Salmo, Frank Mostyn Kelley, C. Major, Alexander Watson, Messrs. Carton, Mr. and Mrs. Eary, Mr. Creighton, Miss Olivotti, Miss Field, Miss Ellsworth.

NEW HIP REVUE GOOD.

(Special Cable to VARIETY.)

London, Nov. 18.

The new revue "Business as Usual" at the Hippodrome, opening Monday is a good entertainment without a single American in the cast. The premiere disclosed no important individual successes, but the production will probably be a draw.

The piece is the work of A. P. de Courville and F. W. Mark. The cast includes Vilet Lorraine, Harry Tate, Unity More, Henry Leoni, Goulding and Morris Harvey.

FILMING PINERO PLAYS.

(Special Cable to VARIETY.)

London, Nov. 18.

A. W. Pinero this week signed contracts for the picturization of many of his plays. The sum involved is a large one. The first work filmed "The Second Mrs. Tanqueray."

BACK TO TWICE NIGHTLY.

(Special Cable to VARIETY.)

London, Nov. 18.

The Middlesex this week abandoned the continuous policy and returned to the twice nightly style of entertainment.

ETHEL LEVEY IN HALLS.

(Special Cable to VARIETY.)

London, Nov. 18.

Ethel Levey returns to vaudeville beginning at Brighton next Monday.

Ada Reeve in Hospital.

(Special Cable to VARIETY.)

London, Nov. 18.

Ada Reeve is undergoing an operation in a London hospital today. She received internal injuries on shipboard while en route from Australia to India and after cancelling all stage engagements proceeded to London for medical treatment.

GIBBON IN LONDON.

(Special Cable to VARIETY.)

London, Nov. 18.

Charles Gibbon, manager of the Clappan Grand, has been transferred to London, where he will have charge of the Palladium.

U. B. O.—ORPHEUM TAB STOCKS IS MARTIN BECK'S NEW SCHEME

Story Comes from Pacific Coast That Process of Formation Is Under Way for 20 Sketch-Stocks, Comprising Five Players Each, to Play Three Dates on Both Circuits.

San Francisco, Nov. 18.
Martin Beck reached town Saturday and the following day the story came out that he was putting a new scheme into effect whereby 20 stock companies of five people each would be organized to tour the United Booking Office and Orpheum circuits in tabloid sketches.

Beck is understood to be buying one act plays outright for a five-people cast. Negotiations are said to be under way with Frank Keenan and Holbrook Blinn for staging all the playlets produced under the new stock arrangement. January 1 next is reported as the date for the new scheme to go into effect.

BECK RETURNING.

Los Angeles, Nov. 18.
Martin Beck and Mort Singer left here today (Wednesday) for New York via Salt Lake and Denver. The couple is completing an inspection tour of the Orpheum route.

BROADWAY CUTTING DOWN.

The Broadway theatre cut down its vaudeville program this week to eight acts, as against 10 it has been playing. The reduction is an expense saver. The house is said to have lost over \$1,000 weekly since opening with vaudeville under the direction of the Mastbaum-Earle syndicate of Philadelphia.

A report concerning the Broadway says it is quite likely a feature picture policy will shortly be inaugurated there under the present management, unless leased for pictures. Adolph Zukor, of the Famous Players, and also the Paramount, is rumored looking for a Broadway theatre. The Paramount supplies first run to the Strand, but that house plays a picture a full week, employing but one-half the Paramount first run service, it issuing two features weekly.

PARK STILL DARK.

Boston, Nov. 18.
The Park theatre, formerly a \$2 house, is still dark, its scheduled opening being long overdue. The house was to have opened several weeks ago after \$100,000 had been expended for required alterations. It is said some inside hitch is responsible for its inaction.

CYCLIST FRACTURES SKULL.

Harrisburg, Nov. 18.
Alfred Bilford, of The Bilfords, playing the Orpheum this week, was seriously injured Monday night while attempting to climb a double flight of steps on a bicycle. Bilford fell a distance of 12 feet, fracturing his skull. He was removed to the Harrisburg

hospital where it is said his condition is serious. While playing at Johnstown last week Bilford had a similar fall, but escaped unhurt.

The act came from Europe six weeks ago.

CANADIAN QUARANTINE.

The Canadian government has placed a quarantine upon all split-hoof animals about to enter Canada. This has held up the entrance of some animal acts across the border.

The New York Central is reported having refused animal consignments for Canadian points. The Lehigh Valley is said to be taking animals bound for Canada, subject to the quarantine delay, but agreeing to deliver with all possible despatch.

DIDN'T LIKE BILLING.

Chicago, Nov. 18.
Sophie Tucker refused to play McVicker's this week because J. K. Emmett was billed heavily over her. She will begin her tour to the coast in St. Paul next week.

KEITH PRICES CUT.

Syracuse, N. Y., Nov. 18.
A cut to 50 cents all over the orchestra went into effect at Keith's Grand here Monday. Previously the 12 front rows had been held at 75c. Matinee prices remain unchanged.



TOM GILLEN

known the world over as "FINNIGAN'S FRIEND" who scored one of the cleanest hits seen in New York this season at Broadway Theatre, New York City, last week (Nov. 9). Booked to return there.

OUT AND IN.

Morton and Austin were out of the Colonial program Monday, owing to a conflict with the turn of Harry Fox and Jennie Dolly, programmed to follow them on the bill. Mr. Fox is identified with the use of the word "Success" in his act. The Morton-Austin team also employ this term in a somewhat similar way. They claimed a right to it, and would not take the "Success" matter out, thereby causing the retirement. Melville and Higgins got the open spot.

Harriet Burt dropped out of the Keith's, Boston, program for this week, with Nan Halperin stepping into the vacancy.

The double somersaulting boy in the John Troupe at the Flatbush, Brooklyn, Monday night took a bad fall, necessitating five stitches in the neck. He will recover in time to rejoin the act next week. The Slayman Arabs temporarily filled in at the theatre.

Gould and Ashlyn could not open at Keith's, Washington, through the continued medical treatment required by Belle Ashlyn. Hal Forde took their place.

Hartman and Verady replaced the Cycling Bilfords at Harrisburg, through the accident reported elsewhere in this issue, to one of the riders.

The Davies Family has been obliged to cancel time for a while, pending the recovery of George Davies from an auto accident at Bayshore, L. I.

ALL-WOMAN BILL.

Erie, Pa., Nov. 18.
A bill containing women only, 17 of them, is at the Colonial this week, billed as an All-Woman program.

It consists of Vernie Kaufman, Mabel Johnson, Maye and Addis, Ma Belle and Ballet, Claire Rochester, Amoros Sisters, playing in that order.

MUSIC PUBLISHERS' PLAINT.

Nearly all the music publishers have fallen in line with the complaint of bad business. A majority of those publishing popular songs admit their sales declined almost one-third below normal in October. So far November has shown no improvement.

Two of the largest publishers in New York suggested to their office staffs last week that a reduction in weekly wage under present conditions would be agreeable.

UNION STOCK YARDS OPEN.

Chicago, Nov. 18.
The Union Stock Yards opened at midnight Sunday, after being closed for ten days on account of the foot and mouth disease among cattle. This means a big impetus to the theatrical business, for the reason, at this time of the year, many cattlemen get in from all parts of the west, and always add materially to the box office takings.

Three-Act Disbanding.

Stepp, Goodrich and King have agreed to separate in two weeks. Jack King will probably locate another partner. Louis Stepp and Eddie Goodrich may recruit the act up to three members again.

FIRST WAR SKETCH.

Buffalo, Nov. 18.
Prof. Armand, San Francisco, who for years has traveled the various circuits with his scenic production of the San Francisco earthquake, staged his new scenic act "The Fall of Antwerp" for the first time this week at the Fillmore.

It's the usual scenic affair, but because of the present conflict abroad probably enters the novelty classification and as far as is known is the first vehicle shown in America touching on the European war.

SULLIVAN SUCCEEDS HAYMAN.

Chicago, Nov. 18.
Joe Sullivan has purchased the good will and office of Edward C. Hayman and will operate the former Hayman Agency under a booking franchise with the Western Vaudeville Managers' Association and the United Booking Office's Chicago branch.

Sullivan was formerly in the agency business in New York and previous to that operated a booking office in partnership with John Collins, who is now with the U. B. O. in New York.

Hayman recently retired from the "Association" staff after many years of service, whereupon he opened the office which he transferred to Sullivan this week.

THEATRES CHARTERED.

Wilmington, Del., Nov. 18.
A charter covering a chain of nine properties and theatres known as the F. F. Proctor Theatres and Properties of New York, with a capital of \$100,000 on the property companies and \$20,000 on the theatres companies, was filed with the State Department of Delaware today.

The incorporators include H. O. Coughlan and S. A. Anderson.

HELD OVER AT PALACE.

The holdovers next week at the Palace, New York, from this week's bill, will be Bessie Clayton and La Milo. Their stay there may be indefinite.

Maurice and Florence Walton, under the management of Freddie McKay, are also on the next Palace program, as the feature.

Scotty Works a Reform.

Last week while at Hammerstein's, on the same bill that held Paul Swan, Scotty, the dancer (Bisset and Scott) says Mr. Swan admired his purple suit so much he said no more bare dancing for him, as Scotty looked too pretty.

Mr. Scott recites that during the entire Hammerstein week, Mrs. Scott hung around the stage.

Salt Lake Prices Down.

Salt Lake, Nov. 18.
A reduction in the admission scale for the Orpheum (vaudeville) has been announced. It is now 75 cents at night, a cut of 25 cents, with matinees 10-50. An adult on a paid admission may take an unlimited number of children under 12.

Don't forget the REGENT HOTELS when coming to St. Louis. Theatrical Headquarters.

LOEW'S NEW ACTS AND HOUSES COMMENCING ON THAT CIRCUIT

Kilties Band of 33 Pieces, Andrew Mack, and Willard, "The Man Who Grows," Among Turns Taken On Loew Time. New Houses in Baltimore and Poughkeepsie Opening Next Week.

Kansas City, Nov. 18.

The Kilties Band, a musical organization of 33 pieces, has signed a Loew Circuit contract, and will open here at the Empress next Monday. The Band will travel eastward over the Loew time.

No statement is made of the salary to be paid the Kilties, but it could hardly be less than \$1,000 weekly, with that number of musicians.

Willard, "The Man Who Grows," has signed a contract with the Loew Circuit, placed by Frank Bohm. The act opened out of town last week, and drew tremendously.

The Loew Circuit has Andrew Mack, who will open for it Nov. 30. Mr. Mack played a single week on the time a long while back. He will take up the regular trace of the circuit for this engagement.

Baltimore, Nov. 18.

The new Hippodrome opens here Nov. 23, playing seven acts booked by the Loew Circuit.

As a special feature to mark the opening, Pearce & Scheck have hit upon a plan to give five persons a free annual pass. Beginning last Monday, employees of the firm started out to distribute throughout the city, in street cars, restaurants, offices and streets, 20,000 keys.

Nov. 30 a vault will be placed in the Hippodrome and anyone finding a key is urged to try it on the vault. If it opens, the holder is entitled to an annual pass to the playhouse. Five keys out of the 20,000 will open the lock.

The new theatre has a seating capacity of 3,000.

Poughkeepsie, N. Y., Nov. 18.

Cohen's new theatre in this city, seating 2,000, will commence playing Loew vaudeville Nov. 26.

COMEDY REEL FILLS IN.

Last week, for the first time, Hammerstein's placed its Keystone one-reel comedy to fill the intermission gap. The plan worked successfully, but few leaving the house for the interval.

It would have been continued this week had the Keystone supplied been capable of holding down the spot. After looking at the comic subject, the management placed the film to close the performance, trusting for better luck next time.

MISS TANGUAY'S VOICE.

Eva Tanguay's voice is still annoying her to the extent that the singer does not think she will again appear before Dec. 6. This week Miss Tanguay should have been at the Colonial, but cancelled early last week when the indications in Boston were that her voice would leave her before the en-

gagement at Keith's there ended. Keith's had a big week with Miss Tanguay the drawing card, one of the biggest of the season, but Eva could not appear at the Sunday shows, through the vocal difficulty.

Although a very strong bill has been placed to surround her next week at the Orpheum, Brooklyn, Miss Tanguay, Monday, gave notice to the United Booking Offices of the condition of her vocal cords, and suggested that she be removed from all programs until Dec. 6.

COMEDY CLUB BENEFIT.

The newly formed Comedy Club, the successor of the late Vaudeville Comedy Club, expects to hold a benefit in New York Sunday, Dec. 6.

Quarters for the new club have been settled at 1568 Broadway.

JULE DELMAR'S XMAS GIFTS.

Jule Delmar is preparing to supply the poor children of New Rochelle with Christmas gifts, through a benefit to be given in Jule's home town Dec. 24, to be followed by a Confetti Festival Ball Dec. 28.

Remember the REGENT HOTELS Car to and from all Theatres. Send us a card and auto will meet you at Depot. Theatrical Home,

TRYING FOR PAVLOWA.

H. B. Marinelli is attempting to induce Pavlowa to accept a vaudeville route, upon the completion of her American concert tour, under the management of Max Rabinoff.

The dancer is now on the road, which has protested somewhat against the admission scale of three dollars charged for her performance.

NEW FILM SERVICE.

The new program service hinted at in a recent VARIETY issue has come to realization in the new Mica Film Company's product. The Mica brands will be the Paragon, Thistle, Monarch, Navajo, Robin, Santa Barbara, Alhambra, Criterion Star and two others. In all there will be 21 releases a week.

The Crown Co. will make the Thistle and Paragon brands, working in Los Angeles and Pasadena, Cal. Among those under contract are Dorothyavenport, Joseph Singleton, Allen Fralick, Ed. Alexander, Ralph McComas and Rena Rodgers.

The Paragon's will be principally comedies while the dramatic plays will be taken care of by the Thistle, Monarch and Navajo. Two reeled drama-comedy photoplays will be made by the Santa Barbara and Alhambra.

Sollylee's Return Date.

A return date at Hammerstein's has been secured by Sollylee, the ticket-taker of the house. Solly will open Dec. 21 for a week, singing all the newest popular songs. To prevent disappointment for the crowd that can't hear him the first week, Sollylee has booked himself at the same place for New Year's week, giving him a consecutive route of two weeks, without changing his clothes.

HINT TO TALKERS.

The Palace, New York, this week tried a gentle hint to talkers in the form of a card, apologetically handed to noisy patrons during a performance. The few uses found for it at the Palace Monday resulted very happily, although a newspaper woman Monday afternoon who kept up a continual buzz during the show was unfortunately overlooked by the watchful ushers. The card reads:

This theatre is for the purpose of entertaining our patrons and not to transact business or hold noisy conversations back of the orchestra rail. It is very annoying to the patrons who desire to witness the show, and against the interest of the theatre in general. E. F. Albee.

BICYCLE WINNERS BOOKED.

The winners of the six-day bicycle race at Madison Square Garden which ends tonight, will appear at Hammerstein's next week, receiving \$1,000.

Loney Haskell arranged with the Garden management Thursday, to have the leaders, whoever they be, appear at his house.

MIDGETS ATTACHED.

The salary of Singer's Midgets for last week at Hammerstein's was attached Saturday night, on behalf of H. B. Marinelli, who filed a claim for monies due him as manager of the turn. This amount, with disbursements, amounts to around \$3,000, it is said.

While it was reported an injunction might be asked for to restrain the turn from opening on the Loew Circuit Monday afternoon, no such paper made its appearance. The Singer group started at the Loew's 7th Avenue to big business, afternoon and night, taking the record for the day at that house. Next week the act plays Loew's National in the Bronx.

Billy Bohm, the Slugger.

Billy Bohm, the two and one-half year old of his father, the vaudeville agent, started in the slugging business Wednesday night, when Pop Frank brought home for the dinner the smallest of the Singer Midgets, whom Mr. Bohm booked on the Loew Circuit.

The midget is 18 years of age, hardly larger than the Bohm boy. Billy watched him at the table, asked his father what he was doing there, then walked over and planted a straight left jab on the Singer Midget's nose.

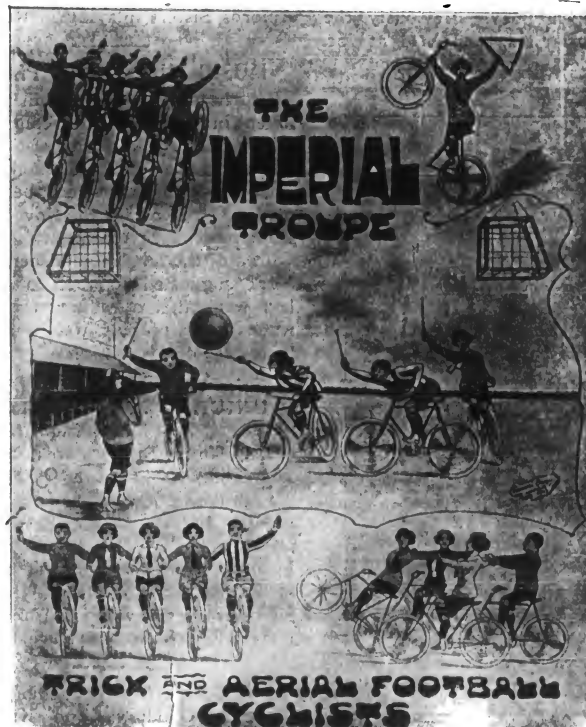
"Variety" as Cigar Premium.

The James Drug store at Broadway and 46th street is offering VARIETY as a premium to any purchaser of 50 cents' worth of cigars during Saturday and Sunday.

A sign outside the drug store, with a front page of the paper as evidence, announces the gift.

Gallery Closes Act.

Monday at the Bushwick, Brooklyn, the gallery "went after" Cecilia Wright, a singer, who was appearing in the "No. 2" position on the program. She retired from the bill following the matinee. Hope Vernon stepping into her place.



LATEST WAR NEWS

Owing to the cancellation of seven months' work on the Continent, the IMPERIAL TROUPE, trick, comedy and aerial football cyclists (three ladies, two gentlemen), now touring England, would consider American engagements. Suitable for Vaudeville or Circuses. Address, care VARIETY, 18 Charing Cross Road, London.

"ORDEAL" INJUNCTION UPHELD CENSORS' INCREASED POWERS

Supreme Court in New York Stands Behind Commissioner Bell Against "War Picture." National Board of Censors Takes Decision to Further Its Plan in Extending Operations Throughout Country.

Justice Vernon M. Davis in the New York Supreme Court Wednesday sustained License Commissioner George H. Bell's ban against the Life Photo Film Corporation war picture, "The Ordeal."

The Commissioner stopped the exhibition of the picture at the Lexington Avenue opera house on the ground it violated American neutrality and was against public policy.

The National Board of Censorship seized upon the decision as a pretext to further its plan to extend its censoring operations to all the large cities of the Union and sent out a statement which said:

"It (the decision) very materially strengthens the plan of the National Board of Censorship to extend its activities to all large cities through local committees in each city appointed by the mayor, deriving their legal powers from the licensing power of the cities over the theaters."

"The Ordeal" was discontinued at the Lexington avenue upon Commissioner Bell's threat of arrest. The Life Photo Co. thereupon sued out an injunction against his further interference. It was this restraining order Justice Davis vacated.

The corporation counsel's office presented affidavits from members of the Board of Censorship as well as telegrams showing "The Ordeal" had been banned in Providence, Kansas City, Milwaukee, Dallas and other cities.

WAR LASTING YEAR.

(Continued from page 3.)

to hold a sufficient force against them to materially weaken their fighters nearer home.

In London, the American mentioned, the English people are solicitous about the Zeppelins. The report in Berlin before he left, said the American, was that the Germans are building a Zep-

pelin shed in Amsterdam that will accommodate six of the air vessels. He also stated he thought the fear of the German flying dreadnoughts is more fancied than real. London has its lights masked. All theatre signs are out, with three small blue lights designating places of amusement. From Folkestone to London, where ordinarily 60 to 80 bright lights illuminate the way, there are but three with these masked.

The Kaiser developed an enormous popularity, said the American, immediately after the declaration of war, when he called all the party leaders for a conference. The Emperor said to them there must be no party lines thereafter, they were all one, fighting for the same cause. As the meeting adjourned, the leaders present stooped to kiss the kingly hand, but the Emperor raised them to their feet, shaking each by the hand instead, saying they were brothers. This "bit of business" spread over the Kingdom like a lightning bolt as evidence of the Kaiser's democracy, adds the American, who mentions other instances to assert the astuteness, farsightedness, and appreciation of publicity by Germany's Emperor, the American summing him up as a "Roosevelt, with more ability."

TANGUAY DECISION AFFIRMED

Eva Tanguay was handed a second decision this week in her case against Lew Fields wherein the cyclonic comedienne sued the producer for \$2,000 for a week's salary as a result of the sudden termination of "The Sun Dodgers" when Miss Tanguay was its star.

The case came up before Judge Scully in Chicago and a decision was granted in favor of the plaintiff. The appeal was heard this week and the appellate division affirmed Judge Scully's decision.

Adolph Marks, the Chicago attorney, came to New York to handle Miss Tanguay's interests in the matter.

LONDON HOUSES DARK.

(Special Cable to VARIETY.)

London, Nov. 19.

Nine legitimate theaters in the British capital are dark. Hawtrey's revival of "Never Say Die" closed at the Apollo last Saturday. It will resume Dec. 2 with Hawtrey's revival of "The Messenger from Mars."

The Lyric suspended last Saturday also when "The New Shylock" quit. Manager Michael Faraday has given up his plan to produce a new musical play at that house and rehearsals of the piece have been halted. War conditions discouraged the enterprise.

Other legitimate theaters now dark are Gaity, Kingsway, Little, Shaftsbury, Vaudeville, Adelphi and Drury Lane.

The Criterion opened Thursday with a company of Belgian players whose receipts go into a fund for the benefit of their suffering countrymen.

Stern Globe Trotting.

(Special Cable to VARIETY.)

London, Nov. 19.

Sam Stern sails for South Africa Saturday for a four-month tour there. Thereafter he will return to the United States.

STEEL MILLS STARTING.

Chicago, Nov. 18.

Reports from Gary, Ind., where the theatres have been particularly hard hit on account of the war and depression in business, are to the effect that the steel mills will resume work at once, giving employment to a large number of men, which will probably mean that the Orpheum will soon resume daily performances.

MERCEDES WIRES CROSSED.

Atlanta, Nov. 18.

Mercedes, the telepathic wizard, headlining the Forsythe bill last week, got his wireless crossed Thursday and his assistant, Mlle. Stantone, became peeved and bolted the act, refusing to finish the week. The pair left for Chicago, and the management posted an announcement to the effect that the headliner was not appearing, and two extra attractions had been substituted. Business held up.

Bijou Entrance a Store.

The entrance to the former Bijou theater on Broadway, near 31st street, has been converted into a store. It is of small frontage, and brings \$2,000 a year as rental.

WAR PICTURES FAKEY.

The Chicago Tribune's War Pictures were shown as feature film at private exhibition Wednesday. The film was recently exhibited at the Studebaker, Chicago, under the auspices of the Chicago paper.

Some of the people who watched the private showing said afterward the "war" scenes appear to have been mostly resemble the Weekly Reviews, which had shown similar scenes since the war started. One flash disclosed an ambulance, with a captain explaining there were 15 soldiers inside of it, nine of whom were wounded. This was the nearest to the scene of action the film got, although no one saw the soldiers inside.

WILD WEST IN COURT.

Cincinnati, Nov. 18.

The Kit Carson Wild West show was held to be the property of the United States Printing Co., by a jury in Magistrate Dempsey's court yesterday. The property here is valued at \$7,375, consisting of 59 horses, five mules and three buffaloes.

Hight Cost of Striking.

Cincinnati, Nov. 20.

De Witt Bartlett, claiming to be part owner of the stranded Kit Carson Wild West show, was fined \$25 and costs in municipal court for striking Paul Campbell, a printer. Campbell says Bartlett broke his glasses. Judge Fricke fined the shoman \$25, and when he said, "I'd do it again," the court made it \$100.

Hammerstein Injunction Adjourned.

The argument on the temporary injunction granted against the sale by foreclosure Monday, of the Hammerstein Theater Co. properties (Hammerstein's and Republic theaters), held on a ground lease, came up Wednesday morning, but was adjourned.

The Hammerstein foreclosure is in the control of Oscar Hammerstein. The move to prevent it was made by the trust company holding Hammerstein Co. stock, placed with it for the benefit of some of the Hammerstein children.

JOHN DREW'S 61ST.

John Drew celebrated his 61st birthday anniversary in Reading last week.

Remember we advance Meal Tickets, Laundry and Cash to all Performers at Regent Hotels, 101 N. 14th St., ST. LOUIS, MO.



LIFE MEMBERSHIPS FOR XMAS; NEARLY 75 NOW HAVE THEM

Many Prominent Players Among the Life Membership Holders of the White Rats. Possessors of Life Cards Relieved from Further Payment of Dues. A Good Investment.

If you want to invest in a good Christmas present, buy a life membership card in the White Rats. Look over the names of the following who have taken out life memberships in the White Rats:

Corse Payton, Frank Fogarty, Bobby Gaylor, Ed. Keough, A. A. Ford, Harry Kelly, Fred Niblo, Frank Fay, Thos. P. Russell, Thos. Welch, Alf Grant, Rohelia Inza, Chas. H. Farrell, Frank North, Harry Coleman, W. W. Waters, Junie McCree, Happy Jack Gardner, Lon Hascall, Jas. F. Dolan, Colie Lorella, Edward Clark, Dr. Carl Herman,

Meeting of the WAYS AND MEANS COMMITTEE

will be held
Wednesday, November 25,
at three o'clock, in the Board of
Directors' Room, White Rats Club.
Jas. F. Dolan, Chairman.

Chauncey D. Herbert, Fred A. Stone, Hal Groves, Jules W. Lee, Dave Montgomery, Will J. Cooke, Frank Evans, Samuel J. Curtis, Geo. W. Monroe, Geo. LeMaire, Thos. J. Ryan, Edward Garvie, Edward Castano, Robert L. Dailey, Gordon H. Eldrid, Bert Levy, Eddie Ross, Ernest Klutzing, Gladys Arnold, Robert J. Higgins, Tom Smith, Joseph P. Mack, Greg Patti, Harland Dixon, Sam Morton, Bert LaMont, Will H. Cohan, Dick Lynch, Johnny Jess, Ralph Lohse, Pat Rooney, Tom Nawn, Dick Hume, Gerald Griffin, Patsy Doyle, Jack Conway, J. P. Griffith, Geo. E. Delmore, Chas. McPhee,

Meeting of the BOARD OF DIRECTORS

of the White Rats Actors' Union
will be held

Tuesday, November 24,
at twelve noon, in the Board of
Directors' Room.

Will J. Cooke, Secretary.

Al Jolson, Alice Lloyd, Chas. J. King, Henry Bergman, Tom Lewis, Cecil Emmett, Leon Emmett, Tom McNaughton, C. E. Willard, Marie A. Russell.

Just as VARIETY was about to go to press we received from Burt Green a check for one hundred (\$100) dollars in payment of a life membership card.

FRANK FOGARTY ON THE ROAD.

Our Big Chief, Frank Fogarty, is on the road and each week in the town he has played a Scamper has been held by him with great results.

At the meeting Tuesday night 34 applications for membership in the White Rats were read. The bulk of these applications is due to the efforts of our Big Chief.

While in Rochester, through the Big

Chief's efforts, Grace LaRue made application for life membership in the Associated Actresses of America, the ladies' branch of the White Rats. Our Big Chief writes every day most encouraging letters of the feelings of those whom he comes in contact with on the road and every indication points to the most successful year the White Rats have ever known.

Dec. 7 Mr. Fogarty plays in Chicago and during that week a big Scamper and revival meeting will be held and all members playing the city of Chicago during that week will kindly call at the office of our Chicago representative, Will P. Conley, 411 Tacoma Building, and ascertain from him the exact time and place of the big Fogarty night in Chicago.

Escanaba's New Theatre.

Chicago, Nov. 18.

The Escanaba, the new theatre in Escanaba, Mich, booked by Glen Burt, opened Monday night with Mme. Bussey's Dogs, Willie Zimmerman, The Greys, Max Bloom in "The New Sunnyside" and the Four Juvenile Kings. Mr. Burt will convert this show into a one-night stander by bringing it to the Henry Boyle at Fond Du Lac Wednesday night on the way to Racine.

John P. Hill Operated Upon.

John P. Hill, who served for many years on the Board of Trustees of the White Rats Actors' Union, was admitted to Dr. Pilcher's Private Hospital, Brooklyn, Nov. 10, and underwent an operation for rupture, Nov. 14.

The operation was successfully performed and Mr. Hill is doing as well as can be expected. It will be several weeks before he is able to be up and around.

Ernest Chester and Queenie Williams, both of the Pollard Opera Co., were married at St. Paul's Church, Oakland, Nov. 4.

MEETING OF THE RATS.

The meeting was called to order at twelve midnight with Past Little Chief George E. Delmore presiding.

The following candidates were initiated: Louis Frohoff, Bobby Mar and Wm. Mitchell.

The following applications for membership on first vote were voted upon:

E. A. Lambert, Fred Mace, George Hoey, Jack Simons, John E. Wheeler, William J. Morrissey, Carl McBride, Earle Cavanaugh, Joseph F. Short, Carl C. Siemon, Clyde Hager, John Francis Dale, Thos. Jerome Hickey, Walter Sanford, John J. Kennedy, Francis D. McGinn, Harry H. Hines, A. P. Cullen, Walter DeLeon, Frank

NOTICE TO MEMBERS

of the Board of Directors and All Officials. Please send at once to me cabinet photograph of yourself. This is important.

Will J. Cooke,
Secretary-Treasurer.

Frabito, Ben Harrison, Pasquale Mario, Eddie Morris, Billee Taylor, Leo Leon, Geo. S. Obey, Emil Swanberg, George Hamid, Martin L. Alsop, Bennie Franklin, Lawrence Grattan, Edward Lewers, Walter Gibbs, Vernon Castle.

The following were elected to membership in the White Rats Actors' Union of America:

Martin Conroy, Harold Dunne, Chas. Gillette, Don M. Clark, William Meehan, John C. Wilhelm, Steve F. Manning, Frank Terry, Tom Williams, Charles Hickey, Albert Wisner.

Under the good of the order, many interesting subjects were discussed. One of the chief topics was the Convention of the American Federation of Labor, which is being held in the city of Philadelphia, and in this connection Brothers William P. Burt, Joe

To Members of the Associated Actresses of America:

At the meeting of the Board of Directors held Tuesday, November 17, it was decided that meetings of the above association, which is the ladies' branch of the White Rats Actors' Union, shall be held the first Friday of every month and that twenty-five shall constitute a quorum necessary to do business and make recommendations to the Board of Directors of the White Rats Actors' Union.

The first meeting of the Associated Actresses of America under this arrangement will be held Friday, December 4, at three P. M., for the purpose of electing a permanent chairman, secretary, etc.

BOARD OF DIRECTORS.

WILL J. COOKE, Secretary to Board.

White Rats on "VARIETY"

Below is a copy of a letter the White Rats has kindly sent out to its members:

Dear Sir and Brother:—

The Anniversary Number of VARIETY will be published December 25th. As VARIETY is the medium of the WHITE RATS ACTORS' UNION, this Organization is anxious to see its membership thoroughly represented in the advertising columns of VARIETY'S BIG NUMBER.

VARIETY is advocating proper organization for the actor, has advocated the essentials and conveniences of proper organization, therefore should be encouraged by the actor. It has attained a position in the field of theatrical trade journalism that is a remarkable triumph in itself. Its circulation is unquestioned. The paper is undoubtedly bought and read by every important manager, agent and artist all over the entire world.

When "The Player" suspended publication through an agreement with VARIETY the cause of the White Rats was taken up by VARIETY and VARIETY has stood by its agreement with our organization, and it is only fair that we should lend our efforts to support the paper when we have an opportunity to do so.

With its selling qualities as its foremost recommendation and its official connections with your organization to recommend it as well, we suggest you consider VARIETY in placing your holiday advertising appropriation.

With thanks for your consideration of the above, remain,

Fraternally,

(Signed) BOARD OF DIRECTORS.

Meeting of the HOUSE COMMITTEE

will be held

Wednesday November 25,
at twelve noon, in the Board of
Directors' Room, White Rats Club.
Jos. P. Mack, Chairman.

Birnes and Will J. Cooke as delegates to the Convention, will have ready at the next meeting of the Lodge, an exhaustive report dealing with the Convention. This report will appear in VARIETY, we hope, in the next issue. We feel positive it will make most interesting reading.

Pleasure Park Sold Cheaply.

Wilmington, Del., Nov. 18.

The Ocean Beach Park, situated on the Delaware River below New Castle, was sold by the constable yesterday to Selden Deemer. The ground is owned by the Pennsylvania Railroad and brought \$430. What Mr. Deemer intends to do with the property is not known, but the park can stand much improvement. The location is a good one.

Lelia Shaw will retire from the Portland, Me., stock at the end of this week. She has been playing leads.

VARIETY

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VARIETY, Inc.

J. J. O'Connor, President
Times Square, New York.

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SAN FRANCISCO Postages Theater Bldg.
LONDON 18 Charing Cross Road
PARIS 64 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
Foreign 5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXVI. No. 12

Sam P. Gerson, manager of the Princess, Chicago, is the father of a son.

Nina Davis, of the Davis Sisters, is ill in Boston with nervous prostration.

The New York Elks hold their annual charity ball Thanksgiving Eve.

Maxwell Hamilton, of the Bijou stock company, Fall River, is out of the cast with a sprained ankle.

The Hippodrome, Reading, Pa., this week put into effect reduced scale of admission to encourage business.

Charles Diamond, of Leroy and Diamond, is being sought by his mother, whose address is Decatur, Ala.

Eddie Lamont, of Lamont and Milham, is dangerously ill at his home at 88 Victoria Ave., North Hamilton, Can.

The United Booking Offices is preparing a Thanksgiving show for the prisoners on Blackwell's Island.

Harry Niermeyer, of The Times, has not been notified to date he is barred from the Shubert theatres.

Billie Burke is now using as a curtain raiser to her "Jerry" play, "The Philosopher in the Apple Orchard."

The union orchestra at the Empire, Bridgeport, walked out Monday night. The usual union trouble—higher wages.

Pell Trenton and Florence Carle joined the stock in Mt. Vernon this week.

The Gerry Society prevented the two children in the Ching Ling Foo act at Hammerstein's this week from appearing.

Burr and Hope, English, have lost three weeks through their boat being delayed in reaching New York. They open at Keith's, Philadelphia, Nov. 30.

Rosie Lloyd, who landed at New York last Friday, will not begin her American vaudeville tour until Nov. 30, at Keith's, Providence.

Rose Coghlan has engaged Mahlon Hamilton, Alexander Calvert and Beatrice Splain for her new sketch by Edgar Allan Woolf.

Among new plays accepted by Oliver Morosco is one, "The Advertising Man," which he intends to try out in stock first on the Pacific Coast.

Sidney Smith is no longer attached to the office staff of Henry W. Savage. Hereafter he will devote all his time to producing his own shows. At present he has "Boy Blue" on tour.

L. Wolfe Gilbert, who recently severed connections with the F. A. Mills Music Co., has been engaged to handle the professional department of the Stern Music Pub. Co.

Schuetzen Park, Glendale, L. I., the largest picnic park in Queens, was burned last Saturday, loss estimated at \$50,000. The property was owned by the Welz & Zerbeck Brewing Co.

Mitchell Licalzi, manager of the Wilson Avenue theatre, Chicago, is seriously ill at his home, and has been under the attendance of physicians for several days.

Josie Rooney is in Berlin, unable to leave German territory. She is the wife of an Englishman and thus becomes a British subject. Her relatives on this side have had no word from her in nearly two months.

John Rankin, owner of the Hotel Gerard, on West 44th street, was arrested in the Palace theatre during the Monday evening performance, charged with maintaining a disorderly resort. Detectives raided the Gerard earlier in the day.

Fernande Lena Leclercq journeyed from her war besieged home in Carleroi, Belgium, to Memphis to marry Wilhelm Johannes Rademaker, a Rotterdam boy, now in vaudeville with the Three Arleys. They were married Nov. 14.

Horatio Parker, whose "Mona" won the Metropolitan O. H. prize of \$10,000, has landed another plum, his "Fairylend" opera having been awarded the Los Angeles \$10,000 opera prize. Brian W. Hooker wrote the books of both prize winners.

Two agents, big physically, but of small time speed, professionally, went to the mat in the corridor of the Gaiety Building this week. The ensuing scrap was very interesting, but finally the combatants were separated. A few minutes later the larger of the two reappeared and proceeded to the office of the smaller. The crowd lingered to see the encore, but were surprised to hear the big one pipe "Pardon me, old top, but during our battle I've lost something. Did you happen to see my watch?" It seems one of the peace makers helped the two separate and then helped himself to the big one's Waltham. A new way to get time from an agent (contributed).

Alderman Nance, of Chicago, who has been active in looking after the theatres there, has requested the corporation counsel to draft an ordinance asking Mayor Harrison to close the theatres Sunday nights. He has also asked for the draft of an ordinance to prohibit ticket speculation.

The Sayre theatre, Sayre, Pa., will open early in December with pop vaudeville under management of W. J. Melarkey, formerly assistant manager of the Victoria, Rochester. Seating capacity, 1,000. Frank Pye, a Rochester business man, is backing the enterprise.

Billy Halligan (Halligan and Sykes) has been assigned to look after the part originally given T. Roy Barnes in "Watch Your Step," the new Dillingham production shortly scheduled for a Broadway run. Mrs. Halligan (Dama Sykes) is also playing a principal role in the show. Both are from the vaudeville ranks.

The Professional Woman's League will hold a bazaar social Nov. 29 at 8:30 p. m. Miss Marion Howard Brazier will be guest of honor; Miss Brazier is the founder and first president of the Professional Woman's Club of Boston and she will speak on the "Players of the Past Generation Now Living."

Two vaudeville actors in the middle west, discussing their respective acts, told each other what they had done the week before. "I worked at a slab last week" said one, "boarding with the manager's wife. She's a tough critic, but if she likes your act, you get three eggs for breakfast. Well, I had scrambled eggs all week."

Alex Aarons (son of Al Aarons) and wife, who were injured in an automobile accident on Long Island Sunday, are slowly recovering. Mrs. Aarons fared the worst. Her condition is still serious. Aarons was badly shaken up but may be out in a few days.

Emily Fitzroy has been engaged for the cast of "Lady Luxury."

Lester Whitlock almost lost an act for the Corona theatre last Friday night. After the turn (two people) had started and when about half way to Corona, they figured out that there would be a loss on the return transportation, so came back to New York. Lester raised their salary 47 cents, and they just made the theatre in time to close the show, being fined 62 cents for tardiness. Mr. Whitlock is communicating with the Pennsylvania railroad, trying to secure a commutation ticket that is transferable. The road replied it didn't favor the idea of issuing a blanket commutation so near New York, as it might induce families to locate this side of Jamaica, instead of going to Sag Harbor, and the letter suggested to Whitlock that he move the Corona house further down Long Island, when the Pennsylvania could do business with him.

Sidney Schallman fled back to Chicago Wednesday after a futile attempt to break into the line of New York ten percenters. Schallman was among those agents temporarily embarrassed through the recent edict of Aaron Jones, barring outside agents from the Chicago Loew office.

Freeman Bernstein is becoming New York's best check casher. Bernstein doesn't cash his own checks, but obliges friends. The other day when an acquaintance asked him to cash a check for \$200, Bernstein said it could be done, but he would have to buy a hat in the store to make it look all right. When the clerk asked Bernstein what sort of a hat he wanted, Bernstein said, "Soft hat. Any kind" and got an evening dress Fedora. The next day the same fellow came around with another check, and Bernstein wanted to buy a dress suit to go with the hat, but compromised by paying a small bill he owed to a store downstairs, the drawer of the check standing for the expense to get the cash. Mr. Bernstein says check cashing is coming too soft, his only worry is that he will soon be out of debt.

Ah Foon has two needles in his stomach. The surgeons found them there. It happened through Joe Raymond demanding Ah Foon to go through an X-ray examination, Mr. Raymond wanting to discover if Ah Foon had secreted his commission anywhere. The Chinese magician was in a hospital for three weeks, but is now appearing again, with the needles still doing silent sentry duty inside. Ah got them down his throat through attempting the "needle trick"—swallowing a package of needles with some thread, and bringing the whole from his mouth, with the needles threaded. A couple of the sharp-pointed things must have missed their cues. (Raymond knows the usual joke.) He was trying to sew up the act will be used in this case, also that the thread of the story must have been lost, and so on, but he doesn't care about that, nor whether Ah Foon coughs up the needles, if he will only cough up some commission. Needless to say more.

The Prospect (burlesque) up Westchester way, managed by Frank Gersten, has not been enjoying the pleasures of turnaway business, unless a gross averaging in the neighborhood of \$1,400 weekly can be construed as such, recently inaugurated a dancing contest as an added attraction, confining the affair to the choristers playing the house. One of those old fashioned chinaware cups with a "Mother" inscription on its face was hung up as the prize. Last week the cup went to an attache of a vaudeville agent's office and recognizing it as a product of the Woolworth plant, she relegated it to the cobblestones upon her exit. One of those "wise" Westchester policemen blew in on the scene and with all the official pomp and dignity of a small town constable, ordered the petite danseuse to pick up the broken pieces and place them in a rubbish receptacle. She did. Will she dance again for the Westchesterinas? No!

'BEAUTY SHOP' PIRACY CHARGE NOW ON TRIAL IN WASHINGTON

Equity Court Hearing Evidence on Claim of Philander Johnson, the Cohan & Harris Play Was Taken from Book of "Dr. Fakewell," Submitted by Johnson in 1911 to Several Managers. Trial Adjourned Until Monday.

Washington, Nov. 19.

The suit of Philander Johnson against Raymond Hitchcock, Cohan & Harris, Rennold Wolf and Channing Pollock on charges of piracy in connection with the production of "The Beauty Shop" opened yesterday before Judge McCoy in the Equity Court here. The opening day's session was consumed in a general review of the plaintiff's contentions, Johnson claiming that he wrote a musical comedy book entitled "Dr. Fakewell" in 1911 and submitted it to various managers and others, including the defendants. He further asserted that Hitchcock kept the libretto several weeks and attempted to show that the books of his opera and that of "The Beauty Shop" present similarities which prove "Dr. Fakewell" was used without his consent to assist in the construction of the Hitchcock play which was first produced by Cohan & Harris in 1913.

The plaintiff contended that the case in point is a parallel of the "My Official Wife" and "Red Widow" litigation. Today's period was taken up with the cross examination of Johnson by counsel for the defense, following the completion of an analysis of the two plays in question. Johnson claims he mentioned the matter to Cohan & Harris at separate meetings.

An attempt by the defense to introduce some hearsay evidence was ruled out by the court on the plaintiff's objection. A long controversy followed on the question of a playwright's classification as to what constitutes a playwright, critic, adaptor, constructor and author.

Johnson charged that practically everything substantial in the Hitchcock piece was taken from his manuscript. Johnson's activity as a playwright was attacked by the defendants' attorney, whereupon the plaintiff proceeded to "go after" Channing Pollock's past successes, etc.

The case was continued until next Monday when it is expected Hitchcock will testify. James Gorman, stage manager of "The Beauty Shop," and the music composer of the same show are also scheduled to testify.

Johnson asks for an order restraining the further presentation of "The Beauty Shop" and demands damages. Lambert & Yeatman represent the plaintiff, while the defendants' case is conducted by Douglas, Duffin & O'Bear. Attorney M. J. Malevinsky, of O'Brien, Malevinsky & Driscoll, New York, is also of counsel for the defendants. All the defendants except Cohan were in court.

Hitchcock temporarily closed his tour this week to attend the trial and plans to reopen in Omaha Thanksgiving. Meanwhile the "Beauty Shop" company will have an enforced layoff.

MANAGER UNDER COVER.

A New York legitimate manager is said to have between \$300,000 and \$400,000 in currency placed away in safe deposit vaults throughout the city.

The manager, according to the story, ran into a "pinch" once, when ready cash would have meant a great deal to him. The lesson resulted in the taking out of his business not less than \$2,000 weekly since that time, all in cash, which accumulated to his satisfaction, despite an interest loss.

The manager has several attractions playing in and out of New York.

LETTING GRAND GO.

When the Klaw & Erlanger leasehold on the Grand opera house runs out this season it will not be renewed by that firm. Upon the expiration of the K. & E. tenancy the house will revert to Howard Gould, who owns it. There are several parties who would like to rent the house for pictures or pop vaudeville, but the rent is pretty high and may keep them out.

Klaw & Erlanger have not made any money with the house in recent years although the annual visit of Chauncey Olcott always results in packed business. Olcott is due there next Monday.

For the first time in years Klaw & Erlanger have no show in rehearsal right now and there is no immediate likelihood of any being accepted for production until after the first of the year.

When "Papa's Darling" takes up its road time there will be a reduction in salaries, it is said.

TWO BELASCO PLAYS.

Frances Starr's tour in "The Secret" will close in Albany Dec. 19. Miss Starr will return to New York immediately and begin rehearsals in the new Edward Knoblauch play which Mr. Belasco has selected for her. It is as yet unnamed.

Mr. Belasco is at present engaged in reconstructing "The Love Thought" with the aid of the author, Henry Irving Dodge. It was tried out in stock last summer and secured by Mr. Belasco. He has engaged Janet Beecher for the leading role. It will be produced some time after the new Starr play has been shown.

EXCHANGE BUILDING FIRE.

A slight blaze which started in the suite occupied by the Dalamaker Film Co., came near causing a panic, but did little damage in the Exchange Building at 145 West 45th street Thursday afternoon. The fire started in the projecting room where a number of reels of film had been stored.

CHANGES IN TOWN.

A feature picture policy for three weeks will start at the Casino Nov. 30. The World Film Corporation has rented the house for three weeks. Following that term, the Emma Trentini production ("The Peasant Girl") may be brought back to the Casino. J. J. Shubert was on the road with the new piece this week, tinkering it up.

Lew Fields' production of "Suzi," now at the Casino, will move Nov. 30 over to the Shubert, where William Faversham in "The Hawk" is now located. Mr. Faversham will be shifted to the Elliott, and "Mr. Wu," with Walker Whiteside, now at the latter theatre, will leave there Nov. 28, probably taking to the road.

The move about left the Casino available for a picture policy during what is expected to be a dull spell in theatricals, the period just preceding Christmas. It will give the Shuberts a line on the picture possibilities of the house. They are also interested in the World film. So far this season Walter Rosenberg has been playing pictures at the Casino each Sunday night. The tenancy of the World people will oust Rosenberg while it lasts.

Liebler & Co.'s "Highway of Life" has gone on the road from Wallack's. "The Garden of Paradise," slated for its New York premiere at the Park, is now announced for Nov. 25. Blanche Walsh went into the cast this week.

Regarding the shifting of Mrs. Pat Campbell in "Pygmalion" from the Liberty to Wallack's next Monday, the Liebler office says prior bookings were responsible for the move. Mrs. Campbell is to remain at Wallack's indefinitely.

Phyllis Neilsen Terry in "Twelfth Night" opens Monday at the Liberty.

It was practically settled Monday by Klaw & Erlanger that Hazel Dawn in "The Debutante" would be the attraction to follow "The Girl from Utah" at the Knickerbocker. The latter attraction closes in New York Dec. 5 and goes to the Colonial, Boston.

Putting "The Debutante" into the Knickerbocker leaves only the Amsterdam available for the Dillingham revue "Watch Your Step," due in New York about the same time. K. & E. decided to close "Papa's Darling" after the New Amsterdam engagement unless the expense of the company could be reduced. Alfred E. Aarons was delegated to place the question to the members of the company and they agreed to a cut. This means that the show will go on the road for a tour of the bigger cities at least.

If the "Watch Your Step" show gets over in New York, the proposed Ziegfeld winter revue may be declared off.

PICTURES AT CENTURY?

After the century engagement of "Pilate's Daughter" there is a possibility the house will go into pictures. There are two features, one an operatic feature and the other an educational four-reeler that are negotiating for the open time until the inauguration of the season of comic opera by Andreas Dippel.

Adeline Genée will leave for the other side, after completing her Majestic, Chicago, engagement next week.

ACTORS' CREDIT UNION.

The Actors' Equity Association is bending every effort to establish a credit union in which its members may take shares and benefit accordingly.

The union will be formed on the building and loan idea wherein the members through making small weekly payments into the treasury handled by the A. E. A. may draw upon the same when a rainy day comes along.

He must be a member of the Association to derive the benefits proposed. Again he may take as many shares as he desires and very likely the sum of 25c. will be accepted as the lowest payment accepted.

3,000TH PERFORMANCE IN STOCK.

San Francisco, Nov. 18.

Dec. 1 will be the 3,000th performance of A. Burt Wesner with the Alcazar Stock. If nothing prevents, the event will be celebrated that day.

Mr. Wesner has been playing at the theatre for eight years.

PIRATING A PLAY.

A certain repertoire playing at pop prices is pirating "Bought and Paid For" under different titles. One used is "Every Woman's Husband."

UNION MATTERS SETTLED.

The United Managers' Protective Association, through its attorney, Ligon Johnson, reported this week settlement of union differences with theatres at Easton, Pa.; Galveston, Beaumont, Tex.; Birmingham, Mobile, Ala.; Montreal and Ottawa, Can.

Notice of road call at these various towns, sent out by the I. A. T. S. E., has been withdrawn.

GAIETY CO. IN DECEMBER.

(Special Cable to VARIETY.)

London, Nov. 19.

The Laurillard and Grossmith company, whose new production at the London Gaiety was called off recently, will shortly sail for New York, opening during December at a Shubert theatre in "Tonight's the Night."

Alexander Kids Ordered Off.

Cincinnati, Nov. 20.

The Alexander Kids were ordered off the Keith bill yesterday by the Juvenile Protective Association. The youngest of the sisters is three years old. There are three children in the turn, and their parents claim they are being educated while traveling.

Bert Walter Dies.

Minneapolis, Nov. 20.

Bert Walter, character comedian of the Wright Huntington Stock Company, died yesterday of apoplexy. The deceased has played in stock here for five years.

Fanny Ward Show Through.

Fanny Ward closed her tour in "Madam President" at Plainfield, N. J., Saturday night. The show failed to do anything on the road.

Miss Ward will rest until her management has selected a new play for her. The tour may be resumed after the holidays. Several picture concerns are dickering for her services.

THEATRE GARAGE EXCHANGE MAY BE TREND OF THE TIMES

House in the Bronx Reported About to Undergo Conversion Into Garage, While a Large Broadway Garage Will Be Converted Into Picture Theatre. Disaster in Overcrowded Bronx Theatre Condition Predicted.

The realization of the oft-repeated prediction the over-crowded condition, theatrically, of the Bronx, New York, borough, would eventually result in one or more theatres up there, going into the garage business appears to be on hand, according to a story now current. This says that a house which has had a wobbly existence with several policies since opening in the Bronx territory, has about arranged to undergo conversion into a first-class stable for automobiles. The name of the theatre is mentioned in the reports.

In exchange for the theatre-garage, the automobile industry has given up one of its strongholds among storage houses, on upper Broadway, around 80th street, known as the Metropolitan Garage. This will be remodeled into a picture theatre. The lease for the building was executed Monday.

CHICAGO'S ONLY PRODUCTION.

Chicago, Nov. 18.

"One Girl in a Million," the only show produced in Chicago this season, began a tour of one night stands Monday. Time has been obtained up to Dec. 20 in towns contiguous to Chicago.

Felix Adler and most of the principals will remain with the attraction.

"SO MUCH FOR SO MUCH."

Washington, D. C., Nov. 18.

"So Much for So Much," opening at the Columbia Monday, is not without merit. A three-act piece, it holds pretty well, but perhaps as usual in Washington, failed to produce the enthusiasm it may meet in other cities.

"So Much for So Much" is a domestic comedy, with the plot woven around a young stenographer who believes an experience gained from employment in several offices had given her a good insight into the varying methods of men, and that this knowledge would prevent her from walking into a trap unknowingly. This part was well taken by Marjorie Rambeau (Mrs. Willard Mack, wife of the author).

The author, Willard Mack, is a newspaper reporter on a metropolitan daily, and as the fiancé of the young woman, warns her against the fallacy of her theory and against accepting the attentions showered upon her by her employer. He is passed up for the man with money and the engagement is broken until such time as he can prove his contentions. Mr. Mack puts plenty of ginger into his work without in the least overdoing his part. He is smooth and his endeavors carry the play well along.

As the villainous homebreaker and employer William Ingersoll produces the goods.

The play is an exceptionally well

written one and deals with what is perhaps the every-day life in the big city, and while handling a question of morals, there is a noticeable absence of vulgarity.

"THAT SORT" TO CLOSE.

It was stated early this week that Nazimova's play, "That Sort," will be withdrawn after Saturday night from the Harris and the company will lay off until after the holidays, when the play will be taken on tour. Liebler & Co. decided on this move last week when business took a drop. At Selwyn's office it was stated the managers who control the house would not permit of the withdrawal of the Nazimova piece until another production was found that could follow it.

Monday the Selwyns placed "Rolling Stones" into rehearsal at the Harris. It is by Edgar Selwyn, and maybe that production is to be rushed into the Harris.

Tuesday the Lieblers and Selwyns came to an agreement whereby Nazimova will remain at the Harris until Nov. 28, on which date the company will close. The Selwyns are looking about for an attraction to fill in at the Harris until Christmas week, when Margaret Illington in "The Lie" is due to open at the house.

"Rolling Stones" will open in Atlantic City Dec. 3. It will play there for three days and then come to New York to fill in the open time at the Harris until the Illington show is due.

"The Prodigal Judge" (A. G. Delamater) closed in Charlottesville, Va., Monday night.

NEW "PEG" GIRLS.

Oliver Morosco has made two changes in the leads with as many of his "Pegs." Blanche Hall, with the company in the south, was relieved from her role at Montgomery, Ala. Doris Moore is now playing the part. Carew Carvel is playing the lead with the company on the one nighters through Pennsylvania.

A PLAY FOR HELEN LOWELL.

Helen Lowell has accepted a play by Anna Steese Richardson and will make a production in the near future. Miss Lowell had a play by Willard Mack, which the author had rewritten, but Harry Freeze accepted it in its original form.

Trying "The Soldier" Again.

A. E. Root is going to send "The Chocolate Soldier" on tour. The company will open in Troy next Thursday night.

"LIFE" IS DOING IT.

The "Life" production at the Manhattan opera house is doing the business of the city, says the William A. Brady staff. They make this so emphatic that even the Hippodrome is not excepted, and Mr. Brady is ready to wager that "Life" is drawing more gross receipts to the Manhattan than "The Whip" did there in its best week. Brady seems to be making a safe bet, as he was also concerned in "The Whip."

Hard and continued work appears to have switched "Life" into the big winning side of popular approval.

HELPING ACTORS' FUND.

Now that an S. O. S. has been sounded by the finance committee of the Actors' Fund of America, legitimate actors playing with Broadway companies expressed themselves as willing this week to put forth extra efforts in order to help the fund.

According to the committee's report the fund has been taking care of more than 200 sick and destitute players weekly. So far the Staten Island Home has been well taken care of but the fund directors say that all the help which the thespians of the American stage can throw its way will be most cheerfully accepted.

NEW SHUBERT OPENS DEC. 11.

New Haven, Nov. 18.

Sam Bernard in "The Belle of Bond Street" will be opening attraction at the dedication of the Shubert theatre here Dec. 11. The Bernard show will play but the one night.

PICTURES IN FINE ARTS.

Chicago, Nov. 18.

The Fine Arts theater returns to a straight picture policy at the end of the current month with the Universal in charge of attractions.

"SONG" SHOW AT X-MAS.

"The Song of Songs," which A. H. Woods has purchased from Charles Frohman, was taken off the boards Saturday in Philadelphia, and will remain quiet until about Christmastime.

When next shown, it will be in a New York house, under the Woods' management, with a slightly altered cast.

When "The Song" is seen in New York John Mason will have the role formerly played by Lee Baker.

GIRL SUES FOR LIBEL.

Pittsburgh, Nov. 18.

May Rollins, a "Floradora" girl, has filed suit for damages in Jefferson county court, Ohio, against Kate Shipman Pancoast, asking \$10,000 for alleged defamation of character. Both women are residents of Ashtabula.

The libel charges the defendant with making remarks derogatory to her character.

Weber Piece Rehearsing.

Joseph Weber has placed "Suttee" by Guy Bolton, author of "The Rule of Three," in rehearsal. In the cast will be Bruce McRae, Mary Chambers, Alice Lindahl and Mary Nash.

SHOWS IN BOSTON.

Boston, Nov. 18.

If business continues to hold up Boston will be a Mecca for shows, although the Shubert with "The Passing Show of 1914" and the Tremont with "Potash and Perlmutter" are having an awful slump.

Next week brings "The Yellow Ticket" to the Tremont for an indefinite run, to be followed by "Seven Keys." Margaret Anglin comes to the Hollis in "Lady Windemere's Fan" to replace Lydia Lopokova in "The Young Idea," which has not done anything but was no disappointment because of being tried out.

This will bring "The Young Idea" into New York against "The Big Idea" (formerly "Wanted: \$22,000"). The following week brings Guy Bates Post to the Majestic in "Omar," to succeed Sam Bernard.

In stock next week "Too Much Johnson" will be used.

There is at last evidence that the small time vaudeville field is beginning to fill, Loew's Globe in the heart of the bunch of theatres of this type having hard work to fill up. At present it is resorting to the distribution of ladies' tickets through a chain of drug stores.

SHOWS IN LOS ANGELES.

Los Angeles, Nov. 18.

"Disraeli," with George Arliss, is in its second week at the Mason. The first week brought fair business, the Majestic being dark. The prospect for this week is encouraging, but the attraction will break no records.

A counter attraction for one night will be a benefit for the children's hospital, at which Mrs. Leslie Carter and Elsie Janis will appear.

SHOWS IN 'FRISCO.

San Francisco, Nov. 18.

"The Bird of Paradise" at the Cort looks as though it would do \$12,000 on the week.

"The Poor Little Rich Girl" at the Columbia is doing pretty well in its third week.

When Kolb and Dill opened at the Gaiety in the revival of "The Girl in the Train" Max Dill appeared on crutches. The show opened nicely.

A new piece, "Battling Bill," by Charles and Albert Kenyon, had its first stage presentation by the stock at the Alcazar and got over to a fair house at the opening performance.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 18.

McIntyre and Heath opened to capacity at the Tulane. Business continues large. "Bringing Up Father" is doing well at the Crescent. Stock at the Bunting and Lyric draw profitable patronage. Dauphine, stock burlesque, fair returns.

Performance in Street Clothes.

Greenwich, Conn., Nov. 18.

The "Countess Coquette," billed as "direct from Broadway," played matinee and night here last Saturday to good business, but the company appeared in street clothes and the performance was decidedly off.

PHILADELPHIA'S "WHITE LIST" HAS FULL CHURCH SANCTION

Quakertown Theatregoers Given Complete Classification of Plays that Have Been Passed Upon Accordingly. New York Preparing Similar List.

Philadelphia, Nov. 19.

The "white list" of plays sanctioned by the Catholic Theatre Movement of this city, which will be a guide for a similar list to be issued at New York and other centres has just been issued. It contains a carefully selected list which, it is announced, Catholic theatre-goers need have no hesitation in seeing. A letter of indorsement from Archbishop Prendergast, of the Archdiocese of Philadelphia, accompanies the list, in which it is stated that it is intended to serve "as a sort of a signpost to the season's attractions, comprehensive enough to be a touchstone by which other plays may be judged." The alphabetical list follows:

"Admirable Crichton," "Alabama," "Alias Jimmy Valentine," "Along Came Ruth," "The Amazons," "Arms and the Man," "The Auctioneer" and "Arizona."
"Barbara Fritchie," "The Bells," "Behold the Man," "Ben Hur," "Big Jim Garrity," "Brewster's Millions," "Broadway Jones," "Broken Hearts," "Brown of Harvard," "Bunty Pulled the Strings," "Caste," "The Cavalier," "Classmates," "The College Widow," "Confession," "The County Chairman," "The Crisis," "Cyrano de Bergerac," "Daddy Longlegs," "David Garrick," "Diplomacy," "Disraeli," "Duke of Killcrankie," "Everyman," "Father and the Boys," "The Fortune Hunter," "The Five Frankforters," "Freckles," "A Gentleman From Mississippi," "The Girl I Left Behind Me," "The Girl of the Golden West," "The Ghost Breaker," "The Governor's Lady," "Grand Army Man," "Gringols," "Grumpy," "He Comes Up Smiling," "Held By the Enemy," "The House Next Door," "It Pays to Advertise," "Jack Straw," "The Jilt," "Jim, the Penman," "King Rene's Daughter," "L'Aiglon," "The Legend of Leonora," "Liberty Bell," "The Lion and the Mouse," "The Little Minister," "The Littlest Rebel," "Lost Paradise," "Magic," "The Man From Home," "A Message From Mars," "Mice and Men," "The Middleman," "Milestones," "The Mollusc," "Monsieur Beaucaire," "Mrs. Wiggs of the Cabbage Patch," "The Music Master," "Nathan Hale," "The New Henrietta," "Officer 666," "Old Homestead," "The Only Way," "Ours," "A Pair of Sixes," "A Pair of Spectacles," "Passing of the Third Floor Back," "Peg O' My Heart," "Peter Pan," "Pilate's Daughter," "Polly of the Circus," "Pomander Walk," "The Poor Little Rich Girl," "Potash and Perlmutter," "Prince and Pauper," "La Princesse Lointaine," "The Private Secretary," "The Professor's Love Story," "Pygmalion and Galatea," "Quality Street," "Rebecca of Sunnybrook Farm," "The Return of Peter Grimm," "Richard Carson," "The Road to Yesterday," "Les Romanesque," "Rose of the Rancho," "Rosemary," "Rose-dale," "The Round-Up," "A Royal Family," "Rip Van Winkle," "The Scarlet Pimpernel," "Salomy Jane," "The Scarlet Pimpernel," "School," "Second in Command," "Secret Service," "The Senator Keeps House," "Sham," "Shameen Dhu," "Shenandoah," "The Shepherd King," "Sherlock Holmes," "The Silver King," "Shore Acres," "Soldiers of Fortune," "Stop Thief," "The Story of the Rosary," "Strongheart," "Such a Little Queen," "Sweet Kitty Bellairs," "The Things That Count," "The Third Degree," "Too Many Cooks," "Tom Pinch," "The Trollop of the Lonesome Pine," "Trelawney of Wells," "The Truth," "The Two Orphans," "The Tyranny of Tears," "Under Cover," "The Virginian," "The Warrens of Virginia," "Way Down East," "What Every Woman Knows," "When Knighthood Was in Flower," "The Will," "The Witching Hour," "The Wolf of Gubbio."

The Catholic Theatre Movement, which last year crusaded against the red light drama, has in preparation a second "white list" of worthy plays which is about to be issued. The organization is directed by Cardinal Farley of New York.

The society this week issued a

pamphlet expressing its views of the current offerings. No attraction is named. The executive board of the Movement has declared that it will hereafter go further than merely warning the public against improper plays. It will institute legal prosecutions against the managers who put such productions on, according to a bulletin made public a few days ago.

"FOLLIES" AT THE EXPO.

Baltimore, Nov. 18.

The "Follies of 1914" will be seen in San Francisco during the Exposition. Flo Ziegfeld, Jr., the producer of the extravaganza, made a statement that the show would appear in the Golden Gate city then, when he spent a few hours in this city last Friday morning. He was on his way to Milwaukee to join Mrs. Ziegfeld (Billie Burke) who is taking the leading role in "Jerry," now playing there.

"Follies" Girl's Foot Hurt.

Baltimore, Nov. 18.

Lola Hilton, in Ziegfeld's "Follies," at the New Academy of Music last week, fell during a dance Thursday night and broke one of the bones in her right foot. She will be out of the bill for some time. Her foot is in a plaster cast. She continued with the company.

Toy Theatre Opens Dec. 19.

Boston, Nov. 18.

The new Toy theatre will open Dec. 19 with "Miss Muffet's Christmas," following which a string of productions of all types will be made. Seats will be offered the public after the stockholders have had first option on purchases.

FIGHTING OVER "INNOCENT."

"Innocent" at the Eltinge is the cause of legal trouble through royalty claimed by a number of parties. The author, Arthur Pastor, several years ago entered into a contract with the International Copyright Syndicate of London giving it the international rights to his play.

Two years ago Pastor sold the American rights to Ed. Rush, without informing the International people anything about the arrangements. Rush through Hans Barch sold the American rights to A. H. Woods, who in turn produced it. The International now claims it has a right to a certain share of the royalties, under the Pastor contract. Barch has had a sheriff's attachment for \$10,000 put on the play as his share for placing it with Woods. Mr. Woods is represented by House, Grossman and Vorhaus.

"PINAFORE" STAYS OUT.

Cincinnati, Nov. 18.

Nat Roth, manager of "Pinafore," just before his company left for Indianapolis, denied that he had orders to close. "Because we had one bad week here is no sign that we intend to quit," said Roth. "We did over \$9,000 in Pittsburgh, and \$11,000 in Toronto and fine in other parts of Canada. I have not cut the salary of one person in my cast."

Elsie Marryette replaced Yra Jeane in the role of Josephine toward the end of the week. A rumor started that Manager Roth had let out numerous members of the chorus and on account of the size of the production, which was seen in New York at the Hippodrome, would call it in.

JERSEY LIKES NOVELTY.

Perth Amboy, N. J., Nov. 18.

The Majestic, Perth Amboy, formerly Proctor's vaudeville house, is trying new policy, a three-day bill of burlesque with The Gay Widows to star. The scheme did good business for the first time in the city.

Manager Bullwinkel has to use some diplomacy in putting on burlesque in Perth Amboy. They won't allow even a cabaret here.

NEW ACTS.

Hazel Rice, singing and talking.

Alfred Du Ball and Jack Mulchay, playing "A Singular Coincidence." (William Muller.)

Andy McCloud is going to play with Bernard Daly "In the Old Neighborhood," taking the role made vacant through the recent death of Dan Callahan. They will open within a few weeks.

Anne Sutherland has accepted an act from Willard Mack which she will produce shortly.

Mabel Carew and Nat Jerome in a comedy skit.

Julia Rooney will shortly appear with a partner, Harry Kennedy, of the Kennedy Brothers. This will make the second Kennedy-Rooney combination in the family.

Sophie Wilson, formerly of Wheeler and Wilson, is appearing with Jack Chamberlain, formerly with Fred Fisher.

The Chealeigh Sisters are reviving their former "sister act."

STOCK'S A. M. SHOW.

Newburgh, N. Y., Nov. 18.

The Charles K. Chaplin stock is doing big business here. This company not only broke its own record by \$40 at the Asbury Park house, registering \$3,096, but established a precedent by playing a morning matinee there to good business. The "extra" was put on at 10 a. m.

This is said to be the first time in the history of a traveling stock that a morning performance was given.

DORIS KEANE TO RETURN.

Charles Dillingham, a week received news from Doris Keane in London that his star was entirely recovered and would be ready to return to the stage during the spring.

The Dillingham establishment is busy with preparations for the production of "Watch Your Step," plays for Elsie Janis and John Barrymore as well as the management of "Chin Chin" and the producer has turned the management of Miss Keane over to Louis Nethersole.

GOULD QUITTING "REVOLT."

Howard Gould leaves the cast of "The Revolt" at the close of this week, refusing to accept a cut in salary imposed by the management on every member of the cast.

White Hall Opera House Burns.

White Hall, Md., Nov. 18.

The Terrace opera house here was destroyed by fire last Friday night. The origin is not accounted for. The building was demolished.

Traveling Stock Organized.

The Jacobs-Webb Musical Comedy Co. has been organized by Webb & Saylor, featuring Curly Brown and Kathryn Munn. It will travel from town to town making week stands.

The Hippodrome, Peoria, Ill., has gone into pictures.



"THE ZONE" AT THE EXPOSITION.

"The Zone" is the title that has been bestowed upon the amusement section of the Panama-Pacific Exposition. The picture above shows the main thoroughfare of the ZONE section. At its head is "TOYLAND," the Frederic Thompson concession.

WITH THE WOMEN

By Tho Skirt

Morris and Wilson at the American this week must get a good notice because they are displaying a *VARIETY* on the stage. Miss Morris made a decided hit with a song called "How Is It By You?" The Misses Wilson and Morris both wear good looking clothes. A blue dress with a lace top worn by Miss (Annie) Morris was especially good looking. Miss Wilson was pretty in a cerise dress also in salmon pink trimmed with black lace. Then followed a pale pink satin. The woman of the John Doyle sketch is supposed to come off a train and was dressed in a yellow accordion pleated skirt with a black bodice. This was worn under a coat of black velvet. A hat with a high feather fancy was becoming. The girl of the Dancing Kennedys is dressing much better. Her dress was a pink two flounce affair with a bodice of brilliants and sashed with black velvet ribbons. Sylvia Hahlo was on the screen this and last week in a weekly review as a "Society's Girl's Day at the Springs." It showed Sylvia in riding costume, at golf, at tennis, and at tea. It seems Sylvia spent a vacation at Hot Springs, Va. The moving picture people were there, and induced Sylvia to pose, "just for fun." That's all she got out of it, says Sylvia, who is Martin Beck's private secretary, and would have made a pretty good guess at the value of her services, had she known it was going all over the world as a weekly picture news release. But Sylvia can have the satisfaction of knowing she looked the part of the society girl, and that's a whole lot.

At the Columbia Lew Kelly and "The Behman Show" played to a packed house Tuesday night. The show has but one discordant note—a dirty tramp. Miss Aneceta Pynes had him for a partner in all her dances, much to her detriment. Miss Pynes dresses in a dainty style. In white tights first, a change is made to a yellow empire dress with a poke bonnet. A unique dancing frock is a black accordion pleated with lace inserted in diamond shape, revealing red tights. A white dress profusely trimmed in pearls was especially pretty. Corinne Ford, a pretty red head, wore a mauve gown, also a white and green. Jean Irwin, with a voice uncommonly good for burlesque, dresses in a girlish style. The chorus work very hard. They never return to the stage in the same costumes, making ten changes during the performance. Eight clean looking boys are also in the chorus. The chorus wear the following: white broadcloth trimmed in green, eight of the girls in pretty bathing costumes of purple and white; a startling costume was of pink fleshings with black stockings, then the short purple accordion dresses; in a bird and pony number, the tall girls in white tights and fur bodies with animal heads, the little girls in yellow. A blue velvet and silver dress was a pretty change. A drill number found the entire chorus

dressed in white tights and red coats. One number in which the chorus was unusually good looking, the dresses were half white and half black. The finale found the girls all in pink. Martelle, a female impersonator in the show, was certainly good to look at. He was easily the best looking "girl" on the stage. Martelle entered in an orange velvet cloak over a gown of purple heavily trimmed in gold. A change was made to a very short dress of pale blue made in three tiny ruffles edged in pink. One number Martelle did in a costume of the lamp shade style with lace panties.

The vaudeville at Hammerstein's this week is weak. A better show is promised next week. With Harry Lauder at the New York, the Palace putting in a strong bill, and Hammerstein's strengthening up, Times Square should see some vaudeville. Lydia Barry has come back to "The Corner" with a new wardrobe. Miss Barry is a little stouter, but looks the better for it. Her first dress was an emerald green satin, over a green and white foundation. A second change was a dainty affair, in pink with a lace petticoat. A Cupid dress was of fine lace flounces, elaborately decorated in red hearts. Miss Barry clings to the old style of dressing the hair in little curls which is certainly a prettier head-dress than the women generally are affecting nowadays. Willa Holt Wakefield is wearing the same beautiful evening gown of silver she had at the Palace a few weeks ago. This gown is said to have cost \$600, which, if true, may prove either theatrical dressmakers have no conscience or stage people who dress are easy. Mrs. Chadwick (Chadwick Trio) looked very well in black net, banded in satin with a touch of red. Gold back slippers and stockings go with it. Stuart, the impersonator, is dressing the same as he has done for the past many years. First an evening gown, then an ankle-length Carmen costume, followed by a knee-length French soubrette. The dresses were beautiful, but the act is not as up-to-date as it could be. Stuart goes abroad too often. Miss Chee Toy, a daughter of Ching Ling Foo, wears an elaborately embroidered kimono. The woman of Loretta and Antonetti dresses her role of a maid in very short black skirts of the past generation fashion.

The curtain went up Tuesday afternoon at the Colonial to a fair house. The bill was worthy of better business. Harry Fox and Jennie Dolly had everything their own way on it. The audience couldn't get enough of this charming pair. Miss Dolly enters in a white broadcloth skirt and black velvet bodice, a white hat faced in black which was most becoming. A quick change was made by her to a pink net, trimmed in black, followed by a yellow taffeta frock. Jennie was easily the best dressed woman on the program. Her sister, Rosie, in her dancing act with Martin Brown (also at

the Colonial this week) is wearing the same costumes as she did at the Palace. Helen Ray (with Homer White) has a pretty green frock, trimmed in chinchilla squirrel. Miss Ray is very indistinct in speaking lines. Miss Ray's voice has an almost whining quality, so hard to understand. Mabel McCane is a busy little girl making changes for only the chorus of Joe Howard's songs. A child's dress of ruffled Dresden ribbon was sweetly pretty. After this came a hoop-skirt dress of a marvelous shade of pink. A coal-scuttle bonnet was also worn. A green brocade, made peg-top fashion, seemed too heavy for little Miss McCane. A red and gold harem trouser dress was good looking and a black lace shawl made into a dress, was stunning. It looks like heavy excess to carry Miss McCane's wardrobe. The girls of McMahon, Diamond and Chaplow are pretty, looking well in pink frocks, and changing to white long waisted dresses. The ginger-haired girl seems to be using the wrong make-up.

"The Only Girl" at the Lyric is probably one of the best musical pieces in town. It is a dressy show. The principal women are good looking and wear clothes worthy of the production. Adele Rowland in a soubrette role looks better in tailor mades, as the first two acts proved. She wears two suits in white, not unlike each other. In the third act Miss Rowland has a rose-accordion-plaited dress with beaded waist. Wilda Bennett is a pretty brunette who would be better liked were she not quite so affected in speech. Miss Bennett dresses in the simple, clingy style, her three changes of costume being in grey, blue over white and a stunning white evening frock. Vivian Wessell is pretty in a pink ruffled frock. Josephine Whittell with a wealth of red hair wore a beautiful blue evening frock, also a purple evening wrap. Louise Kelley was stately in a black velvet and brilliant gown, with a cloak of cerise velvet and fur. Estelle Richmond, Marjorie Oveatt, Jane Hilbert, Claire Standish, Gladys Schultz and Jeanne Durys were chorus ladies of the show girl type who wear their clothes as only a show girl can. All their gowns were striking ones, a cloth of gold, especially so.

Lew Fields has surrounded Jose Collins with a bevy of good-looking girls in "Suzy" at the Casino. All the types are represented. The opening chorus found the show girls looking stunning in military dresses, in two shades of blue. They easily outclassed the rest of the chorus, who were in conventional clothes. The second act had the entire chorus dressed well, some in pink and a few in green, while two wore flowered silk. The third act was an evening scene, and all the chorus wore gowns worthy of note. Miss Collins has never looked better than in the present production. Her first dress was rose plush, trimmed in blue fox with hat. The second dress was a girlish affair of white and blue lacey ruffles with open jacket of blue taffeta. A large flop hat with wide velvet streamers, added to this costume. Miss Collins' third gown was of gold

lace over which was a marvelous cape cloak of solid sequins in jet and steel, with a rainbow effect embroidered across the entire cape. Fritz Von Busing for two acts dressed well, but in the third seemed to be over-dressed. The first gown worn by Miss Von Busing was really pretty. It has gold color cloth with an overskirt of gold net-edged in fur. The second was blue well set off by red slippers. Connie Ediss, dressed eccentrically, could have worn cleaner slippers. Tom McNaughton, always funny, needs another "Three Trees" or an ironing board scene in the "Suzy" show. Robert Evett isn't just the lover for Miss Collins. He doesn't seem the right type. Lew Hearn is sadly misplaced. His small voice doesn't carry over the footlights.

Some dressing at the Palace this week. Even Joan Sawyer went to a real dressmaker and had a real frock made. Over petticoats of lace a green silk shirery with silver was draped gracefully in a long point, making a good dancing skirt. The sleeves were silver lace. Beattie Clayton by the end of the week, will be the dancer of the hour. Miss Clayton at the Palace Monday made all the dancers who have bored New York for the last months look like 30 cents, and all would do well to watch this little toe dancer do the Fox Trot. As for dressing, Miss Clayton, after discarding an ugly mink coat, displayed a wardrobe gorgeous in every detail. A Gavotte was done in an ankle-length frock of pale blue silk with flounces of tulle and trimmed in pink rosebuds. The Trot was dressed in pink taffeta of silver design. The last costume was a short ballet affair. The skirt exceptionally short was of shaded yellow flounces, resembling a poppy. The waist was rose velvet hung in brilliant chains. Over the bloomers was a one-flounce petticoat lined in silver arrows. Miss Clayton wore hats with each costume. Lester Sheehan (Miss Clayton's dancing assistant) out-did Martin Brown and Paul Swan by one wiggle. Grace La Rue also has a beautiful outfit. Her entrance is made in a cloak-like dress of green pan velvet edged in mink. Underneath this was a black tulle frock trimmed in jet bands with a cape of the tulle. It was her last frock that drew the ahs. The material, of blue chiffon, was striped in silver and converted into a harem effect with a short coat. Ardelle Cleaves (with the Alan Brookes sketch) is a big girl now and should put up her hair. Mrs. Gordon Wilde was neatly dressed in a dinner gown of brown and gold. La Milo, the English posing turn, closing the long Palace bill, wears nothing to speak of, excepting a girdle, but La Milo has a beautiful act, and during it, some moving pictures are seen, informing women how to reduce. La Milo, wonderfully formed, hasn't a pound of superfluous weight.

"Lady Luxury" at Shubert.

Arrangements are under way to have the rejuvenated "Lady Luxury" open at the Shubert in three weeks.

A complete chorus is being engaged this week.

BURLESQUE

BY FREDERICK M. McCLOY

Since election there has been a marked improvement in business at practically every point on the burlesque circuit. In New York the increase is greater than elsewhere with receipts averaging fully twenty per cent. in advance of those of any similar period of time during September and October. Burlesque theatres undoubtedly have an advantage over those in other divisions of the business which is attributable to the fact that every house on the circuit has a steady regular patronage that may be depended upon week in and week out.

For this reason burlesque has not suffered through the period of general depression to the extent that other forms of amusement have. But burlesque theatres have one particular disadvantage over the others in that weather conditions almost entirely control box office activities. There are practically no advance sales at any of these houses, and with dependence entirely upon window sales, the state of the weather causes surprisingly variable receipts.

In the high class vaudeville and two-dollar theatres, large advance sales avert to a considerable extent, at least, the consequences of unfavorable weather. But in normal conditions burlesque houses go along with profitable returns, regardless of the degree of success achieved by the attractions and the appearance of an unusually popular star or organization, of which there are many on the circuit, means very close to or completely capacity business.

Opposition that would naturally affect other forms of amusement, does not disturb burlesque in anything like the same proportions for the reason that these shows of distinctive character cannot be seen elsewhere than in burlesque houses that are permanently established in certain localities and upon which their votaries bestow their patronage in the same way a large majority of people patronize the same hotels, the same modists, the same haberdashers or the same in every other branch of trade. When a theatre "gets them coming" something unusual must occur to check the momentum.

For several years burlesque has gone along rolling up popularity, particularly during the past five seasons, and there is nothing in present conditions to indicate the slightest sign of public apathy toward it. This felicitous circumstance is directly due to the close attention that is bestowed upon burlesque shows by the governing body of the Columbia Amusement Company. Insistence upon a higher quality of productions and upon adherence to their unalterable determination to present worthy shows, has won the day for burlesque. It has not driven away the patronage of the early days when men made up the greater part of the attendance and it has increased its regular clientele by the addition of many men whose self-respect or lack of interest in unworthy theatrical performances kept them out of burlesque houses, and by

the large numbers of women and young people that have come to learn there is nothing objectionable to be encountered in the burlesque theatre.

Attractive prices and luxuriously furnished and carefully conducted houses are contributing forces to the expanding popularity of burlesque. And, as in all these conditions the movement is still in the direction of betterment the future seems to hold even greater prosperity and higher considerations for this form of amusement.

An example of the value of efficient work in advance of burlesque companies is furnished in the material for exploitation used by Jack Singer ahead of "The Behman Show." In addition to a large assortment of exceptionally attractive billing matter for the walls and windows, Mr. Singer has provided original and artistically posed photographs of the principal members of the company the same as are in use by two-dollar shows. The efficiency of these is shown in the fact that in the New York newspaper lay-outs last Saturday and Sunday pictures appeared in nine of the 13 papers that illustrate their dramatic departments. Moreover, the manner in which Mr. Singer has arranged his program had the effect of persuading dramatic editors that something unusual was about to be presented at the Columbia, a circumstance that was demonstrated in the Tuesday papers when, in 12 of the 15 there appeared unusually extended notices of the performance, every one carrying a separate head, and in some cases a display head of two or three lines. The advance press notices bear the thumb-marks of preparation by qualified newspaper writers and the "small stuff," or "throw-aways" are convincing and devoid of any suggestion of misrepresentation or buncombe. All this costs Mr. Singer money, but it gets results that are indicated in the great business "The Behman Show" is doing wherever there is a chance of getting business. Second only in importance to giving an attractive performance is the character of the publicity that is given it to secure patronage. Some burlesque managers do not seem to include this in their knowledge of show business. If they did their weekly statements would tell a different story.

MOLLIE'S ENGAGEMENT OFF.

It was prematurely announced last week Mollie Williams had been engaged as the featured member of "The Cherry Blossoms." At that time negotiations between Miss Williams and Maurice Jacobs had progressed so far the engagement was practically settled, but they were called off owing to the inability of the parties to agree upon terms.

Miss Williams' insistence upon a certain figure for her services has caused her to reject many offers that would have been decidedly alluring to almost any principal woman in burlesque.

"BOS" INHERITS FORTUNE.

Through the recent death of his grandmother and the more recent demise of his uncle, both residents of Binghamton, N. Y., Henry J. Bossom, treasurer of the Columbia theater, has inherited a fortune that will run well up into the thousands of dollars.

The original will of Mr. Bossom's elderly relative provided for an inheritance that was materially reduced in a codicil which Mr. Bossom claims was made under undue influence. Proceedings contesting the probating of the will that was filed have been instituted by Mr. Bossom. The case will be heard in Binghamton next Tuesday.

MAY REORGANIZE.

There is a possibility "The Transatlantics," one of the shows dropped from the Extended, may be reorganized to take up the route of "The Daffydills" which was closed two weeks ago.

In that case, the Scanlon and Moore Show, now playing the "Daffydills" time, will succeed to the route of the "Garden of Girls" which closed last Saturday in Kansas City.

ROUTE REARRANGEMENT.

Commencing Nov. 30, the shows on the Columbia Main Circuit will go from the Columbia, New York, to Paterson, thence to the Casino, Brooklyn, with Hurtig & Seamon's to follow as originally.

THIEVES STOLE COSTUMES.

Thieves entered the dressing rooms of the Casino, Brooklyn, Tuesday and \$300 worth of costumes belonging to Dave Gordon's "Girls of the Gay White Way" were stolen. It is said Mr. Gordon will claim damages from the Empire Circuit Co., owners of the house, if the goods are not immediately recovered. He has ordered their reproduction.

FEATURES AT STANDARD.

Cincinnati, Nov. 18.

The Olympic was reopened Sunday as the home of Columbia burlesque. It was formerly the Progressive Wheel stand.

The Gayety, where Columbia shows, have been playing, is dark and will be reopened shortly as the Strand, playing feature pictures. The Columbia still operates the Standard.

NELLIE FLOREDE ILL.

Nellie Florede, this season with "The Golden Crooks," is dangerously ill in a sanitarium in this city.

Miss Florede appeared with the company up to Saturday night when her ailment became so serious she was obliged to give up.

An aggravated case of tuberculosis which has been gradually developing for a long time it is feared will make it impossible for Miss Florede to ever return to the stage.

BOSTON'S BURLESQUE START.

Philadelphia, Nov. 18.

The Arch Street theatre, lately playing a Yiddish stock, opened Monday afternoon as part of the James D. Barton chain of burlesque houses. The initial attraction under the new policy was J. Leubrie Hill's "Darktown Follies" at 10-20-30, with the boxes 50 cents for the evening.

Audiences at these prices may not expect luxurious fittings, but a thorough renovation would have been a great improvement for the opening. Illumination outside was also inadequate. Monday night the house was almost filled, but there were indications of a liberal sprinkling of paper. The audience was pleased by the late opening, but seemed to like the show once it got under way. Next week "Maid of the Orient" is carded.

The Arch Street is a short distance from the Trocadero, playing Columbia Circuit attractions, and the new organization was given opposition through the engagement of S. H. Dudley, the colored comedian, as an added attraction with "The Review of 1915."

Milwaukee, Nov. 18.

"The Dolly Dimple Girls," booked for the Club, was cancelled late Saturday night, and the house is dark for a week, pending going over to the Barton circuit. It had been planned to offer three weeks of stock before changing. The switch was made too late to change Sunday newspaper advertising.

Rod Waggoner will remain in charge, and the "Dolly Dimple" outfit will be the first attraction under the new regime.

WALKED OUT UPON NOTICE.

Before the show Monday afternoon of this week at the Murray Hill, Harry Hastings handed Jack Martin, the straight man, two weeks' notice whereupon Mr. Martin walked out of the house.

It was quickly arranged that the part should be divided between three of the other principals. Lee Hickman was sent for in the hope that he might get ready to go on for the night performance.

Arriving at the theater before the curtain went up on the first act, Mr. Hickman studied the second act and with hurried coaching in the "business" went on and played the rest of the performance so perfectly that Manager Fred Waldmann, who was watching the show from the front, failed to notice any short-comings. Mr. Hickman has been engaged to fill out the season with "The Tango Queens."

Walter Johnson Moves Over.

Walter Johnson, who left "The Million Dollar Dolls" last Saturday, has gone to Pittsburgh to join "The Winning Widows."

John L. Shea, president of the Great Eastern Co., is on the sick list.

BURLESQUE

BY FREDERICK M. McCLOY

THE BEHMAN SHOW.

Perfect organization is plainly visible in every detail of "The Behman Show." In the presence of the largest Monday audience of the season excepting holidays, this production and performance made an impression that will not soon be overcome.

The moment the curtain rose upon the first act there was revealed a picture so harmonious in its coloring, so enlivening in its movements and so convincing of its solid worth, it was rewarded with an outburst of applause that indicated in no uncertain way the presence upon the stage of the Columbia theatre of something really extraordinary.

Having thus early in the proceedings nailed the house, "The Behman Show" easily moved along its way to a triumph that has rarely been achieved upon any New York stage. At the end of the first act the audience vociferously demanded the repetition of the finale time and time again. This also was an unusual happening at the Columbia. Again when the scene of the second act was disclosed, there were loud and prolonged expressions of admiration of its rare beauty and completeness, and there were similar demonstrations of approval when the setting for the burlesque on "Shenandoah" was brought to view. Supplementing all this, there was a display of costumes that lacked nothing in comparison with the best that have been seen in any pretentious production of musical comedy. To these elements of his show, Jack Singer has obviously devoted limitless energy and attention and they indicate a prodigal outlay of money.

In these unusual surroundings, Lew Kelly and his associates in the cast gave a performance that was wholly admirable. The dialogue is a succession of brilliant witticisms in which Mr. Kelly, Lon Hascall, Jim Tenbrooke, Vincent Mack and Harry Van prove their skill as readers of lines, and the team work that is displayed, particularly between Kelly and Hascall, was conspicuously good.

Mr. Kelly as Prof. Dope has many new "gags," all of which he puts over with his customary adroitness and humorous effect, with Hascall's perfect feeding contributing materially to the results. Jim Tenbrooke, supplied with a character of work that fits his striking individuality to perfection, scored a pronounced hit, while Vincent Mack as the German gave a new and enjoyable performance of the part which was formerly played as a Spaniard. Harry Van gives a rattling good performance of a tramp that is all the more enjoyable because it is so entirely out of the ordinary.

Honors among the feminine members of the company are divided between Ameta Pynes and Jean Irwin, Miss Pynes having the advantage only through her remarkable dancing. Miss Irwin sings delightfully and carries the prima donna role in an entirely satisfactory manner. Carlene

Ford is a thoroughly capable ingenue, getting all that is possible out of a part that furnishes few opportunities.

One of the surprises of the performance is the remarkable work of Martelle as Julia N. L. Tinge. Mr. Martelle's appearance as a girl is so wholly convincing that when he pulls off his wig early in the first act, a gasp of astonishment is heard all over the house. Throughout his performance this excellent artist perfectly succeeds in commanding the respectful consideration of the spectators which, in the circumstances, is not ordinarily easy of accomplishment. But there is never a moment when Martelle is upon the stage that there is any doubt that the man is performing a specialty that is limited to his work behind the footlights.

In the "Passing Review" part of the show, all of these principals contribute specialties that are distinctly good. Mr. Hascall impersonates a tragedian of the old school and in appearance, enunciation and action he perfectly realizes the character. Vincent Mack and Harry Van give a clever imitation of Montgomery and Stone. Ameta Pynes gives a stunning impersonation of Fritzi Scheff. James Tenbrooke contributes a laughable Caruso, and Jean Irwin as Trentini sings a grand opera aria with fine effect.

From these imitations the performance passes to the burlesque on Shenandoah. This is one of the most perfectly produced and humorously played bits that has ever been seen on the Columbia stage. It brings all of the members of the company together, each one having a part that is full of excellent material. For 15 minutes the spectators are kept in constant convulsions of laughter, and when at its conclusion the chorus rushes on for the closing ensemble, the applause is so deafening as to drown the music for the first several bars.

Thus from beginning to finish "The Behman Show" is perfect entertainment and decisively of the kind that the public pays its money to see.

THE AUTO GIRLS.

"The Auto Girls" is on the Columbia Extended Circuit. The show has no special class to be compared with the best. At the Star, Brooklyn, the audience did not take very kindly to the performance.

The show is headed by Harry Marks Stewart, ably assisted by James J. Lake and Harry Seymour. The male contingent easily excels the female, all the men working hard. Stewart's Hebrew is good for a number of laughs. Seymour handles Dutch, opposite, and works hard, sometimes getting a little over the border with rough stuff. Lake is the straight and does a couple of specialties as well as appearing in the olio.

Sallie Stewart, the soubret, is minus a voice, and her clothes are too similar. Carol Schroeder, a nice looking young woman, did fairly well as a

singer and helped out in the olio. Madeline Webb happened once in a while. She does a juvenile that gets a few laughs on her appearance.

There is no plot to the piece, but the title is down in the program as "Ikey and Schnulky in a Millionaire's Jail." The first act has a good set, above the usual class, though not new this season. The second act, supposedly of a jail, is an ordinary interior set. The first part has considerable business, most of the time-worn variety. A table scene is used with the comedians messing with the food. Harry Stewart used "How Is Everything by You" for a number of encores, inserting some lines decidedly off-color.

The second act is rather short, owing to a two-act olio consisting of a female impersonator and an Apache dance by two of the principals. The impersonator needed a shave Tuesday night. The dance business went over rather well.

The chorus has 16 fairly attractive looking girls. They make ten changes, six in the first part and four in the burlesque. Pink tights are worn throughout the show, sometimes to a disadvantage.

Compared with a number of other shows on the Extended Circuit, the "Auto Girls" is not so bad. As a pop burlesque attraction, it will do.

LEGIT AT MASONIC.

Louisville, Nov. 18.

Burlesque has not been doing as well as expected at the Masonic. Manager Galligan is booking in Shubert attractions for the remainder of the season.

Folly Opening in December.

Chicago, Nov. 18.

The Folly will open with burlesque the first week in December. Bob Shoeneker will manage the house and Izzy Herk will be proprietor.

STOCKS OPENING.

Philadelphia, Nov. 18.

The newly organized stock, George W. Barbier, director, was introduced at the American Monday with Frances McGrath and Bernard McEwen playing leads.

Cleveland, Nov. 18.

Edward Ewald, at the Duchess during the summer, is starring at the head of the Ewald Stock in Akron, Ohio.

Ruth Hewitt is leading woman.

Waltham, Mass., Nov. 18.

The Monte Thompson stock is not closing but shows such health it will likely remain all winter. The leads are Alice Donaldson and Clifford Hastings, newcomers here, but becoming big favorites. Walter Hill is the director.

New Orleans, Nov. 18.

Klaw & Erlanger and Percy Haswell have entered into an arrangement whereby Miss Haswell will appear at

the head of her own stock company at the Crescent shortly.

Nashville, Nov. 18.

Norman Hackett will head a stock company, opening at the Orpheum (George Hickman, manager) Nov. 30. Marion Nichols will be leading woman and Eddy Mail, stage director.

Chicago, Nov. 18.

The Logan Square, which has changed policies several times this season, will make another one soon. High grade stock will be installed by James Browne, formerly manager of the old Globe. Henriette Brown, his daughter, will be featured, playing the leading female roles. Herbert Bethew will play heavies and direct the company. Ed Wynn will have the juvenile roles. The first two bills announced are "The Red Cross Nurse" and "The Deep Purple."

Spokane, Nov. 18.

Lynn Overman will be leading man for the Baker stock, to open at the Auditorium Nov. 22. Other members in addition to Cora Belle Bonnie, leading woman, will be John Carroll, Charles Wilson, John Sumner, Harry Frazer, James Devereux, Jack Gilbert, Edward Custis, Richard Flack, Helen Travers, Elizabeth Ross, Beatrice Cooper, Helen Bentley.

Charles York, now manager of the house, will become stage manager and Dan L. Weaver will take charge of the front.

Chicago, Nov. 18.

The Grace Hayward Stock company, under the personal management of George M. Gatts, opened Monday night, at the Willard, offering "Officer 666." F. H. Livingstone is stage director and the full roster of the company is as follows: Grace Hayward, Dwight A. Meade, Kenneth Bradshaw, Coletta Power, Jack Marvin, Morris Burr, Laura Tintle, Bennett Finn, F. H. Livingstone, May Randolph, Robert Jones, Harvey Wells, Hazel McKee, Ed. L. Regnier and Fred North. The company will offer standard plays and will also dip into musical comedy from time to time. Prices run 25-50 at nights with matinees Thursdays, Saturdays and Sundays at 25.

STOCKS CLOSING.

The American theatre, Northside, is closed, the venture of Manager George Shafer into popular stock production, not having proved successful. The Hall Associate players, who occupied the house, moved to Newark, O.

Buffalo, Nov. 18.

Cliff Stork, of the Brownell-Stork stock, makes denial of the report that the company is in any danger of immediate closing. He says the company is ahead on the season.

BILLS NEXT WEEK (November 23)

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 designation 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

HAMMERSTEIN'S

(Two to five)

Montgomery & Moore

Walter C. Kelly

Cross & Josephine

Flynn Ardell Co

"La Graciosa"

Pipifax & Pulo

Vanderbilt & Clemons

Adler & Arline

Daniels & Conrad

Althea Twins

PALACE (orph)

Maurice & Walton

La Milo

Beattie Clayton Co

Donlin & McHale

Okabe Japs

Howard & McCade

Chick Sales

Cowboy Minstrels

(One to five)

BROADWAY (bbo)

Mr. & Mrs. M. Murphy

8 Hoboes

Keefe Lanton & W

Josephine Sabel

Moore & Jenkins

La Sere La Sere & D

(Others to five)

NEW YORK

Harry Lauder

Alfred Latell Co

Pallenberg's Bears

Martineti & Sylvester

Johnny Small & Sis

Jed & Ethel Dooly

Irene Berseny

ROYAL (ubo)

Blanche Ring Co

Vinton & "Buster"

Darrell & Conway

Mutterzolt & Som

Redford & Winchester

Doolley & Rugel

Frank Whitman

The Gladiators

Aerial Buds

ALHAMBRA (ubo)

Kitty Gordon Co

Jack Wilson

Morton & Glass

Willie Weston

Cameron & Gaylord

Robins

Gleeson & Houlahan

The Stanleys

Kurtis Roosters

COLONIAL (ubo)

Irene Francis

Tommy Claude Co

Doyle & Dixon

Valerie Bergere Co

Chick Sales

"Lucille"

Willi Bros

Carl Demarest

Dupree & Dupree

PROCTOR'S 23D ST.

Luce & Luce

Undine Andrews

Selma Arden Co

Henry Bobker

Aubrey & Richie

Mimio Four

Riley & O'Neill Twins

Evelyn Animals

24 half

Horton Hahn & L

(Two to five)

Lloyd & Whitehouse

"Spider & Fly"

"Beauty Skin Deep"

Jimmie Britt

(Five to five)

LINCOLN (loew)

Barnold's Dogs

Two Beers

"The Elopement"

Jimmie Britt

Henry & Lizell

(One to five)

(2d half)

Kelso & Leighton

Hess Sisters

Gwynn & Gosette

5 Merry Youngsters

Barton & Lovera

(One to five)

GREERLEY (loew)

Greenley & Drayton

Lamb's Linkins

Rackett Hoover & M

Geo Randa Co

Hess Sisters

3 Kelors

(Two to five)

COLUMBIA (loew)

O'Neill & Dixon

Leo Beers

Japanese Prince

Greenley & Drayton

(Four to five)

BOULEVARD (loew)

Nelson Waring

Kelso & Leighton

Joe Welch

(Three to five)

ALHAMBRA (ubo)

Kitty Gordon Co

Jack Wilson

Morton & Glass

Willie Weston

Cameron & Gaylord

Robins

Gleeson & Houlahan

The Stanleys

Kurtis Roosters

COLONIAL (ubo)

Irene Francis

Tommy Claude Co

Doyle & Dixon

Valerie Bergere Co

Chick Sales

"Lucille"

Willi Bros

Carl Demarest

Dupree & Dupree

PROCTOR'S 23D ST.

Luce & Luce

Undine Andrews

Selma Arden Co

Henry Bobker

Aubrey & Richie

Mimio Four

Riley & O'Neill Twins

Evelyn Animals

24 half

Dancing Franks

Barney & Victoria

Funny Fins

Clifford Walker

Joe Pino

"Shirt Waist Factory"

Cabaret Dogs

Temple Quartette

PROCTOR'S 125TH

FILTON (loew)

Creighton Sisters

Clarence Wilbur

Lloyd & Whitehouse

Hen Beyer & Bro

(Two to five)

Morris & Wilson

(2d half)

Dillon Shallard 3

Bryan Sumner Co

Edmonds & Basil

Fanton's Athletics

FLATBUSH (loew)

Blanche Sloane

Bernivell Bros

Van Hampton & J

Geo Reno Co

Hughie Mack

"Between Trains"

5 Martells

(One to five)

(2d half)

Henry & Lizell

Clarence Wilbur

Rackett Hoover & M

Barnold's Dogs

Edwards Davies Co

(Three to five)

COLUMBIA (loew)

Seabury & Price

5 Rodericks

Godfrey Matthews Co

Abbott & Brooks

Franklin

(One to five)

(2d half)

Nelson Waring

Simpson & Deane

Desland Carr Co

Jack Symons

Low Palmore

(One to five)

WARWICK (loew)

Great Johnson

Morris & Wilson

John Delmore Co

(Two to five)

(2d half)

2 Bohemians

The Valdos

Mardo & Hunter

(Two to five)

SHUBERT (loew)

O'Neill & Dixon

Uno

Naldy & Naldy

Edna Luby Co

Niblo & Riley

Low Palmore

(One to five)

(2d half)

Ward & Gray

Van Hampton & J

Singer's Midgets

Geo Armstrong

(Three to five)

BIJOU (loew)

2 Bohemians

"The Tangle"

Ward & Gray

The Hasemanns

(Three to five)

(2d half)

Thornton & Corlew

Geo B Reno Co

Burton Hahn & L

The Hasemanns

(Three to five)

DELANCEY (loew)

Creighton Sisters

Clarence Wilbur

Lloyd & Whitehouse

Hen Beyer & Bro

(Two to five)

Morris & Wilson

(2d half)

Dillon Shallard 3

Bryan Sumner Co

Edmonds & Basil

Fanton's Athletics

FLATBUSH (loew)

Blanche Sloane

Bernivell Bros

Van Hampton & J

Geo Reno Co

Hughie Mack

"Between Trains"

5 Martells

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(2d half)

Henry & Lizell

Clarence Wilbur

Rackett Hoover & M

Barnold's Dogs

Edwards Davies Co

(Three to five)

COLUMBIA (loew)

Seabury & Price

5 Rodericks

Godfrey Matthews Co

Abbott & Brooks

Franklin

(One to five)

(2d half)

Nelson Waring

Simpson & Deane

Desland Carr Co

Jack Symons

Low Palmore

(One to five)

WARWICK (loew)

Great Johnson

Morris & Wilson

John Delmore Co

(Two to five)

(2d half)

2 Bohemians

The Valdos

Mardo & Hunter

(Two to five)

SHUBERT (loew)

O'Neill & Dixon

Uno

Naldy & Naldy

New Rochelle, N. Y.

LOEW

Lyrice
Deland Carr Co
(One to fill)
2d half
Lamonts Birds
Marcou
(One to fill)

Norfolk

COLONIAL (ubo)

(Split week with

Richmond)

1st half

Lyons & Yosco

Marie King Scott

Raymond & Bain

John Denton Co

Gypsy Countess

"Between Trains"

(Three to fill)

Oakland

AXES & ENIGMA

Gertrude Hoffman Co

Cartmell & Harris

Miller & Vincent

Ward & Cullen

Eugene Trio

Will Oakland Co

PANTAGES (m)

(Open Sun Mat)

Isabel Fletcher Co

Hugo Lutgens

11 Minstrel Maids

Elwood & Snow

Leon & Adline Sisters

Ordan, Utah

ORPHEUM (loew)

Jugling Nelson

Burke & Harris

Musical Avonlows

Wm H St James Co

Anderson & Golnes

Stewart St & Escorts

Ottawa

ORPHEUM

Bell Family

Schwarz Bros

Waldemar Young & J

Duffy & Lorens

Relene & Gores

Byrd Frost Crowell

Cole & Denaby

Penn. Ind.

WALLACE (wva)

2d half

Stone & King

Howard & White

Verita Gould

Merricott Troupe

Philadelphia

VICTORIA (ubo)

The Rancos

Kelly & Williams

"Aurora of Light"

I & W Henney

GLOBE (ubo)

Zinka Panna

Cotter & Bolden

Arthur Hulton Co

Nina Payne

"Bachelor Dinner"

Ishikawa Japs

(One to fill)

NIXON (ubo)

Kenney & Hollis

LaVine & Allen

"Love in Suburbs"

"Lora"

La France Bros

Barlow's Circus

(One to fill)

ALLEGHANY (ubo)

(Splits with Colonial)

1st half

Azard Bros

Van & Pierce

"Betty"

Lucille Tilton

"Honey Girl"

COLONIAL (ubo)

Gwynn & Gosette

Hager & Goodwin

3 Ferraros

2d half

3 Bernards

Abbott & Brooks

"Easy Money"

Maglin Eddy & Roy

(One to fill)

KNICKERBOCKER

(loew)

Ward & Gray

"Spider & Fly"

Geo Armstrong

Pantons Athletes

(Two to fill)

2d half

John Delmore Co

Gypsy Countess

"Between Trains"

(Three to fill)

Pittsburg

HARRIS (ubo)

English Pony Ballet

Fueller Rose Co

Ernest & Hall

Mitchell & Lightner

Yamamoto Japs

Flelds & Hansen

McManus & Carlos

GRAND (ubo)

Eva Taylor Co

Moran & Wieser

Van Hoven

Marga de la Rosa

Darras Bros

(Four to fill)

SHERIDAN SQ (ubo)

Twista

Thores Lyres

"Green Beetle"

Frank Terry

Willie Hale & Bro

(One to fill)

Plainfield, N. J.

PROCTOR'S

"Aeroplane Girl"

Dancing Franks

Temple Quartette

Walter Nealand Co

Equestrian Lion

2d half

Coates Keene & John

Ellinore & Franklins

LeHoe & DePrecia

George Murphy

Carl Statzer Co

Portchester, N. Y.

Julia Rooney

Chabod & Dixon

Daniel Leighton Co

Winfield & Martin

2d half

Bernard & Finerty

Rilly Jones

Walter Nealand Co

Revere Yulr & Garry

Fern & Zell

Portland, Ore.

ORPHEUM

Princess Rajah

Johnny Johnston Co

Imhoff Conn & Cor

Minnie Allen

Barry & Wolford

Genevieve Warner

El Rev Sisters

EMPRESS (loew)

Davis & Matthews

Hoyt & Wardell

McIntosh & Maids

Bernard & Harrington

Fred Hillebrand

Nichols Nelson Tr

PANTAGES (m)

Claire Rawson Co

Creole's Orchestra

McConnell & Niemeyer

2d half

Gardner Trio

Hilton & Roberts

The Berrens

Bucknell & Gibney

Graig & Williams

Recheester, N. Y.

TEMPLE (ubo)

Belle Baker

3 Blondys

Matthews Shayne Co

Bronson & Baldwin

Cameron Sisters

Billy McDermott

The Sharrocks

Cheebert's Troupe

Sacramento

ORPHEUM

(23-24)

Gertrude Coghlan Co

Chas Howard Co

Swor & Mack

Meekhan's Dogs

Burnham & Irwin

Liberty & Barton

EMPRESS (loew)

(Open Sun Mat)

Ethel & Lucy Baker

Raka Leighton & Rob

Grace DeWinters

Ryan Richfield Co

Moran & Wieser

Cycling McNutts

Saginaw, Mich.

JEFFERS (ubo)

Amie Sisters

Dodson & Gordon

Majestic Musical 4

Lucas & Fields

Mike Martha & Sis

2d half

"This Is the Life"

St. Louis

COLUMBIA (orb)

Bickel & Watson

H Brockbank Co

Jeanne Jomelli

"Motoring"

Mile Asonia Co

Radio & Ramden

Ward Bell & Ward

Jones & Sylvester

St. Paul, Minn.

ORPHEUM

(Open Sun Mat)

Arnold Daly Co

McKay & Ardine

Chas Semon

4 Danubes

Australian McLeans

Gormley & Caffrey

Miller & Lyne

EMPRESS (loew)

El Cleave

Joyce & West

Rush & Shapiro

"When It Strikes H"

Sophie Tucker

6 Olivers

PRINCESS (wva)

Johnny Johnston Co

Imhoff Conn & Cor

Minnie Allen

Barry & Wolford

Genevieve Warner

El Rev Sisters

EMPRESS (loew)

Davis & Matthews

Hoyt & Wardell

McIntosh & Maids

Bernard & Harrington

Fred Hillebrand

Nichols Nelson Tr

PANTAGES (m)

Claire Rawson Co

Creole's Orchestra

McConnell & Niemeyer

San Jose, Cal.

VICTORY (orb)

(27-28)

(Same bill as at Sac-

ramento this issue)

Savannah, Ga.

BIJOU (ubo)

(Split week with

Charleston)

2d half

Conroy Models (full

week)

Gene & Arthur

Lohse & Sterling

Little Jerry

Harry B Lester

Seranton, Pa.

POLI'S (ubo)

Emma Carus

Diero

Mae West

Regina Conelli C

Maxine Bros

Frankie Fay & Girls

Graham & Rey

Schenectady, N. Y.

PROCTORS

Quigg & Nickerson

Roxers & McIntosh

Kuki Japanese Dolls

3 Dancing Buds

Sam Liebert Co

Parrett & Earl

Irene Latour & Zaza

2d half

William Dinkham Co

Will Ward Girls

NEW ACTS NEXT WEEK

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

Toby Claude and Co., Colonial.
"Mutterzolz & Son," Royal.
Dooley and Rugel, Royal.
Two Brians, Bushwick.
Hussey and Boyle, Prospect.
Pipifax and Panlo, Hammerstein's.
La Graciosa, Hammerstein's.
Dupree and Dupree, Colonial.
Okabe Japs (Reappearance), Palace.
Donlin and McHale, Palace.
"La Graciosa," Hammerstein's.
Ben and Hazel Man, 7th Ave. (1st Half).

La Milo.
Poses.

17 Mins.; Full Stage (Special Settings).
Palace.

The famous poseuse of Great Britain made her first American appearance Monday at the Palace, New York. She is La Milo, exquisite of figure and artistic to a degree in her exposition of living statuary. Though in some of the posed pictures, La Milo is burdened only by the alabaster whiting for the marble effect, the way it is done removes all taint of immodesty and any appeal to coarseness. While this phase of the Milo act doubtlessly disappointed those who looked for a sensational disclosure of the nude in art, everyone present at the Palace Monday appreciated that they were seeing a high-grade vaudeville posing turn, carefully thought out and well put on. La Milo did nine pictures, one a group of three, with La Milo in the centre, though this was left for the audience to decide for themselves, the principal poseuse not being identified nor distinguished in the group, excepting by her exquisite form. At the opening of the turn some moving pictures were shown of La Milo in Paris. She was fully gowned in these, wearing "clothes" and "hats." Between poses, to fill in for settings, were "Cruickshank's Sheet Lightning Caricatures," a novel idea in bringing out sketch line drawing of America's best-known men, but the outlines were decidedly English in conception, the name attached to each being the only proof of identity. Placed to close the Palace show, La Milo held the entire house at both performances, the matinee running until 5.45. As both houses Monday were capacity, this attested to a preliminary drawing power of the turn that nothing on the opening day's bill in the theatre could dispute with it. La Milo should prove a draw over here. She may safely be depended upon to attract the classy set that is always on the lookout for this sort of thing when well done, also always anxious to see a woman's perfect figure such as Milo possesses. This is a very big point in her favor, for a "classy act" with box office value means much to vaudeville nowadays. The common herd will also want to see La Milo, even though their crude ideas of nude posing are not fully carried out by her. Closing the first or opening the second half of the program would have been a more advantageous position for this number.

Sime.

Bessie Clayton.
Assisted by Lester Sheehan and The Clayton Sextet.
Dances.
26 Mins.; Full Stage (Special Set—Drapes).
Palace.

Pep., Ginger, Paprika and Mustard, Bessie Clayton and her company, and that composes the best modern dancing act vaudeville has had, bar none. When the Bessie Clayton turn is seen, you will think of all the others—and then forget them. Miss Clayton heads and Lester Sheehan assists, also The Clayton Sextet, the latter furnishing the music. It's 50-50 in this turn between the dancing and the music. The white orchestra on the stage, programed as The Clayton Sextet is Mel Craig's College Inn orchestra from Coney Island, and which also played at the College Inn on 125th street. The "Sextet" has seven clean-looking young fellows, with Mr. Craig leading, adding a dancing violin insert, and another trick violinist is Al Tucker, while there is a trap-drummer with a cartload of effects, including a "fire alarm" number that takes the engine to the fire, also returning, but it isn't strong enough to make it worth while, unless needed. Besides in the orchestra are two banjos, a piano and another violin. It's necessary to make the music as important here as it is on the stage, for Miss Clayton's act might not have been voted such a good one without it. In proof of that, the Joan Sawyer act and her musicians preceding on the same bill were enough. Craig's men, including himself, played as though they breathed the very spirit of ragtime. It was their music ("Ragpicker" and "Michigan") that made Miss Clayton and Mr. Sheehan's Fox Trot the biggest dancing hit the Palace has ever held. The dancers were entitled to all credit for their work in this, but the music carried them along. They just had to dance to it. Opening after intermission, Miss Clayton appeared before the cloth to announce what the program had already stated, that she would do a series of dances of Yesterday, Today and Tomorrow. "Yesterday" was a Colonial number in costume; "Today," the Fox Trot, followed by their own idea of a Tango, nicely executed with a Spanish movement thrown in for good measure, the turn concluding with Miss Clayton's own fast toe dancing, such as she did years ago in fast time, hurling a hundred steps into three minutes. Between the dances the orchestra had its opportunities. Mr. Sheehan is a useful dancing partner, and looked well while doing the stepping. Miss Clayton looked truly remarkable, was dressed in that way also, and gave an exhibition of the way to frame a vaudeville act with dancing that commences where the best of the others leave off. It was the fastest and most pleasant 26 minutes the Palace has seen in many a day.

Sime.

Majories.
Wire Walker.
7 Mins.; Full Stage.
American Roof.

Majories is presenting a neat little opening wire act that will serve to open almost any small time show.

Six Navigators.
Acrobatic.
11 Mins.; Two (Special Set).
Fifth Avenue.

The Six Navigators are an acrobatic turn that has grown familiar to vaudeville under another name, according to report. In the renaming of the act, the sextet has adopted a style of dressing, with a special setting, that takes it away from the fleshing-clad athletes who tumble in groups. This company is dressed as sailors on a ship scene. They do some fast acrobatics, with many good tricks from a springboard, the best of these being a double somersault off the board to a two-high. The act closed the Fifth Avenue bill. It is dressed so differently from what the people have grown accustomed to or expect, that the act should be used in the centre of a small time bill, to get full value. It will do very well on the big small time or the small big time, and would make a nice opening number for any big time program.

Sime.

Rose Miller.
Double-Voice.
9 Mins.; One.
Fifth Avenue.

Funny, how this double-voiced thing is springing up among singles in vaudeville. It's old stuff outside of that. Any single speaking about a notice will use two voices, one when it's good and another when it's bad. Rosie Miller hasn't nearly the singing range that some of the others have talking. One can almost imagine Rosie going into a music publisher, asking what good rags he has hanging around loose and then inquiring the best way they are getting them over nowadays. The publisher Rosie spoke to must have told her the double-voice thing was *au fait* at present. One thing about Rosie is that she enunciates clearly. You can't miss a word. Every song is the same, and Rosie sang four in nine minutes at the Fifth Avenue Tuesday night. This matter of time is becoming a serious item. Up to Rosie's appearance the record was 9 mins. 38 secs., held by a single at the Jefferson, but maybe Rosie beat her through not getting so much applause. If the orchestra can stand it, singles may yet do five songs in six minutes and doubles go through an act in less than ten. That will be regular motion vaudeville, and would let the house give five or six shows a night, with acrobats getting through their turn under five minutes. But the songs that Rosie sang! They were "Cotton Blossom Time," "Carolina," "Down Below" and "At the Ball." "At the Ball" got Rosie the most noise, so that is giving Mose Gumble a little the best of Max Winslow, but it's 50-1 that either one of those "pluggers" tipped Rosie off to the double-voice thing. It wasn't announced on the stage, nor the program, nor did Rosie make it very evident. It's in here through inside info, and it's just as well, for if Rosie is going right on through vaudeville believing she has a double voice, it can remain a secret between us. And if she is going to sing rags or any other kind of numbers, Rosie might better do them in character.

Sime.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"Pilate's Daughter," Century (Nov. 25).
"The Garden of Paradise," Park (Nov. 25).
"Yosemite," Daly's (Nov. 23).

Bobby North.
Songs and Talk.
14 Mins.; One.
Palace.

Returning to vaudeville, and at the Palace this week, Bobby North sings songs, uses dialog, has a burlesque "one-word drama" and concludes with an "Alphabetical Rag," which is the best portion of a not over-strong turn. Mr. North starts off with a singing number entitled "I Am Looking for a Job," in which he informs the audience there is a good comedian at liberty (referring to himself) that the legitimate managers are not bidding for, mentioning several legit's by name. It leaves the audience to infer that that is why he is in vaudeville just now, and is as interesting to them as the program mention that he is "Late star of Lew Fields' 'Hanky Panky' and 'Pleasure Seekers.'" The "one-word drama" is good for a laugh here and there, Mr. North taking the old idea of a one-man drama to convert it into the one-word thing. After that some talk about home and baby that brought very little. There are no natural comedy points to the dialog. After an operatic medley, there is the very good rag alluded to, that has eight or nine of the best rag strains in it. Mr. North wore a cutaway with high hat, and used a Hebrew accent in his singing, but talked straight. He might sing the songs that way also. Mr. North has enough to go along (his voice always standing him well in stead), but the turn will stand improvement. He was "No. 4" on the Palace bill Monday night, getting over nicely.

Sime.

Homer Miles, Helen Ray and Co. (3).
"An Innocent Bystander" (Comedy).
22 Mins.; Full Stage. (Special Set).
Colonial.

Homer Miles, with "An Innocent Bystander," has given vaudeville something in the way of a distinct novelty, a skit, surrounded with all the essentials of success and one that left a reminiscent impression to the average patron, principally because of the unique method employed in its production and delivery. The scene shows a corner in New York City with the Night and Day bank in the foreground. Two men approach the bank, one remaining without while his friend enters on business. Considerable byplay ensues in quick order, the main complication arising through the theft of an old lady's purse and its transfer from one member to another. The theme develops around the idea that something happens every minute in New York. The individuals, particularly those featured, give an excellent performance, although the young man taking the thief could inject a little more of the "type" into his work. The setting is both attractive and prettily built.

"When the Sun Rises" (3).

Dramatic.
17 Mins.; Full Stage (Special Set).
Union Square.

"When the Sun Rises" is a dramatic thriller that will serve in a good spot on a small time bill and entertain nicely. There are three people, but the greater part of the work is on the shoulders of a man and woman, the other man, who has the role of dispatch bearer, is most likely the carpenter of the act. The scene of the action is laid in South Africa during the Boer War. An English Colonel and his wife are the principal characters. The hour is just before sunrise, and the scene the interior of the Colonel's quarters. At the rise the woman reads aloud the copy of an order for the execution of one of the members of the command for neglect of duty, and intimates that she will do all in her power to prevent it taking place. The Colonel enters. She pleads with him to save the boy's life (the audience is left to infer that the youth was her lover). The Colonel maintains he is powerless to act, as the finding of the court martial has been forwarded to Ladysmith, to the commander-in-chief. Since then the little command has been surrounded by the enemy and all communication with the main army cut off. The wife then confesses the boy is the Colonel's own son, born after he divorced his first wife. The husband decides to forge an order to stay the execution. The first gleam of dawn is seen outdoors and a single shot is heard (even though the Colonel calls it a volley). It is too late. Ah, but no! Hark! A horse is heard approaching and the despatch rider arrives. It was at him the outpost fired, and the dispatches are from General Buhler, to the effect the boy is to be given a chance to die honorably at the hands of the enemy in case they capture him as the "enclosed papers must be forwarded to the relieving force," and so the son is saved. The sketch has the makings of a good thriller, providing it is played properly and the action is hastened by cutting some of the talk and the scenery chewing. In the hands of Holbrook Blinn it could be whipped into a real act for almost any time, not excepting the Princess theatre.

Roy Le Pearl.

"The Singing Blacksmith."
8 Mins.; Two (2); One (6).
Hammerstein's.

The singing blacksmith could have posed for Longfellow's hero if there had been a spreading chestnut tree on the stage at Hammerstein's, but as there was not a tree in sight the smithy was not a hero. He opened in "two" with a special set, showing the inside of a shop with an anvil. His first song got over fairly well. At its close he went to "one" with two other numbers. They were, "I Had a Gal" and "Tip Top Tipperary Mary." The first did not show his voice to advantage, but with the last number he passed. Of course, a blacksmith in a red flannel shirt and leather boots is not a very pretty stage picture, but "The Singing Blacksmith" will manage to get over on the smaller bills.

Max Bloom and Co.

"The New Sunnyside" (Musical Tab).
85 Mins. (Special Settings).
Lincoln Hippodrome, Chicago.

Chicago, Nov. 18.

Max Bloom has taken his old vehicle known as "The Sunnyside of Broadway," added new scenery, new people, new costumes and has made of it a neat, swift and comical little musical comedy. It is a corking good laughing show, with not a dull minute. It has variety also, in good dancing numbers. There is not much plot to the show, but there is so much liveliness and loveliness displayed that this is not a handicap. Mr. Bloom, seen in a Hebraic character, carries the burden of the comedy although George Browning and Louis Sawn, who get into the semblance of a horse and cavort over the stage in a ludicrous manner, get a smother of laughs early. Alice Sherr does some effective work and is at her best in a sensational dance near the close, assisted by George Browning. She wears a smashing creation consisting of red tights, a black gauze gown with a sort of tunic of spangles. Inez Belaire, a Chicago young woman, appears here and there and adds a very nice specialty in a whistling number. The show is almost one continuous laugh, closing with burlesques on "Uncle Tom's Cabin" and the old fashioned war drama which are distinguished by some very good pieces of business in the way of travesty.

Bouton and Parker.

Musical.
17 Mins.; Four (Special Farm Setting).
Broadway.

Bouton and Parker have a novel musical act for the pop houses. The man is an old farmer, while the woman plays the daughter. They get music out of the milk cans, the old well, pickets on the fence, and for the closing the girl sits in a prop auto and plays the melodeon, singing an old number that pleases. Both sing. The girl has a good voice, of high range. Act is well staged and got over nicely.

Charet and Lewis.

Songs and Whistling.
13 Mins.; One.
Broadway.

"Sister" act. Girls open with lively number. Each has solo with effort for audience to make out what the words are about. The blonde in particular mashes her articulation. The girls make several changes, the last being most attractive. For the closing the blonde sings while the brunette whistles an accompaniment. She's there with the whistle. The girls should reframe the turn and give the whistling greater play.

Welton and Marshall.

Singers and Dancers.
10 Mins.; One.
Union Square.

A man and woman singing and dancing team. It would be better if they dropped the singing and stuck to dancing.

"Dances of the Cities."

18 Mins.; Full Stage.
Logan Square, Chicago.

Chicago, Nov. 18.

An elaborate dancing act in which the steps of old time, as well as the modern are demonstrated in an artistic environment. The stage is set with a huge gilt frame and the dancers appear as in a picture. Each dance is named for a city, and each city represented by an electric-light drop. The cities are New Orleans, Philadelphia, Chicago, San Antonio, Boston, New York, a suburban locality, and Washington, the latter showing an elaborate picture of Uncle Sam, Columbia, the North, the South and other symbolic figures. Laughlin and Shaw are featured. The costumes are fresh and new, the dances well executed and the act looks good for the best time. It is produced by Boyle Woolfolk.

Morris and Wilson.

Songs.
10 Mins.; Two.
American Roof.

These two girls announce themselves as appearing in "A Professional Try-out." They sing published numbers and work in "two" with a couple of gresses hanging on the back wall of a supposed dressing-room. The stout girl is on the June Mills type and puts her songs over in much the same manner. Her partner is a slim person, and sings rather listlessly. The big girl has a chance to put the turn over, but title might as well go out, for it is useless. They just sing, that's all.

Edith Browning and Co. (2).

Comedy Dramatic Sketch.
18 Mins.; Full Stage.
Union Square.

Two women and a man are the principals in this sketch of the popular melodramatic heart-interest type that always goes over in the smaller houses. There is the deserted wife who is left with a baby; the comedy Irish woman (in this particular case the usual janitress and the foreigner, an Italian second-hand furniture dealer) always the one engaged to the comedy character woman. Deserted wife is bewailing her solitary and destitute fate when janitress enters. "Baby will die because I have not the money to buy milk to feed him," is the speech, and then there is nothing for the C. C. W. to do except steal the milk from the dumb-waiter and obtain the good will of those in front and a laugh or two. The Y. D. W. then relates the tale of her early life and also how she was brought to her present plight and then C. C. W. again comes to the front and offers her a home. The man enters the scene accompanied by the C. C. W. He is to buy the furniture from the Y. D. W., and because of this the C. C. W. is willing to marry him and she exits to change to wedding gown. In the meantime Y. D. W. returns and discovers that the man is her uncle and there is a clinch and the C. C. W. walks in on it, explanations follow and a comedy finish. The act is small timey from start to finish and the role of the Young Deserted Wife is poorly played.

Sidney Bracy and Frank Farrington.

Talk.
15 Mins.; One.
American Roof.

Sidney Bracy and Frank Farrington are the two leading male players in "The Million Dollar Mystery." The pair have had little experience on the vaudeville stage, as their present turn shows. They are picture actors and it is to their disadvantage that they have sought vaudeville. Anyone upon seeing them on the boards will never give them the credit they should get for their work in pictures. The act opens with a reel showing the men as they appear in the serial. They receive a note from the management stating they will be cancelled if they do not put in an immediate appearance as the audience is waiting. Some trick photography is used in the dressing of the two men. Their clothes spring to them from places around the room. The picture shows them rushing to the theatre. At this point they appear on the stage and the few real picture fans present on the roof Monday night (not many, or they would have been downstairs) let forth some applause. The two men stood upon the stage in an assumed dazed manner and questioned each other what they should do. Bracy told how Farrington nearly lost his life in one of the last episodes. Then both threw bouquets at themselves with Bracy finally going into a sob recitation, the best thing done. Farrington follows with a burlesque story on his job of villain. This failed to amuse as did many of his antics. Frank may be able to do a number of things before the camera that won't go over in vaudeville. For the finale the two sing about the "Mystery" and they make a hasty exit, to return for a last attempt at comedy by Farrington. It is a freak act and the names should bring business in the houses where the picture has been playing. The turn is running too long, opening.

Florence and Lillian Berse.

Songs.
15 Mins.; One.
Union Square.

Florence and Lillian would be enough. Nobody would stand for the inferred "sister stuff" after a single look at them. After that the girls want to hie themselves to a couple of publishing houses and get new songs, then get someone to arrange for them a routine, and they will, with the aid of some work, evolve a "sister act" that will go right over the small time like a race-horse. The girls are dressing nicely, have good voices, look well, and it seems indeed a shame that they were not properly advised before breaking in. The taller has a rare voice for vaudeville, outside of the regular prima donnas, and the little girl looks as though she might be a possibility as a comedienne. Just at present she is working straight and it is a handicap. A few weeks with some one who could tell them what to do and pick their material would make the girls a contender for better time. They look fresh, and vaudeville is always ready to welcome new faces, if you can back them up with talent, which these girls seem to have.

Clara Palmer and Bobby Barry.
Songs and Talk.
27 Mins.; One.
Harlem O. H.

Clara Palmer and Bobby Barry won their spurs in musical comedy. Their experience in the legitimate is now serving them well in the present turn. Barry in a Romeo makeup and Miss Palmer as Juliet are supposed to be at a ball. They sing, dance and talk, with stepladder comedy, a burlesque on the balcony scene from "Romeo and Juliet" being given. For the closing Miss Palmer is dressed in an Italian outfit, while Barry is in evening clothes. The act runs too long, but they appeared to relish Barry's fun making immensely. The act will do better when played more. It may depend too much, though, upon the former musical comedy work of both Miss Palmer and Barry.

Three Orpingtons.
Equilibrists.
9 Mins.; Full Stage.
Alhambra.

Two men and a woman, the latter exceptionally attractive through neat dressing, offering a routine of fine work with the usual featured semi-sensational finale, in this instance being a leap and pull to a hand-stand, the Orpingtons using but one hand in the experiment instead of two. The understander is very capable in this work. Closing the Alhambra bill, they finished to a filled house without any noticeable desertions, and in these days of late shows, this is quite an accomplishment. They can go the route anywhere at either end of a bill and satisfy. *Wynn.*

Weimers and Masse.
Modern Dancing.
11 Mins.; Full Stage.
Royal.

Nice looking couple, the man working in evening clothes, the girl in a pretty white satin dress. They offer the conventional routine of modern dances, including the tango, waltz, fox trot and one-step, and while from a standpoint of gracefulness they seem somewhat better than the average, the fact that they have chosen the modern dance idea is a severe handicap in itself. Still this team can follow a majority of the others and could make a great many who have been getting money for it around here throw their dancing slippers away. If the big time audiences are willing to stand the tango thing any longer, Weimers and Masse can distribute it as well as any. *Wynn.*

Kircher and Browning.
15 Mins.; Full Stage.
Forsyth, Atlanta.

Atlanta, Nov. 18.

These two newcomers in vaudeville are members of the Atlanta (Southern League) baseball team. They open with a burlesque ball game in which the two play all the positions and do their own coaching. Kircher pulling coaching stunts which have made him famous over the Southern circuit. Pictures showing Kircher on the coaching line help the number, which should go well through the south.

Salon Singers (5).
Classic Songs.
18 Mins.; Full Stage (Special Set).
Royal.

Ralph Dunbar, he of lyceum and chautauqua fame, sponsored the Salon Singers in vaudeville, the turn having just reached New York after an extended tour of the Orpheum Circuit in the west. It carries three men and two women, one of the male members accompanying on the piano. Two quartet numbers, one at either end of the repertoire, are filled in with five solos, each member having an opportunity to exhibit his or her individual ability. A comparison in this division would not be exactly the proper thing. Suffice to say the entire quintet acquitted themselves finely, combining to offer one of the most artistic straight singing specialties the big time has uncovered in some seasons. *Wynn.*

Cantor and Lee.
"Master and Man" (Comedy Singing and Talking).
17 Mins.; One.
Palace Music Hall, Chicago.

Chicago, Nov. 18.

Act opens with talk on the war which is pertinent and to the point. Carries a good quota of laughs. Cantor in black face and Lee playing straight. After war talk, Lee sings "Carolina" and Cantor comes on for "Victrola" and "Snyder's Grocery Store." Cantor does some travesties on pictures that are laughable. Cantor also pulls a lot of "cissy" stuff which is unusual in blackface. Act ends with a brisk duet. Went so well at the Palace that Cantor had to make a speech. Good comedy act, and out of the beaten rut.

Paul Gilmore and Co. (3).
Comedy Sketch.
22 Mins.; Five (Office).
Fifth Avenue.

Paul Gilmore and his company rushed into the Fifth Avenue program Tuesday evening, playing a comedy sketch that will get over in those small time houses where the audiences are not over-particular, as to story and methods of playing. Perhaps this sketch was built for the small time. It certainly could not have been intended for big time. There is not enough body to it, for the piece is only held up by Mr. Gilmore's playing, with that remaining a matter of preference. When a bachelor around 45 says he hasn't had a kiss for years, and balks away from one with the girl he has just become engaged to wed, it's on a par with the vaudeville business of a decade ago about the woman asking what a kiss is. And the Kiss-Moon Song is Heaven compared to it. The Gilmore-sketch story is of the bachelor in love with his youthful stenographer, but won't declare himself. The girl and her brother frame him to ask her. His only fear seems to be that he is too old. Then into the kiss stuff. The girl did the best of the quartet, a couple of others having minor roles. There is plenty in this playlet that will make women who have missed much of what it contains laugh immoderately at the dialog and the antics, and they will laugh harder at it in the smaller houses than the large.

Harry and Augustine Turpin.
"The Girl and the Bank" (Talk and Songs).
15 Mins.; Two (Special Drops).
Fifth Avenue.

A nice-appearing two-act for small time, that is capable of being developed into big time material. The setting is the paying teller's window of a bank on a dull day. A girl calls to cash a check. The paying teller, who squares the bank by saying it is a "reserve" one, kids with her. From the conversation, not bad at all and quite nicely handled by the couple, the teller, closing the bank for the day by pushing the clock to three, sings a song, "Why Must We Say Good-Bye?" the title blending in with the clock moving. The girl returns, notices the teller is absent and seeing no one else around warbles "The Garden of Roses." This must have been a troublesome moment for the couple to overcome, how to get the girl back and have her sing with a "legitimate" reason. Anyway the teller had only left to put on his evening dress, so when he got back, they both sang "Honey Bee," a rather good number as they do it, with an original bit of business involved that suggests the pair were at one time in musical comedy. Another bit of good business is the vest bursting, and on the other hand, they are using the Melville Ellis-Ada Lewis "Should a fellow kiss a girl when taking her home in a taxi?" The trouble with the turn just now is that when they are talking, one thinks it would be well to use a song here and there, and when they sing, one prefers the talk, not because they don't sing well, but through the selections, excepting "Honey Bee." Their voices are not for rags, however, but there must be more melodious numbers around the publishers than those employed as solos. Neither voice is strong, and the girl is the better of the two. The young woman likewise has a better idea of getting points over through emphasis of action and expression. These appear to be the same people, or man at least, that *Mark* reviewed about a year and a half ago when they were working in full stage. He made suggestions then the couple seem to have followed, and they should keep on trying to improve. On the general run their appearance and work, the people in the act should make the big time, either with a better edition of this turn or some other. *Stine.*

Mme. Andree and Lions (6).
Animal Act.
7 Mins.; Full Stage (Arena Cage).
Union Square.

Mme. Andree is working six of the cats in an arena cage of the type that was the centre of Bostock's at Coney Island. Although her beasts are billed as lions they have the appearance of lionesses. None of the animals has a mane. Mme. Andree runs them through the usual routine of lion stunts; mounting of pedestals and a see-saw. The trainer has the animals so that they are constantly showing their fangs and claws and this lends an added thrill to the act. She works fast and holds the lions for a picture at the curtain. It is a good closing turn.

Mike Donlin and Marty McHale.
Songs and Talk.
12 Mins.; One.
Columbia (Nov. 15).

Ball players of renown, Mike Donlin and Marty McHale, in their double turn for this season, are showing a very entertaining vaudeville act, considered aside from their reps on the diamond. Of the dialog, it mostly "puns" either Donlin of the Giants or McHale of the Yankees. In this way laughs are secured. McHale sings two solos, with the men opening with a well-written conversational number. The singer has a pleasing voice, a lyric tenor almost, and handles it very well. He got over an Irish number easily, and did unusually well with "It's a Long, Long Way from Home," following it. The principal line of this song was again used, when Mike in a recitation got his man around to third base, McHale breaking in there to again sing "It's a long, long way from home." Both players wear evening clothes. Mr. Donlin has greatly improved as a vaudevillian. He slips over dialog like a veteran. Mr. McHale needs to get a bit more easy in bearing, but this will come with a few appearances. The two work well together. They now need an encore, when Mike should do (and kid himself about) his famous dancing. The act with the names is a good one for big time. They cover in their popularity all cities of the major leagues, and with "the act" to hold them up, make desirable booking. *Stine.*

Shaun Powers and Jessie Emerald.
Songs and Talk.
11 Mins.; One.
Academy, Chicago.

Chicago, Nov. 18.

Neat act with a laugh in nearly every line. Powers comes on in Irish make-up, genteel and neat and keeps in the character all the way through, even in his dances. Miss Emerald, taller by almost half again as her partner, walks across stage leading bulldog. Powers, as Cassidy, is asked if he would like to see dog do tricks. He is eager. Then follows pantomime by Miss Emerald with an imaginary dog, good for numerous laughs. After some good brisk talk, Miss Emerald leaves stage while Powers sings and dances. He comes back with a small concertina and begins to make a speech to audience. Baby voice in the wings keeps interrupting and calling him. Miss Emerald finally emerges, and the contrast between her bulk and the baby voice is good for another big laugh. Act ends with a travesty on grand opera where the man chases the woman about the stage in an endeavor to keep up with her. The turn went very well with the Academy audience; so well, it was changed from second to fourth place.

(Continued on page 22.)

"Beauty Is But Skin Deep," the William A. Brady vaudeville production, with its original cast, opens on the Loew Circuit Monday. The Hess Sisters and Edna Luby and Co. are also on the Loew Circuit.

PALACE.

A big heavy bill that was light in the nature of its entertainment should do business at the Palace this week, started off, as it was, by booming advertising in the dailies of La Milo (New Acts), the feature, who had to close the long program. Elmer Rogers had the curtain down at night at 11.19, a saving of some 25 minutes from the matinee performance, without a switch in the program. Mr. Rogers said before the night performance his show would be over by 11.20.

The big hit of the bill developed in Bessie Clayton and Co. (New Acts), with her dancing turn. Miss Clayton might have been a still bigger hit if she had closed with the Fox Trot instead of her own solo toe bit.

A very good turn that had somewhat the worst of the arrangement was Grace La Rue, way down next to closing, with singing, dancing and clothes. There's no one in vaudeville doing better on the dress end than Miss La Rue just now, and she has by far the best turn she has yet shown. It has a concert grand piano in it, with Charles Gillen playing. Following all the singing and dancing, and immediately after the laughing hit scored by Conroy and Le Maire in their "Insurance act," Miss La Rue did remarkably well, going right through her programed selections. There were six of them.

The second half of the Palace bill this week is a corker anyway, and anyone in it has got to be good, for Miss Clayton is opening with a hurrah that would make any act shudder to follow.

Big business at the Palace Monday, both shows. It looks as though the crimp in attendance starting from the week George Stallings appeared as headliner there, had worn off. The Palace staff put on its winter clothes this week also. It is a dark military uniform for the men. It looks good, from Ticket Taker McBride right down the line.

The first section of the bill was not so entertaining, although it started off very well with Mr. and Mrs. Gordon Wilde reappearing over here, in their shadowgraphs.

Van Hoven, "No. 2" put it over at the Palace. The results must have surprised the "nut" himself. His opening talk with the stalling magic did not get all the laughs it would have in front of a more "wise" audience, but when his committee of three little rough-neck kids struck the stage, with their ice-holding, the audience did one long scream. The audience patiently waited while Van Hoven ran up to the top gallery, and at the Palace that's some long run, both ways.

After Joan Sawyer and her dancing partners had labored through their "modern dances" Bobby North (New Acts) did his single, with Alan Brooks and Co. closing the first half in "Straightened Out." It is the former vaudeville production, "The Water Cure," without the chorus or music. Now as then it all depends upon Mr. Brooks' stair falling comedy that he does so well. The playlet itself as at present played straight is too long-drawn out, but Brooks compels the laughs. The piece should be shortened. *Time.*

HAMMERSTEIN'S.

Monday night it was over an hour before anyone on the stage could make sufficient impression to wake the audience from its after-dinner lethargy. At that the audience arrived fairly early for "The Corner" and was nicely settled by the time the third number was on. The orchestra and the boxes were fairly well filled, but the balcony and the gallery did not hold more than half their capacity.

Pepino, the accordionist, opened after the Pathe Weekly. He had rather a hard time of it and really did not get going until his third selection, "Follow the Crowd." This got enough to let him steal an encore and he was not long taking advantage of the applause to put over a rag medley. Roy I.e Pearl (New Acts) had the second spot.

Loretti and Antonetti got laughs. Loretti looks cute and talks like Gaby Deslys. The act is a corker distinctly different from any of the "drunk" falling turns that have been shown hereabouts.

Lydia Barry was "No. 4." and held the stage for exactly 24 minutes while she sang three songs, all restricted. Her opening number was "The Same Old Hat." It is a story lyric and gives the comedienne an opportunity for two comedy characterizations, showing how two girls from the social extremes of life would act while purchasing a new bonnet. Her second was "Twenty Years Ago," an arraignment of present-day vaudeville. "Mrs. Cupid" was the closing number. It was advice to the love-lorn and with the talk regarding those who wrote to her for advice, got a number of laughs at the finish. Miss Barry's act is a little different from the usual run of "singles" and when the talk portion is speeded up a trifle it will leap over in great shape.

The Chadwick Trio and Co. in the comedy playlet "Wiggin's Training Camp" had the way paved for them and hit the audience strongly. The act was full of laughs and there was a generous share of applause at the finish. Stuart, "The Male Patti," (returning over here), was next to closing, and had three numbers, wearing three costumes, the last two entirely Parisian, that would make a hit at any "drag." The impersonator seems to be suffering from a cold this week.

Closing the first part Ching Ling Foo and his company were the first solid hit of the bill. There is some new material in the turn and instead of the two performers on the bar and ring, there is a juggler who handles the double-ended spear very well. Miss Chee Toy is singing "Burgundy" and "Tipperary." The latter was so big a hit that the little lady completely stopped the show and Ching himself was forced to wait until she had sung an encore before continuing.

The second half contained three hits in a row. The Three Keatons were the openers and went over solidly. They were followed by Willa Holt Wakefield, who did three numbers and an encore. Walter Kelly was next, and he had the house roaring for the entire time he was on the stage.

Closing the bill was Toots Paka and her company of Hawaiians in "The Queen of Fire," supposed to be a pantomimic story adapted from a native

legend, but the tale was not visible to the naked eye. Two special sets and a drop are used, but the turn is nothing more or less than the former act Toots offered. The turn did not fare very well Monday night.

UNION SQUARE.

A fairly good small time show at the Union Square the first half. Also a fairly good sized audience present Tuesday night and the show pleased them, although there were only two of the nine acts shown that put over anything resembling a real hit. The Fourteenth street audience has gotten to know pretty much what it wants and if the acts do not deliver the brand of entertainment that those in front like, there is nothing stirring in the way of applause.

It was the usual nine-act show with three reels of pictures. A picture opened and the Three Kowana Brothers, a Jap risley act, started the vaudeville portion. Bigulio and Monfort, violinists, had the second spot and passed fairly well with the comedy finish to the act.

Edith Browning and Co. (New Acts) followed and started the audience laughing. This is a comedy sketch built along usual small time lines. Welton and Marshall (New Acts) were fourth with singing and dancing.

The Melecherions, with a dancing act that looks very much like an European offering, closed the first part. Here are dancers who are mighty lively on their feet and when they have the routine properly laid out and are properly coached as to American staging will put over something to startle those who have not as yet seen the true South American version of the maxixe and the tango. The act as it is at present makes a big scenic flash. The Hearst-Selig Weekly No. 75 split the bill in the next spot. It is not one of the best weeklies seen.

"When the Sun Rises" (New Acts) started off the second section after the film. It is a Boer War sketch that will do nicely on the small time because of the general interest in the military at present. Florence and Lillian Berse (New Acts), a "sister act," were one of the real hits of the bill. Blake and Harvard, a man and woman, had the spot next to closing and fared very well. The woman looks very much as though she was graduated from the position of prima donna on the now defunct Progressive Wheel and the man could easily have filled the role of comedian with one of the shows in that combination. Both work in a decided burlesque fashion and get their material over, pulling a lot of locals, the man's expressions in Yiddish getting over especially well with the audience, who seemed to "get his stuff" easily. There is a little rough material that crops up from time to time, but this can be easily cut at the suggestion of the manager.

Mme. Andree and Lions (New Acts) closed the show and held the audience in to the last. "The Rock of Hope," a single reel drama, closed.

COLONIAL.

The single noticeable feature of this week's show at the Colonial is the presence of both Jennie and Rosie Dolly on the same bill, appearing in different specialties. Melville and Higgins were substituted for Morton and Austin. The performance runs rather listlessly throughout, except for an occasional spurt of applause, as during the presence of Fox and Dolly and Howard and McCane, although this is more the result of a combination of faulty construction and the general surrounding circumstances than of the efforts of those who make up the string. And with the arrival of reasonable winter weather the Colonial attendance seemed to take a brace Monday night.

Harry Fox and Jennie Dolly are the logical headliners and successfully held the position and honors with apparently little effort. Following Martin Brown and Rosie Dolly, the position afforded Fox an opportunity for some nifty impromptu nonsense and with the talk and song they galloped home a solid hit, the best of the evening.

Joe Howard and Mabel McCane have perfected their new finale and combined with the preceding section, the act measured up to all expectations. Miss McCane displayed some gorgeous clothes in her title characters of the songs sung by Howard and at the close the couple were rewarded with substantial applause.

McMahon, Diamond and Chaplow held the opening spot, an evident omen of deterioration for this brand of specialty, and until the scarecrow number failed to earn any sort of recognition. This bit and the man's solo dance kept the trio on the stage, but the finish dropped in relative strength and they finished far from their usual mark. With the ability present and considering their previous opportunities, there seems no apparent reason why this trio should be opening shows, unless it be their own fault.

Melville and Higgins in second spot suffered the difficulties of the position, but held up nicely to the finish, which incidentally should be immediately revised. Their present closing number is all wrong, allows no opportunity for their particular harmonizing and sent them off rather flat. The body of their vehicle produced sufficient laughs, however, to warrant their presence.

Miles and Ray in "An Innocent By-stander" (New Acts), have all the essentials of a novelty skit. The set is, in itself, noteworthy of comment and the situations, and complications both interesting and neatly constructed.

Bert Fitzgibbons was his usual self, closing with two popular numbers in which he was seconded by a young woman and a quartet, singing from the audience. Brown and Dolly danced with their usual speed, but failed to impress the Colonial gathering. The Axard Brothers closed the show and Frank Whitman, who seems to have a sensible violin specialty, held a spot in the second half without exertion, gathering in an individual hit that warrants his entry into the column of exclusives. *Wynn.*

FIFTH AVENUE.

There are two ways to see some vaudeville shows, sober and otherwise. The Fifth Avenue bill Tuesday night was seen in the former condition, but the performance would have looked better otherwise.

Nine acts made up the bill, that had undergone a very considerable change from the Monday opening for the first half. The Fifth Avenue is not holding up in the good business start it secured some weeks ago. Just the cause of the falling off is unknown, but there should have been no reason if the programs were there, for the Fifth Avenue certainly had them coming for the pop policy. The upper portion of the house was quite light, with not a very strong orchestra. Downstairs seemed to be filling up late from an overflow somewhere, perhaps the Greeley Square that the Fifth Avenue was reporting hurting when business at the Proctor place was strong.

The headliner of the first half bill was May Elinore, appearing in a two-act with a man, under a caption of "Breaking into Newport" or something like that. Anyway, the title won't make any great difference, for the turn needs a lot and also perhaps a new man, before it will get very far. Miss Elinore's voice could be mistaken for her sister's (Kate) with one's eyes shut. May is featuring a gurgling laugh with a calliope toned town finish that should be a laugh getter.

Another turn was The Versatile Trio, three boys who sing and dance, besides believing they are pantomimists. At that they got away with a comedy poker game, using crackers for cards, and betting with everything on the table, including plates and saucers. They could hardly refrain from laughing themselves, so it must have been funny. It would have been funnier if the young men didn't proclaim themselves as versatile in the billing. There are so many who sing and dance, but so few who play poker well.

Billy Jones opened the show. He must have been on early. Next were Fisher and Saul, two comedy cyclists, one a messenger boy and the other a tramp. One comedy bicycle rider is usually plenty, and even a crowd of them find it hard work nowadays to follow Joe Jackson, who does so much with comedy and a wheel, without even riding the wheel. The tramp cyclists only court comparison with Jackson in that dirty make up now, and had better throw it away. It's time all cyclists got something newer, to secure notice, unless that they can eke out a tramp who can make laughs Jackson has missed. The messenger boy of the turn is only different in his costume. He wears his hat at the same angle continually throughout the turn.

A blackface turn that had a hard spot and did rather well in it was Way and Foster, who carry the disguise so nicely it became necessary for them to disclose themselves, Miss Foster doing so by unloosening her hair, and Mr. Way by removing a glove.

Paul Gilmore and Co., Rose Miller, Harry and Augustine Turpin, and Six Navigators, New Acts. *Time.*

HARLEM OPERA HOUSE.

There wasn't breathing room even in the boxes Tuesday night. The house was in an excellent mood and the show went over with a bang. For the money the bill was a hummer.

A Keystone comedy opened. After the Ah Foon magical turn, Sol J. Levey sang "My Best Girl," illustrated by the m.p. camera. Great stuff, this moving ill. song for the Harlemites. It's proving a draw in itself.

Moss and Frye stopped the show. The colored team no longer uses the m.p. finish and have changed their talk and song routine to such an extent it is really a new act. As they appeared Tuesday night Moss and Frye were "big time" candidates. Their harmony was especially good and two songs were put over very well.

John T. Ray and Grace Hilliard were a laughing success. They have some snappy talk and some of Ray's rube antics had them roaring. Clara Palmer and Bobby Barry (New Acts) followed. Priscilla Knowles and Co. appeared in a decidedly inconsistent sketch that struck home just the same in the Harlem neighborhood where Miss Knowles is pretty well known by a former stock visit. There was a big laugh when Miss Knowles as the tipsy, underworld leader, in using the telephone for a long distance call, called for a taxi at the finish. She had forgotten to "localize."

Harry Jolson was next to closing. He affects more of an "operatic style" in singing, even applying the brakes to his topical numbers. He got over nicely in his late spot.

"The Hokey Pokey Girls" closed. This is an old Weber & Fields skit, with Nat Fields featured. Tuesday night it was coarse burlesque. The redeeming feature was the dancing of a former vaudeville team. Their work stood out.

AMERICAN ROOF.

The American Roof show the first half consists of men mostly, three women appearing in the first half, with a solitary woman to hold up after intermission section.

The bill opened with the McGinnis Brothers, who dance. The gun business at the start is old and does not help. Morris and Wilson (New Acts) followed and did nicely toward the finish.

John T. Doyle and Co., next, presented "The Police Inspector's Surprise," a sketch every one seemed to enjoy. The players showed some real work highly appreciated.

Clarence Wilbur with his tramp monolog pleased. The insect talk had them roaring Monday night.

Barnold's Dogs and Monkeys easily carried off one of the hits of the show, closing the first half.

Fred M. Griffith, a talking magician, opened after intermission and got things started for the Dancing Kennedys, the Eighth avengers' dancing prides. This couple do well enough what they do. The show was closed by Ben Byer and Brother on bicycles. The men filled in nicely. Bracey and Farrington (New Acts).

BROADWAY.

House top-heavy Monday night. Business appears to be somewhat better downstairs than it was during the opening fortnight. The prices are down.

The Broadway is employing the m.p. camera as an advertising dodge and it looks as though it should help business. The house sends out a camera man who takes views of Broadway and Fifth avenue at different sections and they are shown at the theatre. There's a line "Can you find yourself in the merry throng?" It is great neighborhood stuff, often done in other cities; but may not prove the draw expected at the Broadway where so many transients wander to and fro.

The show had no speed. Bouton and Parker (New Acts) opened. O'Brien and Brooks were second. Their Clark and Verdi opening didn't get much, but the musical closing pulled them up.

The Manning-Sloane Co. in "The Bribe" looked like an old combination. It is talky and drags, but made an impression. That was a funny setting with the mayor's office and his parlor all in the same room and the effect supposed to be serious.

The Kinsners and Charet and Lewis, both under New Acts, were followed by the Sherman De Forrest circus which gave the show a comedy impetus it sorely needed.

The Oxford Quartet looked like an assumed name. The boys have an old routine. They got the biggest returns on the encore number with a minstrel first part in a minute and a half. Harmony fairly good, but rather forced and metallic.

A musical comedy tab closed the show entitled "The Count and the Maid." Old stuff, but sure to get over where pop houses can afford to play the offering. It carries a special setting. There are four principals and six chorus girls. The comedian is a hard worker, but the boy playing the real count takes a lot for granted. He wore cloth-top patent leathers with a cowboy outfit. The act is strong vocally. A flash for the small time.

AMERICAN ROOF.

Thursday night of last week found a rather slim house present atop the American, in spite of the exterior was decorated with bunting for Anniversary Week. Surrounding Joe Welch, the week's headliner, was a very classy small-time vaudeville entertainment and those present enjoyed the performance, judging from the frequent applause.

Majorles (New Acts), a wire walker, opened the show and pulled down more than the usual share an act gets in the spot on the Roof. Thomas and Sapito, colored comedians, followed and passed. The act has been speeded up since first seen at a Sunday showing several weeks ago and the boys work hard for what they get.

Bob Archer and Blanche Belford, in "The Janitor's Troubles," were a laughing hit. Bob wearing a make-up that so closely resembles that of Joe Jackson, one would take them for twin brothers. Incidentally some of the manufacturers of comedy films are overlooking a star when they pass up Archer. With a little padding and a few more characters his present act would make a corking one-reel picture comedy, of the type now in vogue.

Connors and Witt (New Acts), a cabaret duo, got two bows for their efforts. Tom E. Kyle and Co. in the ocean wave comedy, "The Drowned Widow," got a lot of laughs, although some of the points of the dialog were entirely over the heads of most of those in front.

Lew Fitzgibbons opened the second half, doing a single on the xylophones that served nicely, his popular stuff getting over especially well. This act replaced a turn billed as Sherman and Hart.

Second after intermission brought John B. Hymer's company presenting "The Shoplifter" (New Acts), which has a great popular appeal for the middle class audiences.

To Joe Welch fell the honor of filling the star spot for a single, next to closing, and he had the audience in roars of laughter for a full 20 minutes and at the conclusion of his

NEW ACTS.

(Continued from page 20)

"The Shoplifter" (6)

Dramatic Sketch.

19 Mins.; Full Stage (Special Set). American Roof.

"The Shoplifter" is a melodrama of the type that makes its greatest appeal to a small time audience. It contains all of the salient points that made the melos of a decade ago the popular entertainment for the shop girl and her beau. The plot of "The Shoplifter" smacks a little of the Horatio Alger stories. This has been modernized and placed into a set and environment similar to that of the first act of "Within the Law." There is the mighty boss of the department close-fisted and grasping, the private detective, the shoplifter and all the attendant features that go with three principal characters of this sort. The department store has been systematically robbed for several weeks; the regular house staff of coppers cannot find the thief; an agency man is called in and he locates the crook. She proves to be the sister of one of the former employees of the store, who was injured while working and is at present in a hospital. There is a noted European surgeon visiting America. He is told of the boy's case and although his fee is never under \$1,000 he is willing to attend to this case for \$300. Because of the fact that a jury refused to award her brother any damages for the injuries he received by falling down the elevator shaft in old flint-fist's store, the girl starts stealing to get the required amount. She is caught and confesses and as she is about to be taken to the police station the proprietor's own daughter is brought into his office in an unconscious condition, she having fallen down the same elevator shaft as the boy. At the sight of his own offspring's suffering the boss undergoes a change of heart and refuses to appear against the shoplifter. The act closed a strong favorite on the American Roof.

Nettie Hyde and "Cardiff Girls" (4). Songs and Dances.

13 Mins.; Three.

Columbia (Nov. 15).

A new "girl act" with but four choristers, making the quintet look rather skimpy for a number of its kind. The turn is dressed exceedingly well, with the girls having three changes, all good looking, the final one being a military costume, during which Miss Hyde does her Russian dance. This is the best in the turn and largely aided in getting it over. Miss Hyde was always a better dancer than anything else. She was formerly of Victor and Nettie Hyde. Now she is singing four or five published rags (doing a double version with one with the self-carried office orchestra leader). An English coster number, in costume, is done by the four chorus girls. Miss Hyde's enunciation is quite faulty, and naturally interferes with the lyrics getting over. The turn will do in certain of the small-time houses. *Time.*

regular monolog, was forced to tell two stories

each as a separate encore. Henry and Lizell have a real novelty in the way of a closing act. Opening as they do, with a bit of singing and dancing, they hold the audience in long enough to get them interested.

CABARETS

An addition at Sennett's, Bronx, is Jimmy Shea, formerly at Guthrie's, Brooklyn.

Wilma Wynn and John Clay are appearing at the Hotel Astor in the Louis Room.

The admission fee for the Broadway Rose Gardens has been removed. It has materially helped business in the institution Eddie Pidgeon heads.

New faces in Voll's, Harlem, are the Edison Four (Wilson, Ballard, O'Connell and Parmet), Billy Farmer and son (from Faust's), and Dick Richards, the song writer, at the piano.

Dan Casler, who has the orchestras at Reisenweber's and Ciro's, has written a new song which he is plugging at both of these resorts. Its title is "Alpine Love" and it goes very well after about the fourth suisse-ess.

Wallick's cabaret at Broadway and 43d street started cutting salaries last week, and lost an entertainer or two by the operation. Cabaret cutting has not yet become universal. Some of the salaries cannot stand much of a clip.

The Four Hundred Club is the title that has been set for the supper club which is to have the third floor of Reisenweber's. S. Mark Minuse is the founder of the club which has a state charter. The doors of the club rooms are thrown open at midnight and remain open to members and their guests until five A. M. with music and dancing.

Healy's at 145th street and Broadway has undergone several changes in the last few weeks, including the enlarging of the ball room floor upstairs. New in the cabaret are the Four Harmony Girls and Miss Elliott from the Golden Gate Hotel, San Francisco.

At the Grapevine, Harlem's sole early morning oasis, the entertainment is furnished by an exceptionally versatile group consisting of Jimmie Heany and Harold Wilkins, the "Fishing Team," Johnny Collins, quartet arranger; Jack Dalton, Harlem's slow singer; Jas. McConnell, Jennie Carey and Lew Fisher, who handles the banjo. Frankie Rieck, recognized as one of the best pianists in the city, is a fixture at the Vine.

Burns and Kissen, after a season in the middlewest where they completed a tour of the W. V. M. A. theatres, have settled down for a winter run in the College Inn on 125th street. Singularly enough "Bull" Lawrence, the former partner of Burns, is also distributing harmony to the College Inn patrons. Harry Delson has likewise been added to the College Inn roster, the entire cast rivaling any of the better grade joy shops on the upper west side.

For the first time since Flo Ziegfeld opened his dancant atop the Amsterdam it had a losing week the first of the month. It wasn't much yet it was enough to set the management to thinking. Business has been big night after night until lately but with the weather now more favorable to dancing the receipts are expected to go up again.

Faust's at the Circle is complaining of bad business. The house is relying entirely on its cabaret, it having no dancing floor. The entertainers are headed by the Broadway Trio, three boys that are as good singers as any male trio doing cabaret work. Others on the bill are May Wallace, Doris Page, Mrs. Louise Taylor, Rose Fehuar, Billy Walsh and Al Raymond.

Of the Americanized oriental restaurants at 47th street, the Pekin, seems to have about the largest cabaret along Broadway. The Pekin bill consists of Reba and Parkette, society dances; Walters and Fenn, male singing duo; Alma Trix, Georgia Sage, Tiny Armstrong, Archie Strause, and Joseph Cirano at the piano. The orchestra for the dancing is not used by the singers in the cabaret. A separate grand piano on the main floor does for them. The Fisichelli Brothers' orchestra furnishes the music.

Out of the recognized cabaret district, Pabst's 14th Street, has a good all-around bill and seems to be doing a big business. The place is next to the Union Square, downstairs. The show is headed by Miss Lacombe (at one time at Maxim's). Others are Bennett and Smith, Fay Fondelier, Harriett Snow, with Frank Miller at the piano. The acts change at this 14th street place frequently, the only one remaining any length of time is Miss Lacombe, there for the last five months.

Mr. and Mrs. Vernon Castle are reported to have successfully negotiated with the Shuberts to take the former Folies Marigny atop the 44th Street theatre, for a Castle dancing cabaret. The couple expect to be in New York for a considerable run with the new Charles B. Dillingham show, "Watch Your Step." The last Broadway place they had (Sans Souci) was of limited capacity, and especially high priced, with no all-night license nor Sunday business.

The Lobster Palace (Columbia Theatre Building) installed a new cabaret last week booked through the Max Rogers Agency. The Palace is run by Dave Brown. The show now has Kathryn Page, Molly De Forest, Mildred Gilmore, Dolly Price, Betty Hudson, Tom Crockett, Johnny Mack, Fred Stevens, Geo. Doeph and Frank J. Franc (the boy with the money-covered violin case) and eccentric violinist. The bill frames up well and makes just the kind of entertainment

the Palace patrons want, plenty of rag singing and some good comedy work by Franc.

The rush of business to below 59th street after the theatres has badly bumped Healy's at Broadway and 66th street. Healy's was the mecca for all the night owls for a couple of seasons, partly because Healy's remained open the latest. With it closing along with the rest, it has lost the greater share of the former patronage, but while the going was good, Healy's got everything that was coming. Clifton Webb is now dancing professionally at Healy's, the first professional the house has engaged.

The cabaret at Churchill's is stronger than ever. Hazel Shelley, on the bill there, wears a black and white frock that has pantalettes too short. A second change was prettier. It was a blue ruffled dress trimmed daintily with lace. Miss Ward, the girl with the freak voice, looked lovely in a white dress. The Manning Girls are dancers who dress prettily in white with pink underdressing. Marie Farchonetti has chosen a Grecian style of gown with head dress to match. Caroline Edwards was nicely dressed in a wine-colored flowered gown. Olga (of Mischlen and Olga) wore pink with black bodice. The girl of the La Pilancos had a stunning Spanish costume of pink with green underdressing. Another change was an autumnal brown dress, trimmed in jet.

Rector's used "The Paul Jones" dance Sunday night. It was a wet evening. Though things were dull outside, the ballroom floor was lively enough, yet not crowded. The master of ceremonies announced a "Paul Jones" to liven up the throng. That is the dance where the steppers join hands and whirl about. At the whistle, those opposite each other continue. It was originally designed for private parties, to secure a better and quicker acquaintance. It was a bit risky for Rector's, but several went on for the dance. When it grew time for the whirl-about, most of the girls lost their nerve, obliging their escorts to return to their seats, leaving about six couples to exchange partners. It didn't attract much attention, and went down on the record as a flop. But it still remains a good feature for small and private parties. It was at a dance of this sort in the "60 Club" that Flo Ziegfeld first met his wife, Billie Burke.

Moving pictures as a part of a cabaret entertainment were tried at Churchill's Monday evening, for the first time in a New York restaurant. The experiment will be continued during this week at least, and if successful, held indefinitely, with the bill of entertainers correspondingly cut down. The cabaret program now remains the same, 11 acts. Capt. Churchill says he felt the decline of interest in the singing and dancing entertainment, and substituted the pictures in an effort to locate a suitable substitute, in part at least. The Monday night dinner receipts exceeded by \$134 the gross for the Monday night dinner hour during

several weeks back at the restaurant. Churchill's has the Universal first-run service. Four different pictures were shown Monday, on the "daylight" scheme, the restaurant being fully lighted, although not all the lights were on. It worked very well, but business during the running of the film practically suspended, the diners having their attention wholly centered upon the pictures, to keep up with the story, and the house staff, finding nothing else to do, watched them also. This is a feature of the restaurant picture display that will have to be reckoned with. After the theatre crowd had left, Capt. Churchill said he thought he might give a special table d'hote luncheon, to attract women and children, showing pictures during it, also between 9.30 and 11, the dead hours at night. If the moving picture showing gets over, it is likely to seriously indent the ranks of cabaret entertainers.

Chicago, Nov. 18.

Eddie Hibben has assumed charge of the cabaret department of the Affiliated. Hibben will also attend to the club and social wants of the Affiliated's patrons.

Cincinnati, Nov. 18.

Mlle. Feodorova, formerly with Pavlowa and Mordkin, has hooked a job in this city. She will be a dancing teacher at the Walnut Hills Mansion, a school for society folk, conducted by Mrs. J. L. Bott.

Milwaukee, Nov. 18.

Harry Stout, who came into much notice because he was referee of the White-Welsh fight Monday, is the manager of the newly organized cabaret at the Plankinton hotel here. He has installed a big program. Gaston Gabelin, of Chicago, is singing in the cabaret, booked by John J. Nash, of the Affiliated Booking Co.

Louisville, Nov. 18.

The Arcadia Dancing Pavilion has adopted vaudeville in addition to its regular entertainment. The opening program Monday had five acts. It will be the policy in the future to have a change of bill weekly. It is planned to begin the variety program at 8.30 o'clock each evening except Sunday, and to have a specialty every twenty minutes in addition to the regular dancing program.

Reading, Pa., Nov. 18.

Billie Kent, a dancer, lately a member of the "High Jinks" company, and his partner in a dancing school here, Myrtle Bennethum, were arrested a few days ago on a charge of disorderly conduct and held under bail. The complaint was lodged by members of the congregation of B'nai Zion, a religious body which occupied quarters adjoining the Kent-Bennethum studio. They declared the dancers and their patrons disturbed the religious meetings of the congregation by mocking shouts. In turn Miss Bennethum caused the arrest of Harry Zabel, a trustee of the church on a charge of assault. Kent's defense was that he paid rent for the premises and was entitled to conduct himself there as he pleased.

MOVING PICTURES

FEATURE COMBINE RUMORED.

Persistent rumors aloft for some time that feature film manufacturers sought to bring about certain trade agreements covering prices, salaries and other costs of the product, this week crystallized into the statement that the biggest interests in the feature trade have under consideration a plan to bring the scattered interests into accord.

An officer of the General Film Co. declared that that concern would not consider any such deal. It is likely that the General would be shy of any price-fixing "gentlemen's agreement" during the pendency of the Government's suit for the dissolution of its parent concern, the Motion Picture Patents Co.

In other offices a mild denial is made that anything definite has been accomplished toward a general agreement among the makers of features. Each concern protests that it is not cutting prices, but each one openly charges that its competitors are making extreme price concessions in the scramble for business.

Stories are freely circulated of the same concern contracting for equal service in two or more towns of the same size at widely different rates. A distributor this week related that a feature concern contracted to deliver a service at \$35 a day, the advertised price of which was \$45. The exhibitor returned his contract with the complaint that another exhibitor in a different town of the same size was receiving the same service for \$30 a day. The first contract, so runs the story, was destroyed and another executed at \$30 a day.

It is this tendency to break line in order to retain business that has brought about the determination of the big programs to get the trade together on some sort of agreement before cut-throat price making has worked havoc in the whole trade.

The General Film Co. is one of the worst offenders. The Exclusive Service Co., the department which markets licensed features, is said to have offered its multiple reels as low as \$2 per day per reel.

The extent of the proposed feature film combination, however, does not depend greatly upon the daily service exchanges. The larger feature concerns are contemplated, along lines laid out and operated upon by the Paramount, which inaugurated a combined feature service, the new formation in fact to be an extended Paramount, of many folds. The amalgamation of service in features would mean an immense saving in every direction, from equipment to advertising. The price regulation is naturally important.

The compact among the stronger concerns is expected to force others into it, if they are not agreeable in the first instance, and it is looked upon as a quick way to systematize the entire

business, reaching it more quickly by going after it now than waiting for that logical ending to be reached.

It is generally believed in the trade that early January will see some sort of combination in the feature business.

An agreement between the General Film and the Universal is said to be far from impossible. William Randolph Hearst is a large holder of Universal stock and is affiliated with the Patents Co. side by reason of his Hearst-Selig connection.

THANHOUSER RETURNING.

Up in New Rochelle, where the Thanhauser Corporation has its studio, it is said that Edwin Thanhauser, who founded the corporation now bearing his name, and who sold out nearly three years ago, is about to return to the picture industry in America.

By the terms of the sale, the once well-known stock company producer and manager, disposed of his moving picture holdings for a sum said to be \$300,000 and a specific understanding that he was to embark in no other film venture for a period of three years. This time limit expires next April, when, it is generally understood, Thanhauser will once more assume the management of a large picture producing company.

There is no mention in the rumor of his allying himself with the corporation which now bears his name.

DYREDA STUDIO.

The Dyreda Art Film Corporation whose first product, "One of Millions" is marked for release in the World Film program, has had plans drawn for a studio and manufacturing plant of its own. It has up to this time been using the old Reliance studio in Yonkers, N. Y. The location of the proposed plant will be in the New York suburbs.

BEYFUSS IN HOSPITAL.

Alex E. Beyfuss, general manager of the Colonial Moving Picture Co., is in the New York Hospital, suffering from pneumonia.

NEW INCORPORATIONS.

Albany, N. Y., Nov. 18.
Banner Photo Play Co. of New York City, picture theatres. Capital stock, \$2,500. Samuel Slonim, Bert Sergowitz and Chas. G. Reide, all of New York.

There was incorporated Nov. 14 a \$250,000 corporation (no name given) to manufacture picture apparatus for the taking of life-like pictures, especially of ball games. Directors: F. B. Knowlton, E. M. Beyhl and E. J. Forhan.

Mutual Producing Co., theatricals. Capital, \$10,000. Eugene L. Orvis, Robert C. Moore and S. F. Shapiro.

Reliable Co., vaudeville performances, photo-plays, etc. Capital, \$5,000. Chas. B. Oppenheimer, of Brooklyn, Belle Zimmerman, and Nathan Herman of New York City.

Eastern Travelling Photo Theatre Co. of New York. Capital, \$5,000. Hyman Siegel, David Chorak and Jacob Amband of New York City.

Empire State Booking Corporation of New York, photo-plays. Capital, \$3,000. Harry A. Gilmore, Meyer Meltzer, Chas. B. and John Knowles of Bushing, L. I.

American Irish Players' Co., vaudeville and picture plays. Capital, \$25,000. Donnie V. Sullivan, Wm. E. Mackay and John F. Flx, all of 110 Nassau street, New York City.

Sans Souci Amusement and Restaurant Co. Capital, \$2,000. Principal offices in New York. MacMurray, Samuel Salvin and E. M. Eichenor, of New York City.

CENSORS ARE CRITICISED.

Reading, Pa., Nov. 18.

Picture exhibitors here held an indignation meeting a few days ago at which they criticised the state board of picture censors. The theatre managers declared that the National Board of Moving Picture Censors performed all necessary supervision of the art and declared the state board which draws large salaries, was superfluous.

They discussed means to lighten the burden of taxation on picture theatres and the onus of the stringent building regulations.

CENSOR BOARD DISRUPTED.

Los Angeles, Nov. 18.

The local board of picture censors is torn by dissension. Three members have resigned in a huff and the Mayor is said to be considering the advisability of doing away with the institution altogether.

The retiring members are Mrs. E. K. Foster, Florence Moore and George Parsons.

Henry Lehrman pleaded guilty to auto speeding for the third time, and received a jail sentence, but was granted a reprieve when the courts this week set the sentence aside and ordered him to trial Feb. 5.

FILMING THE FILMERS.

A Brady film company went to Chicago early this week to take a series of scenes on the Board of Trade there.

The Pathe and Mutual companies agreed to have an operator on hand to film the World filmers for release in their news weeklies.



ALBERT A. KAUFMAN

The Famous Players' California studio in Los Angeles, where many of that concern's successful features have been staged, is to be reopened under charge of Albert A. Kaufman, the organization's studio manager. Mr. Kaufman left New York for the Coast this week to take command and prepare the plant. The first film to be made this year will be "The Pretty Sister of Jose," with Marguerite Clark in the principal part.

Allan Dwan of the Famous producing staff accompanies Mr. Kaufman to act as director of the forthcoming productions. The California studio will remain in commission all winter and spring.

FINDS BUSINESS BOOMING.

L. Cobe of the All Theatres Film Co., Buffalo, handling the Alliance program in New York State, reached New York this week after a tour in the northern counties, and reported that paper and knitting mills in that territory were again working full time with large orders on hand to assure capacity operation.

"The paper mills in Glens Falls," said Mr. Cobe, "are working overtime, while the knitting mills at Cohoes and Utica have orders from the war offices of the European powers in conflict which call for capacity output. Utica alone has orders for 750,000 sweaters for the soldiers. These orders are all in addition to demands by domestic consumers.

"Watertown has resumed its old time atmosphere of industry and Ilion presents a similar scene."

Mr. Cobe added that he had signed contracts with exhibitors for the Alliance service aggregating \$20,000.

The Alliance headquarters this week announced that the Cosmos Co., which contributes to its program, had marked "Hearts and Flowers," in which Mrs. Thomas Whiffen makes her screen debut, for release Nov. 30.

Carl H. Pierce, special representative of Bosworth, Inc., who is traveling through New England, said in a report on financial conditions to the firm's New York office:

"The New England situation is improving. Banks are indicating their desire to lend money on sound building enterprises. Some of the mills have run out of stored stocks . . . and the tendency is in some quarters to buy goods. Those best qualified to judge expect to see by the close of the year attendant with better circumstances for the exhibitor than has been the case during the months through which the industry has just passed."

PICTURE LICENSES PLACED.

To place the workings of the Bureau of Licenses upon a complete and harmonious system George H. Bell has one branch in charge of Deputy Culbertson, whose duty is to look after all the picture theatre licenses.

In comparison with this time last year there are fewer picture licenses, a condition probably due to many closing to conform with the new fire laws and others enlarging their seating capacity.

In some states, Pennsylvania for instance, there is a state tax amounting to about \$25 a year and a borough picture license fee amounting to \$40 more which added to the war tax has the exhibitors in many districts rather anxious to have the borough fee reduced.

In New York City the picture license, issued between July 1 and June 1, expiring June 30, requires \$100 payment.

FILM FLASHES

Harry Mestayer, of the Princess Players, and Mary Bran, of the "On Trial" Co. have been engaged by the George Kleine Co. to enact the leads in the picturized version of "Stop Thief."

The Balboa Co. is sending out a cloth banner of striking color and design for hanging about theatre lobbies.

The Hearst-Selig News Pictorials were put into a new stand recently when the Journal war bulletins at Fifty-ninth street ran the weekly pictures as an added attraction. The reels for the last two months are being shown. Considerable frontage is devoted to the European conflict.

Alan Denau is to go to the coast to become a member of the cast supporting Marguerite Clark in the picture production of "Cameo Kirby."

Tom Moore has been engaged to play leads for the Kalem. Other members of the company are Margaret Courtat, Richard Pendon and Bob Ellis.

Hudson Maxim, Jr., has been appointed studio manager for the Colonial Company. He is a Yale grad. and only 25 years of age.

All productions have been postponed by the Colonial Company for the time being, pending the installation of a heating system in their plant.

William Powers and Lionel Barrymore are playing the principal roles in the "Wallingford" Series which Mr. Coyne is directing. The former will play the title roles while Mr. Barrymore will appear as Blackie Daw in the Colonial feature.

The Life Photo Company, which is staging the production of "Springtime" with Elsie Nash in the leading role, obtained permission from the municipal authorities in New Orleans to use all of the public parks as they wish in the taking of the film. Adele Rey, who is supporting Miss Nash in the photoplay has proved herself something of a personal press agent. She took 88 personal pictures south with her and has managed to land a number of them in the New Orleans papers. Miss Nash had but four personal photographs, so her local showing was quite overshadowed by her support.

Joseph J. Murphy and William K. Hedwig after disposing of their interest in the Harvard Film Corporation have taken offices in the Knickerbocker theatre building and will shortly start producing one-reel comedies. The first release will be issued about the first of the year.

Franz B. May has succeeded Frank Maas as studio manager at the Victor. Mr. May has been in the scenario department at this studio.

Frank Stratton, formerly with the Vitagraph, is directing comedies at the Victor studio. Elsie McLeod and Eddie Redway are playing the principal roles.

Walter Eastman is directing a two-reel special entitled "As the Heart Listeth," a social problem play. Ben Wilson and Dorothy Phillips are in the principal roles.

Sidney Seaward, formerly with Cohan & Harris, had his first experience in pictures in the production of "Omber 606," in which he is playing the role of the art crook as he did in the stage production. It is to be a Kleine feature and Frank Powell has just completed the directing of it.

George Davis, director of the Life Photo Film, will return to town Monday. He has been in New Orleans directing several scenes of the production of "Springtime."

George Fitzmaurice has just completed directing "Stop Thief" for George Kleine. This is to be the first release of the George Kleine-Cohan and Harris productions.

The first of the Charles Frohman pieces to be done in films is "The Conspiracy," which is being made under the direction of Wm. Hefferau. John Emerson will have his old role in the film production.

Hughie Ford is directing the film production in which Mario Doro is to appear.

The Arcadia, Philadelphia, opens Christmas day with pictures.

"The Love Game," the former Cohan & Harris piece, is slated as a forthcoming picture feature.

Work is expected to start next month on the filming of "Alias Jimmy Valentine" as a feature.

Paul Ker, in "The Million" two years ago, is enacting his original role in that piece before the camera for the Famous Players. He will join the cast of "Twin Beds" when the screen engagement is completed.

Carl H. Pierce, special representative of Biograph, entertained a party of newspaper men and makers in Boston a few days ago. This was the first of a series of luncheons planned by Mr. Pierce in different cities in

which he proposes to do missionary work in the interest of a better understanding between newspaper writers and makers of moving pictures. As a result of the Boston luncheon, the Boston American will start a moving picture department.

Cosmos Feature Film Co.'s next release will be "The Little Girl That He Forgot," written by Beulah Poynter, who wrote the scenario from her own play.

The daily newspapers Monday morning devoted as much space to the discussion of the private showing of "The Rose of the Rancho," the new Belasco-Lasky feature, as they usually give to a legitimate premiere.

O. A. C. Lund is at work in Marblehead, Mass., on "The Marked Woman" with Barbara Tennant.

Upon completion of "The Pitt," Director Tourneur, of the World forces, will begin work on "Alias Jimmie Valentine," with Robert Warwick.

The new Alamo, Louisville, opened Saturday. Capacity 1,200, devoted to first-run films. The new Knickerbocker, seating 600, also opened with Universal service. The Alamo takes Mutual and General programs.

S. R. Heller has become associated with the editorial staff of the Reel News, a new sheet, published in Norfolk, Va.

Jane Lee, a Manhattan miss, about three years old, is the youngest of the film cast of "As Ye Sow," now in the making by William Fox.

The Motion Picture Exhibitors' Ball will be held Monday evening, Dec. 7, in Grand Central Palace. Advance announcements promise an all-star cast for the grand march.

William D. Taylor has been engaged to direct Favorite Players Co. (Carlyle Blackwell) productions.

James B. Clark and Richard A. Rowland have recently opened the Regent in Pittsburgh. Capacity, 1,000; cost, \$25,000. Pictures exclusively.

Exhibitors, exchange men and others identified with the moving picture art met in the Pitt hotel, Pittsburgh, Sunday evening, to dis-

cuss the project of forming a screen club in that city.

The Frohman Amusement Co., Gustave Frohman, president, is offering \$100 advance on account of 5 per cent. royalty for scenarios of one to five reels. The announcement bars book plays, dramatized short stories and expresses a preference for comedies, although elapstick is banned.

Dr. Perkins, mayor of Denver, Col., appears in "A Denver Romance," released by Thanhouser, Nov. 20. He performs a mimic marriage ceremony.

William C. Ehfe, a member of the Kalem, is in San Francisco suffering from a badly bruised shoulder and two broken ribs, sustained while posing for one of the Kalem's "Hazards of Glendale" films while being made recently in Glendale. In a fall from a 35-foot trestle, Ehfe missed the net spread to catch him and struck the earth with such force he was lucky to escape with his life.

The Strand, a picture theatre with a seating capacity of 800, will open to the public in Berkeley, Cal., under the management of Beach & Kahen, Nov. 28.

After 13 weeks' layoff Solax is resuming operations at the Gaumont studio.

Captain James V. Martin, of the U. S. Aeronautical Research, first officer of the Mercy Ship Red Cross, is in New York, claiming to have pictures of the war which embraces submarine mine views and also Zeppelins in operation.

Herbert Rawlinson (Rex) is considered about the best dressed lead in pictures.

Anna Little, though ill for some time, is again able to take the saddle for a hard day's work. She is one of the few picture leads who can ride a horse gracefully.

Morrison and Poppe, two young men who have been actively engaged in the picture field for a number of years, have inaugurated an innovation with their "Manager's Picture Reports." They have almost two thousand exhibitors from all parts of the country on their list to whom they are sending concise reviews of feature releases.

Irving Cummings is no longer with Thanhouser. He "resigned" about two weeks ago in the midst of the taking of a picture. In his place the Thanhouser folk have signed George Woods for leads.

Frank Barber has been enranked as cast director for Kleine, and is making his office at 11 East 14th street (the old Biograph studio).

PURIFYING MILWAUKEE.

Milwaukee, Nov. 18.

Following warnings issued by the city attorney's office relative to the use of advertising matter barred under a "morals" ordinance, motion picture exhibitors of Milwaukee will seek to have all paper sent them in connection with their film attractions, conform with the law before being delivered.

Heretofore it has been the practice to use a blank sheet of white paper of sufficient size to cover a rifle, revolver or any other objectionable section of the sheet and the burlesque houses have been doing the same thing with their posters, but this move, it is pointed out by the prosecutor, only emphasizes the thought and will no longer be tolerated.

COAST PICTURE NEWS.

By GUY PRICE.

Grace Valentine, who was featured in Morosco's "Help Wanted" for two seasons, will appear in pictures here.

William Taylor is to direct for the Favorite Players.

E. H. Allen, prominent Coast picture man, and Margaret Thompson, leading woman, were married here.

Charles Swickard has joined Thomas H. Ince's company.

Billy Harwood has gone to New York to join the Imp.

Leona Hutton is again with the New York Motion Picture Co.

Grace Conrad and Francis Ford have returned from a trip down the Pacific Coast, whither they went to pose for a series of photoplays.

Al E. Christie is back from his jaunt in the East, and Eddie Lyons ceases to direct for a while at least. Lyons substituted for Christie during the latter's absence.

Helen Holmes went 1,500 feet in the air last week with Walter Brookings, the aviator.

Francis Dillen and Billie Rhodes have joined the Nestor Comedy Co.

OPERA HOUSE SALE.

The leasing of the Hammerstein Lexington Avenue opera house was still pending Wednesday. Several parties, mostly picture men, were reported after it.

The offer that seemed likely to go through was submitted by Jesse Goldberg. It called for a rental of \$50,000 annually for the first two years, \$60,000 for the next three, and \$70,000 on an option for the next five. Goldberg is said to have asked for the house for six months, on trial. This was the last hitch reported.

CORT-MOROSCO DEAL.

The New York Bosworth office this week received the following wire from Frank A. Garbutt in Los Angeles, relative to a new phase of the Morosco-Bosworth moving picture association: "John Cort has agreed that for a period of five years he will turn over to the Oliver Morosco Photoplay Co. the exclusive rights to all his stars and plays. He will also materially benefit the Morosco company by giving it the privilege of booking any of its features over the Cort legitimate chain.

"Morosco is also pledged to turn over to the new concern all his dramatic successes as soon as finished touring. All the Morosco stars are likewise available to the Morosco-Bosworth film company."

RELEASED NEXT WEEK (Nov. 23 to Nov. 28, 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	Pthe	Powers	P	Majestic	Maj
Selig	S	Eclair	Eclair	Thanhouser	T
Edison	E	Rex	Rx	Kay-Bee	K B
Essanay	S-A	Frontier	Frnt	Mutual	M
Kleine	Kl	Victor	Vic	Princess	Pr
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.

NOV. 23—MONDAY.

MUTUAL—In the Candlelight, 2-reel dr, A; His Taking Ways and the Sea Nymphs, split-reel com, Key; Our Mutual Girl, No. 45, M.

GENERAL—All On Account of the Cheese, com, B; The Theft of the Crown Jewels, 2-reel dr, K; The Serpent Comes to Eden (No. 11, "Beloved Adventure" series), dr, L; Out of Petticoat Lane and Doc Yak Plays Golf, split-reel mel-com, S; Hearst-Selig News Pictorial, No. 77, S; The Level, dr, V; His Chorus Girl Wife, dr, E; Sweedle at the Fair, com, S-A.

UNIVERSAL—His Gratitude, dr, I; Terence O'Rourke Gentlemen Adventurer, 2-reel dr, Vic; Black Hands, Ju-com, Ster.

NOV. 24—TUESDAY.

MUTUAL—As a Man Thinks, com, Be; Another Chance, dr, Maj; Mrs. Van Ruyter's Strategem, 2-reel dr, T.

GENERAL—The Romance of a Poor Young Man, 2-reel dr, B; Tough Luck Smith, com, K; Mother's Baby Boy, com, L; The Scapegoat, dr, S; The Old Flute Player, 2-reel dr, A; Gypsy Madcap, dr, E; Beyond Youth's Paradise, dr, S-A.

UNIVERSAL—The Mysterious Rose, 2-reel dr, GS; Sammy's Vacation, com, C; As We Journey Through Life, N.

NOV. 25—WEDNESDAY.

MUTUAL—The Archaeologist, dr, A; The Cross in the Desert, 2-reel dr, Br; They Never Knew, dr, Rel.

GENERAL—The Girl and the Explorer, 2-reel com, K; The Making of Him, 2-reel dr, L; The Butterfly's Wings, dr, S; Netty or Letty, com, V; The Temple of Moloch, dr, E; The Fable of "Aggie and the Aggravated Attacks," com, S-A.

UNIVERSAL—The Tricky Flunkie and La Rochelle, France, split-reel com, J; The Heir-

ess and the Crook, 2-reel dr, Eclair; Animated Weekly, No. 142, U.

NOV. 26—THURSDAY.

MUTUAL—The Mills of the Gods, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 100, M.

GENERAL—The Way Back, dr, B; Was His Decision Right?, 2-reel dr, L; Hearst-Selig News Pictorial, No. 78, S; Cause for Thanksgiving, com, V; Snakeville's Reform Wave, com, S-A.

UNIVERSAL—Human Hearts, 3-reel dr, I; Dot's Elopement, com, Ster.

NOV. 27—FRIDAY.

MUTUAL—A Crook's Sweetheart, 2-reel dr, K-B; The Wild Woolly West, com, Pr; The Hop Smugglers, dr, Rel.

GENERAL—His Old Pal's Sacrifice, dr, B; Ham, the Iccman, com, L; He Waits Forever, dr, L; A Surprise Party, com, S; The Curing of Mrs. May, com, V; The King's Move in the City, 2-reel dr, E; Scars of Possession, 2-reel dr, S-A.

UNIVERSAL—In Taxi 23, com, N; Sissey Dobbins, Oil Magnate, com-dr; The Hazy of Night Wind, 2-reel dr, Vic.

NOV. 28—SATURDAY.

MUTUAL—The Kaffir's Skull, 2-reel dr, Rel; Before and After, com, R; Keystone title not announced.

GENERAL—Little Miss Make-Believe, dr, B; The Girl at the Throttle (No. 3 "The Hazards of Helen"), dr, K; You Can't Bent Them and The Servant Girl's Legacy, split-reel com, L; The Fates and Ryan, dr, S; Convict, Costume and Confusion, 2-reel com, V; The Last of the Hargraves, dr, E; Broncho Billy's Double Escape, dr, S-A.

UNIVERSAL—He Married Her Anyhow, com, J; The Moroccan Print, dr, Frnt; The Brand of Mis Tribes, 2-reel dr, 101B.

DAILY RELEASE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

Needle's Return.
Comedy. Old-time stuff for laughs. Medium.

The Broken X.
Drama. Town's mayor turns out thief. Peculiar scenario. Good photography.
Buster Brown and German Band.
Comedy. Fair installment.

Just Like a Woman.
Drama. Husband makes wife see she has right man. Old Pickford reprint.

Beppo.
Drama. Poor Italian musician mistaken for black hand, sent to jail and his motherless child adopted by rich people. Pathetic story with appeal.

Animated Weekly.
Review. Unique scenes. Fast work.
The Wondrous Melody.
Two reels. Drama. Old violinist loses prize through grandson outplaying him. Picture holds attention.

A Millinery Mixup.
Comedy. Husband in trouble with spouse through stenographer. Plenty of laughs.

The Little Mermaid.
Drama. Powerful western story, well casted.
Shorty Falls into Tittle.
Two reels. Comedy drama. Too long but makes corking comedy.

Fixing Their Dads.
Comedy. Rural, two fathers making fools of themselves over a woman. Different from average comedy reel.

The Master Key.
Two reels. Serial drama. First installment of this well.

The Little Country Mouse.
Drama. Country girl gets into net of city society woman and man. Fair.

When Queene Came Back.
Comedy. Fair, with good natural scenes.

The Pawns of Fate.
Two reels. Drama. Political story with two clever juvenile players. Finely made.

Eiche Woche War News.
Review. German made picture with latest war scenes. Pictures excel any taken by American firms on other side.

She Was the Other.
Comedy. Police force and old antics. Medium.

Cheap Transportation.
Comedy. New idea well worked out. Many laughs.

Ernest Maltraversa.
Two reels. Drama. Interesting, made from novel. Capably directed and acted.

A Moment of Madness.
Two reels. Drama. Story holds. Love causes much trouble. Fairly well made.

The Trap.
Drama. Mexican war tale. Exceptionally well managed dramatic situation. Interesting.

Rocky Road to Love.
Comedy. Fat man and old maid courting. Rough but laughs.

A Question of Identity.
Two reels. Man accused of murder committed by twin brother. Interesting despite defects.

Cupid Turns the Tables.
Meant for polite comedy of professional beauty and man hater. Flops conclusively.

Friends.
Mary Pickford reprint in the best vein of the former (also more) Biograph organization. Splendid western drama.

The Folly of Anne.
Interesting story of girl author who gets stories accepted under difficulties. Fine humorous points.

The Hateful God.
Two reels. Drama. Stern Puritan learns kinder religion after driving daughter from home. Real circus performance in packed tent. Good.

Fireproofing Children.
Educational filler. Shows process for making children climbing free.

Seeds of Jealousy.
Drama of fishing village gossip who nearly causes murder of innocent wife. Suspense well maintained to smashing climax.

A Girl of the People.
Mary Fuller in drama of immigrant girl who wins fame as dancer. Only fair story.

The Shoemaker's Eleventh.
Comedy. Cobbler with large family. Amusing throughout.

Peg o' the Wilds.
Two reels. Drama. Story identical with one released recently by another company. Fine picture.

When the Girls Were Shangaied.
Comedy. New idea with plenty of laughs.

Mutual Weekly.
Review. Little space to war. Good.

The Friend.
Two reels. Drama. Artistic story well worked out.

Liane's Escape.
Comedy. Laughs by usual bomb explosion and pistol firing.

Her Own Home.
Drama. Pleasing story, fairly well produced.

The Silent Peril.
Two reels. Secret service story. One or two thrills, but on the whole is rather unsatisfactory.

A Brand New Hero.
Comedy. Not a laugh except from water and pistol pranks.

The Floating Call.
Two reels. Drama. So impossible most serious moments relieved with a laugh.

Ann the Blacksmith.
Two reels. Pleasing drama. Girl and

brother continue to conduct smithy in western town after death of father.

Getting Out a War Extra.
Workings of the plant of the Los Angeles Examiner. Interesting to general public and fine advertisement for paper.

How Heroes Are Made.
Comedy. One or two laughs. Better than the usual.

The Everlasting Triangle.
A poorly-produced but well-acted drama.

His Wife's Pet.
Split reel comedy. Lots of action and laughs.

The Deadly Dispatch.
Splits with above. Burlesque comedy of war. Hokus but got laughs.

Beating the Burglar.
Split reel comedy with "Magazine Cooking." Does not contain a laugh.

Broncho Billy's Decision.
Grave of girl's mother balks railway survey. Bully sentiment.

The Fatal Note.
Husband's jealousy results in recall of sending of note through war lines five years before. Realistic "exterior."

Life's Stream.
Old, old story inconsequently told. Mountain wildflower and city chap love affair. Scenically picturesque.

A Midnight Tragedy.
Two reels. Several big climaxes. Young surgeon, nurse with consumption and blind man. Principals. Interesting.

The Chorus Girls' Thanksgiving.
Two reels. Theme well worked up. Excellently acted. Splendidly staged. Good picture.

The Phantom Crackman.
Mary Fuller featured. Misses the mark. Growsome finale.

The Opalique.
Two reels. Fight at finish saves film from dopping.

Out Again; In Again.
Comedy. Farcical idea fairly well maintained. Acceptable filler.

BOSWORTH ONE-REELERS.

Since the acquisition of the Smalleys to the Bosworth forces the company is now engaged in making some one-reel subjects which will be at the disposal of the Bosworth feature film exhibitors who want a single reel or two to help out their program.

Phillips Smalley and wife (Lois Weber) not only write scenarios and direct them, but also take the leading roles. Miss Weber one day informed the head of the Bosworth studio that she had written a scenario. He told her to go ahead and produce it in her own way telling her to put it on out in the alleys of the plant. She took him at his word and "Hypocrites" resulted from that permission.

Bio Takes Pathe Contract.

The Commercial Biophone Co. last week took over the contract formerly held by Pathe Freres controlling for the United States the entire output of Messter and Autor films of Berlin.

The announcement does not state through which outlet these products will be marketed. The first shipment of sample prints reached New York a short time ago.

FAMOUS' "CONSPIRACY."

The Famous Players will have as its first release of the association with Charles Frohman completed last summer, "The Conspiracy," with John Emerson in the leading role he played during the piece's Broadway run. In his support will be Lois Meredith.

The Famous Players this week secured the camera rights to "The Dawn of a Tomorrow," and will film it with Mary Pickford in the part of Glad.

Frank Keenan is a Famous company recruit. He opens next week in the "Yosemite" revival at Daly's and the Famous may make a film version of that piece. A bid has likewise been made for Keenan in "The Hon. John Grigsby," the play which introduced him to New York in 1902.

A special engagement by the Famous is that of Marguerite Skirvin for a limited number of weeks. Her last appearance with that organization was in "Aristocracy," this week's release in the Paramount program.

REICHENBACH CHANGES.

Harry Reichenbach, who has had charge of the Jesse L. Lasky picture enterprise press department, will be succeeded at the end of the current week by H. Whitman Bennett, formerly of the Shubert publicity forces. Bennett has lately formed a partnership with David V. Picker, lessee of the Burland theatre in the Bronx and Eighth Avenue in Manhattan, both devoted to the picture policy.

No new connection of Reichenbach's was reported this week, though he is said to have several offers under consideration. His work with the Lasky features attracted general attention in the trade, Reichenbach, through press publicity, having made that concern well known from its inception, when Reichenbach joined it.

Mr. Bennett is a thorough newspaper man, and the best liked general press representative the Shuberts ever had. He became interested in the Continental division of the Mutual service, upon leaving the Shuberts, and lately disconnected with it.

PEARL WHITE ILL.

Pearl White, the heroine of "The Perils of Pauline" series, is confined to her home battling with a new villain in the form of pneumonia.

It will be several weeks before the film star will be able to return to work.

Glenmore Davis may write some circus scenarios.

Mabel Normand is back at the Keystone plant, California, after a stay in the east.

WARNER'S HAS ADDITION.

The Smallwood Film Co. of New York, with Ethel Grandin, successor to Mary Pickford in the Biograph organization, this week joined the coterie of one-reel producers associated with the United Film Service (Warner's, Inc.) in a daily release program.

No details of the Smallwood company's arrangement for release was made public.

KANE WITH WORLD CORP.

Arthur S. Kane, formerly general manager of the Eclectic exchanges, this week signed with the World Film Corp., of which he will become assistant general manager beginning Nov. 30.

SCREENING "DEEP PURPLE."

James Young began Monday on the picturization of "The Deep Purple," the Paul Armstrong melodrama.

Clara Kimball Young will be featured.

RUSSELL CAST COMPLETED.

The company which is to support Lillian Russell in the film production of "Wildfire" by the World Film is completed and work on the feature will begin early next week. The cast is a notable one with Lionel Barrymore, Glen White, William Powers (who played Wallingford in the film series of that name); Tom Ryan and Georgie Mack, who succeeded Willie Archer in the stage production.

A professional jockey named Jim Jeffries will play the jockey. Edwin Middleton will put the picture on. It will be released in the World program early in January.

PICTURES FOR CHILDREN.

Rochester, Nov. 18.

Through the efforts of the Mothers' Club managers of several picture theatres have arranged for a children's matinee every Saturday when pictures suitable for the youngsters will be shown. The plan will be inaugurated during the Christmas holidays. A committee of mothers and teachers has been appointed to co-operate with the managers in selecting the films.

The idea has the approval of Mayor Edgerton and Chief of Police Quigley.

MURDOCK DISCUSSES FILMS.

Louisville, Nov. 18.

John J. Murdock, of the United Booking Offices, was in conference here this week with the committee of women who direct the exhibition of educational moving pictures to school children.

Mr. Murdock said he was enthusiastically in favor of the further trial of special children's pictures, but declared they present many difficulties to the producer. They are shown only one day a week and have but a small field and for these reasons it is difficult for the maker to show a profit on his work.

James Kirkwood, the new Screen Club president, plans some novel social affairs for the winter.

Bob Dailey, the picture director, is now on the Pacific Coast, where he expects to stay all winter.

Director O. A. C. Lund, of the Peerless has been compelled to take a short vacation to recuperate from a severe cold, which he contracted while taking water pictures off Marblehead last week.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

His Nemesis.
Two reels. Drama. Interesting story of stock market. Picture produced with utmost skill. Wonderful sets.

The Servant Question.
Comedy. Has few dramatic instances with a big laugh at finish. Picture made in first-class style.

The Treasure Train.
Two reels. Drama. Girl telegraph operator saves train of gold and children from disaster. Few expensive settings but plenty of action.

Defeat of Father.
Laughable novelty. Complete story of elopement, pursuit by father and victory of elopers told by the motions of their feet. Camera shows nothing above the knees of the actors.

Magazine Cooking.
Splits with comedy. By far the best of the 8a turday releases. Young wife clips one of the dainty luncheon menus from daily paper and proceeds to cook the things as she thinks they should be prepared. Result very funny. Picture well liked by women.

Escape.
Comedy to big laughter. Juvenile principals. One boy plays bear to frighten another. Real bear source of amusement. Great for kids.

THE ROSE OF THE RANCHO.

Juanita Beattie Barriscale
Elena Castro-Kenton Jane Darwell
Ella Kincaid Dick Johnston
Kearney J. W. Johnston
Don Luis Monroe Salisbury
Padre Antonio James Neill
Sr. Espinosa Sydney Deane
Isabella Jeanie McPherson
Half Breed William Elmer
Place California.
Time—1840.

The first of the David Belasco-Jesse L. Lasky Co. picture productions is "The Rose of the Rancho," privately shown last Sunday evening at the Belasco theatre. It is in five reels. The story of the play in which Frances Starr gained renown is pretty thoroughly known. It is of California, shortly after the annexation of Lower California by the U. S., and swirls around the "land jumpers" of that period. The important hinge to the tale is the Castro family refusing to file their ranch boundary lines with the new government, giving the jumpers an opportunity to take forcible possession of their lands. Kearney, a government agent, is sent from Washington to investigate and he falls in love with Juanita, daughter of the Castros, and in the end outwits Kincaid, the main land jumper, and Kearney also marries the girl. The picture is faithfully worked out along these lines, with some pretty scenic effects. Filmed in California, much more was expected for the screen reproduction of this play than came out. Nothing really big is there for a couple of mob scenes, with Kincaid's crowd bursting in doors, a pitched battle between the defenders from the roof and the mob below, with the intervention of soldiers brought from Monterey furnish the excitement, the latter also closing the run. A seemingly bit of poor studio work was in the escape of a colored boy from the roof, to go to Monterey for the soldiers to relieve the besieged. The next view showed a set tree against a back drop, with the colored boy coming down it. Quite some portion of the picture is of the studio, and the interiors are not overwell done at any time. Miss Barriscale played a coquettish Spanish girl with vim and vivaciousness, easily doing the best performance of the cast. J. W. Johnston had a heroic role as Kearney, and Dick La Reno, as Kincaid, looked a bit rougher than he really was. William Elmer, as a half-breed, very ferocious, looked more so in his grotesque make-up. "The Rancho" feature will pass nicely as a Lasky release, but will not start anything. To the casual observer it appears it isn't what the picture has, it's what the picture could have had and missed. *Simé.*

THE PRICE HE PAID.

Louis Reeves Harrison has done Ella Wheeler Wilcox's poem, "The Price He Paid," into a five-part feature for the first time in the United Film Service program. This is the first contribution to the program of the Humanology Film Co., organized to make a series of features founded on Mrs. Wilcox's writings. Mrs. Wilcox always did call a spade a spade. The uncompromising camera pictures that impinge in terrifying detail. "The Price He Paid" is a sermon on the text, "the wages of sin is death." Mrs. Wilcox's sinner accordingly dies of parents in a padded cell, and that there may be no detail of realism to drive the lesson home, he writhes about the floor in a straightjacket. This is not the only sample of realism gone mad. A child is born to the film industry. Mrs. Wilcox needs must introduce an obstetrical clinic with relentless circumstance. These are but two of a long series of mournful episodes. The body of the dead child, mercifully hidden in a tiny casket, is paraded interminably and time and again the little grave comes to view. The whole feature is a succession of horrors by the running rod, chain and furling. The tale has to do with an artist, broken in health from dissipation and a victim of that disease so frankly discussed in "Damaged Goods," who tricks an innocent girl into a mock marriage. The doctor warns him against marriage and cautions him to cease his wild life. He disregards the advice. When an heiress commissions him to paint her portrait, he deserts his first victim and proceeds to make love to the rich client. While his suit appears to be progressing, the child is born and the whole story comes to the ears of the heiress. The victim's mother confronts the artist in a scene of immense theatrical power and the sinner goes mad under her denunciation. The victim is cared for by loving friends and eventually marries the doctor, one is led to believe, while the sinner dies with terrifying agonies. Mrs. Wilcox's medicine is dreadfully hard to take.

THE DANCER AND THE KING.

Charles E. Blaney produced this five-reel affair for release in the World Film Corporation with Cecil Spooner in the principal role. It is the frankest sort of thriller such as one time held popular favor in the cheaper circuits. Miss Spooner is the busy little heroine who disguises herself as a soldier and with trusty sword drawn performs prodigies of valor in defense of her persecuted sovereign. She even engages in a duel to the death with the chief plotter against the king and cheerfully "runs" through. That little job accomplished she overcomes a brawny prison guard, takes away his musket and with it shoots two more sentries who bar the way to the king's dungeon. Then it is a simple matter to turn his majesty free and fall sobbing on his bosom. The king and the dancer may wed. Under the circumstance his majesty could do less. The setting is one of those vague places where such romantic affairs usually take place. The story is hopelessly unconvincing even under the license of a romance of this sort allows. It overreaches and its "drama" frequently invites a jeer.

EDUCATION OF MR. PIPP.

Augustus Thomas has made a thoroughly entertaining picture in his play founded on the Charles Dana Gibson series of sketches published under the title of "The Education of Mr. Pipp," produced by the All Star, for release in the Alco program. The story has highly interesting dramatic moments, but the comedy vein is kept constantly to the fore. Light Beilby and Mr. Pipp realize the Gibson creation perfectly and play his comedy points with nice judgment. Kate Jopson, as Mrs. Pipp, fits quite as perfectly into the picture, of the able-minded Pittsburgh matron suddenly come to affluence. The adventures of the couple among the nobles, real and bogus, in England were amusing, while the romance of the two Pipp daughts makes interesting narrative. Drama, romance and, most of all, humor, make "Mr. Pipp" an exceedingly worth while feature.

THE MAN WHO COULD NOT LOSE.

Champneys Carter, novelist, Carlyle Blackwell Jackson Carter, gambler, Hal Clements Count Lecoq, William Branton Rev. Orlando Stone, James J. Sheehan Spink, publisher, J. M. Strong Sol Burbank, Thomas Delmar Herbert Ingram, Harry Keenan Mellissas, Gipsie Abbott Dolly, Ruth Hartman. If picture patrons are becoming hypercritical they will be kept busy picking the flaws in this five-reeler, "The Man Who Could Not Lose," said to have been adapted for the screen from Richard Harding Davis' novel of that title. There is a bit of excellent double exposure at the opening. One horse race, apparently taken of an ordinary event, is shown on the sheet three times. If this is the kick in the film, it is a flop. The race was taken at some well-patronized track. It enters into the story through Champneys Carter, a novelist, broke but married, wagering his last dollars on the horse he had seen win a race in a dream the night before. With this winning he became a plunger, taking his money away from the bookmakers in a packing case (literally) and depositing it in a bank from the same case. He won \$300,000 one day, and his pass book (balanced after three days) showed a total of \$333,000. This and other as silly events were a matter of novel writing, which the film story developed, can not save it. Even if it had been a "dream," the implausibility of so much in the five reels would have stuck out all over the film. And the lack of liveliness is likewise against it. What the feature has is Carlyle Blackwell, but Mr. Blackwell, with his precociousness, can not go on forever posing as a lover. He ought to do something in five reels, or keep his features down to three, that would make him appear to do something. The finish is also illogical, where the daughter of a wealthy publisher (if the home and grounds shown may be accepted as indicating wealth) called at the room of a writer, and manuscript Mr. Delmar, as the gambler, gave the most faithful characterization as a crooked bookmaker, who paid off \$10,000 in a packing case, but settled a \$300,000 bet by turning over his small metal cash box, also "paying off" from the front of his coat. Among the women was one very noticeable matter of mis-casting. "Who Could Not Lose" gains no distinction as a feature film of five reels; it is very, very ordinary. *Simé.*

ARISTOCRACY.

Bronson Howard's "Diplomacy," produced by the Famous Players and released this week in the Paramount program, is an interesting presentation of a standard work. Tyrone Power is featured as Stockton, the American millionaire, and a company of uniform excellence plays the other characters. The adaptation of this work of this sort offers no difficulty in large measure, but complicates the handling of the characters and scenes. It is enough to say that the Famous Players brings to the film version the force of entirely capable stage direction in the telling of a familiar story. The theme of international marriage is not as much in the public eye today as it was ten years ago and that is the topical interest it had when the play enjoyed its vogue, but the story itself is an interesting one for all time. The big scene, of course, is Stockton's discovery of Prince Emil concealed in his wife's bedroom and the rough and tumble fight which follows the disclosure. Apart from this incident there is little strong action and numerous makeshifts are necessary to make the narrative clear. The one big scene carries the interest. It has been most skillfully managed. The screen flashes from the bedroom scene several times to show the husband's approach to the rescue, a device which is highly effective in working up tension. At the Grand Sunday the audience was moved to an unusual demonstration of applause at this point. Marguerite Skirvin made a charming Diana and Arthur Hoops as the Prince was just the sinister figure the playwright drew.

THE OPENED SHUTTERS.

"The Opened Shutters" is a four-reel Gold Seal, released with the Tuesday daily releases of the Universal. The picture has a story with a good point and teaches a moral. It deals with the life in New England with the idea that the people are rather narrow-minded. A little girl is not taken in the proper light by her uncle and aunt, who will have nothing to do with her. A man by the name of Think-right tries to bring the girl to happier circumstances. She is at length invited to his farm and it is there she first finds it is worth while living. Her relatives finally see the girl in another life and with the aid of a young heiress she begins her career as an artist, falling in love. Her fiancé secures a farm on which there is an old mill, closed for years. This he turns into a studio for her. The name comes in when he lifts the blinds on the old mill and all

the characters see each other in the right light. The film is not expensively made, but has some good rural scenes and one or two of the studio sets show class. A fair picture that should be cut down a reel or two.

THE MAN FROM MEXICO.

From a comedy angle, "The Man From Mexico," bearing a Famous Players trade mark, carries all the essentials of excellence and, like some of its predecessors from the same concern, should eventually prove in big demand wherever the better grade of film with a prominent cast of players is appreciated. The theme is of the young broker who prepares for a "big night" during his wife's absence, she having arranged to visit home for the time being. His wife's suspicions are aroused and she concludes to follow him. During the night the husband is arrested and sentenced to 30 days. His wife is also apprehended during a raid upon a questionable resort where she went to keep tabs on friend-husband. She, however, manages to get away with a summons, which is

later thrown out of record through influence with the district attorney. The husband decides upon an alibi for his enforced absence, advising his wife he is off to Mexico for a month's rest. The picture then proceeds to portray his stay in the workhouse and finally his homecoming and the adjustment of the many complications. John Barrymore, as the young broker, carried the bulk of the comedy burden, Harold Lockwood and Anton Ascher assisting, with Pauline Neff and Winona Winters playing prominent parts. The scenes depicting the prison were interesting through being realistic and entertaining because of the immense quantity of comedy made possible through the situations. The story, as played on the screen, is fully up to expectations and with the billing and advertising possibilities through the familiarity of the title, the release should turn out to be one of the season's big winners. *Wynn.*

Mary Pickford has taken her telephone number out of the book. It kept ringing day and night.

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Next Week (November 23)

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Adler & Arline Hammerstein's N Y
Alexander Bros Orpheum Winnipeg
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Arnaut Bros Bushwick Brooklyn
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Direction HARRY FITZGERALD
VAUDEVILLE

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Barnold's Dogs & Monkey Variety N Y
Barnum Deodessa Variety N Y
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Bowers Fred V & Co Variety N Y
Bowers Walters & Crooker Her Majesty's Melbourne Aus
Brooks Seven care Tausig 104 E 14th St N Y C
Brady & Mahoney Orpheum Spokane
Brooks Walker Variety N Y
Buch Bros Empress Ft Wayne Ind
Busse Miss care Cooper 1416 Bway N Y C

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Byron & Langdon 174 E 71st St N Y C

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Dudley Bessie
Dupree Minnie
Du Val Billy
Dyer Calvin

Edge James
Edwards Cora
Edwards Bros
Elkin Bettie
Elliott Clyde
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Farrell Jack
Ferguson Dave
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Hayco Paul
Hays W C
Hays Chas R
Hayward Ina
Hearn Miss J
He-Bert Wm
Henderson Chas
Hendler Herchal
Hickey Miss (C)
Hillman & Roberts
Hildreth Robt (C)
Hinkle Pete
Hoff Forest (P)
Hoffmann Mrs H G
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Holland Mrs Alfretha
Hopkins Monroe
Horman Trio
Howard Jas
Howard & Linder
Hudson Lillian
Hudson Muriel
Hughes Madge
Hummel Jules
Hunter & Ross
Hurst Roger
Hyde Victor

Inge Clara
Jardon Dorothy
Jetri Chas (C)
Johnson Owen
Jordon L (C)

K
Kaawa Geo
Kahakalau Willie
Kailli David K
Kailli Louise
Karie E Richard
Kenley Mr
Keith Dotie (C)
Kell J W (C)
Keller Mrs M (P)
Kelly Mae
Kempston Geo (C)
Kennedy Joe
Kennedy Mrs V V
Kern Georgia
Kimberly & Mohr
King Mr & Mrs F
King & Millard (C)

Kissen Murray (C)
Kitamura Tom Y

L
Lait Jack (C)
La Mound Harry O (P)
Lamp Wm Co
Lamy Eddie
Latell Edwin (C)
Lamy's The Casting
Langford Wm
Latell Alfred
La Tour Irene
Laurenze Bert
Lavall E (C)
Lay W C
Lawrence Lillian
Lawton Phyllis
Leab Mrs S J
Lealy Monie
Leonard Miss S
Lees The
Lee Oscar
Le Brun C
Leonard Grace (P)
Levy Mrs J

M
Manley Dave
Marconi Bros
Marion Marie
Markley Frank
Marwin Mack (C)
Matthews & Shayne (C)
Maximus Max
Maye Stella (C)
May Hallo (P)
Mays Margaret (C)
McCloud John

McDonough Ethel
McKu Jock
McKenna Thomas
McKenzie Harry
Melvern Miss (C)
Meyakos Trio
Miller Anna (C)
Miller Isabella
Montrose & Sardell
Moore Florence
Moran Mrs Esther
Morrill Frank
Morris M C
Morton Miss W
Mosconi Bros
Mudge Mrs (C)
Myers Anna
Mulhall Rosalie

N
Nash Julia
Neeley F Tennyson
Nelson Ned
Nelson Tom
Netchman B (C)
Newcombe Miss Jew

Newman Mrs W H
(SF)
Newhoff & Phelps
Nice Twins
Norcross & Holdsworth
Norton & Lee
Northrup Brownie

O
Oakland Dagmar
Otto Lorraine

P
Paaluhl Mrs J K
Page Helen
Palmer Mrs W W
Pankey Theo
Pantzer Geo (C)
Paris Lionel
Parr Bertram
Paskin Harold
Pelman Harold
Peters Mrs Phil
Phillips Ruth & Goff
Phillips L S
Pinafore H M S & Co

Pitshub P
Plunkett Sayles & B
Porter & Sullivan
Powers Julia (C)
Price Jack & Mabel (P)
Prior Ernest
Pruitt Bill (C)
Purten Trixie

R

Racey Ed
Rafael Dave
Raives Elmer
Raymond Jim
Reeder H W
Reese Lola (C)
Rellini Sig
Reym & Ray
Rice & Cohen
Rinaldo Clyde
Rivoli Caesar
Roach Daniel
Roach Jack
Robel Dave (C)
Robyns Wm
Rockwell Louise (C)
Roehm Mrs Will (C)
Rolander Chas
Roman Hugh
Rombout Elsie
Rooney Alleen
Rorke Frances
Rose Max
Roser Mrs Marvel
Royal Jack
Russell Florence
Ryan Jack Arlon
Ryan Paul I.

S
Sanford Myrtle
Scott & Wallace (C)
Seely Sally
Shank Lew
Shattuck Truly
Sheehan E (C)
Sheldon Bettina
Sheller Mr
Shepard Holly
Skeeden Edw
Slichter G P
Sloan Blanche
Small Sisters
Smythe Wm
Snyder Miss F (C)
Snyder & Hall
St Alva Adelaide
Stanly Helene
St Denis Ruth
Stendal Mrs B
Stendall T
Sterling Kitty
Stirk Cliff (C)
Stone Geo N
Stover Mrs Paul
Stratton Bros (P)
Stuart Austen
Subers & Kieff
Swain Chas

T
Taun Billy
Teddy Alice
Tetsuwarl Kame (C)
Tenny Theo
Terry Frank
Thomas & Wright
Toner Tommy
Towhey (C)
Thursby Dave
Timberg Hattie
Tianita
Townsend Bettie
Treese Betty
Troy R
Tyrell Mrs J M (C)

U
Unicycle Hay Duo
Uyeda Kame (C)

V
Valdare James
Van Buren & Spinetti
Van Brunt Walter
Vardon Frank A
Vaughn Preston
Verge Nicholas
Vierra Geo (C)
Vincent Gwen


W
Wade Claude
Waldo Grace
Walters Helen
Walters Walter
Walton Mrs I R
Ward Elizabeth
Warde Helene
Watson Billie
Webber Mrs
Weed A E
Wellen Lorenzo
West & Boyd
Wheeler Mrs H A
Whittier Delicia (P)
Wilbert Raymond
Wilbur Harrington & C
Wilkes Ruth (C)
William Pental & Co
Williams Eli
Williams Harry
Williams Lew
Willing Mrs Julia
Wilson Nettie
Wilson Eleanor B
Wilton Belle
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Wood Ollie

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Z
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103 Lives Are Lost in Moving Picture Fire

Madrid. —Advised from Villa Real in Castellon Province to-day state that in the burning there last night of a moving picture house 103 lives were lost, most of them women and children, and that many of the injured will die.

A spark set fire to a film and the inflammable celluloid blazed upward in a flash, setting fire to the entrance doors. There was a wild panic immediately and the audience broke for the flaming exits. Weaker women and little children were knocked down and trampled on.

THE VAUDEVILLE NOVELTY OF THE SEASON!

THE
GREATEST
STAGE
SETTING
IN
VAUDEVILLE

HOMER MILES AND HELEN RAY

SPLENDID
ACTING
COMPANY OF SIX
THE COMEDY
SUCCESS OF
THE YEAR

IN THE UNIQUE PLAYLET

"AN INNOCENT BYSTANDER"

Written, Staged and Produced by HOMER MILES, Author of "ON A SIDE STREET," "ON THE EDGE OF THINGS," Etc.

A Hit at the Colonial This Week (Nov. 16).

Direction, JOHN C. PEEBLES

GEORGE CHOOS
PRESENTS

"The Count and The Maid"

A MUSICAL COMEDY IN ONE ACT

Libretto by Walter MacNamara

Music and Lyric by WALTER L. ROSENBERG

WITH

VICTOR KAHN
BLANCHE BOONE

H. HERBERT BROSKIE
IRENE MOORE

AND COMPANY OF 11 PEOPLE

Continuous Laughs
Clever Comedians
Melodious Music

Pretty Girls
Magnificent Costumes
Beautiful Scenery

Excellent Singers

CORRESPONDENCE

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

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

"Alaska or Bust" replaced "The Minstrel Kiddies" at the Colonial this week.

Edwin Wappler is the new manager of the Blackstone, in the place of Augustus Pitou, Jr.

The Allardt circuit has booked the Weigle Belgian war pictures for several towns.

Rudolph Stegbauer has been made assistant manager of the Lincoln Hippodrome.

Alice Neilson will appear at a grand concert to be given by the Irish Choral Society at Orchestra Hall, Nov. 24.

Sheppard Butler, known to all advance agents who come to Chicago, has resigned as Sunday editor of the Chicago Herald.

Sam Kahl and Charles Freeman have returned from a tour of the F. & H. houses in Springfield, Decatur and Champaign.

The Old Friends Club gave a frolic in their rooms in the Marine building, which was largely attended last Saturday night.

The summer end of the Midway Gardens is to be flooded for ice skating a little later in the season.

Celia Bloom, of the Interstate offices, contemplates a visit to Broadway in a short while.

The Marco Twins replaced Sophie Tucker at McVicker's. They opened at the Colonial Monday, but moved over Tuesday.

Betty Bush and Ray Kumray, of Kumray, Bush & Robinson, have been united in marriage.

Sam Howard, of the Bellboy Trio, will, after the conclusion of his engagement on the Loew time, split up the act.

Low Cantor's "The Garden of Love," a new tab, will open in Toledo, O., shortly with Leslie & Sol Burns featured.

The manager of the Gaiety, Springfield, Ill., says that house will not close as rumored some time since.

Beginning Thursday night of this week, the players of the Little theatre will offer Shaw's "The Philanderer" for two weeks.

Thomas F. Keyes was found guilty in Judge Brentano's court last Saturday of having fleeced Rudolph Reiger out of \$500 in a moving picture theater deal.

C. S. Humphrey, Ed. Foster and Ed. Gray, dressed in the most approved hunting togs, left for the wilds of Michigan last Friday for a few days' shooting.

The date has been set on Feb. 11 for the ball to be given by Local No. 2, Theatrical Stage Employees. The dance will be given at the Coliseum Annex.

Halton Powell's "Henpecked Henry," formerly a tabloid but now a full-sized musical show, with a chorus, opened Sunday in Canton, Ill.

Openings scheduled for next week are: "The Candy Shop," at the La Salle; "Kitty McKay," at the Princess, and the Century Opera Company, at the Auditorium.

Mercedes, appearing at the Majestic this week, came in from Atlanta early last week, in order to see a physician. He was threatened with nervous breakdown, and cancelled part of his time.

The Chicago Federation of Musicians has gone over its price lists for players, readjusting and changing in many places. Some prices were cut and others boosted, so that they are now more equitable to all concerned.

Henry Kolker will possibly be seen in Chicago in a new play to be called "The Witness Chair."

Lee Kohlmar, of the cast of "Potash & Perlmutter," will play a role on "Oh What a Rascal" at the Germania theatre, Nov. 24.

Owing to a delayed train, the curtain did not ring up on "The Misleading Lady" at Power's until 9 o'clock Sunday night. The final curtain fell, however, before midnight. The show made a good impression and the premier was witnessed by a very good audience.

Charles W. Collins, dramatic editor of the Chicago Evening Post; William D. Eaton, editor of the Press Club Scoop, and Rev. Pres-

ATTENTION, MANAGERS!

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IN A NEW COMEDY FARCE

"THE MEN NEXT DOOR" (5 People)

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This Week (Nov. 16) HAMMERSTEIN'S, New York

Direction, JENIE JACOBS

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THE STAR SEXTET
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"I WANT TO GO BACK TO MICHIGAN"

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SPECIAL ADDED ATTRACTION NO PROGRAM COMPLETE WITHOUT IT

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A NOTORIOUS KNOCK-OUT

"HE'S A RAG PICKER"

IRVING BERLIN

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THE ORIGINAL PEACH OF THE FIRST ORCHARD

"CROONEY MELODY"

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THE MATINEE MAKER AND THE NIGHTLY TURN-EM-AWAY

"ALONG CAME RUTH"

IRVING BERLIN

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AND THE LAST BUT STILL WITH THE BEST

"I CAN'T STOP LOVING YOU NOW"

TED SNYDER, BERT KALMAR EDGAR LUSCH

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Management Theatrical Operating Co.
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"AUTO GIRLS"—1914-15**LON HASCALL**SIMON LEGREE (Stage Manager)
"BEHMAN SHOW"**Harry Seymour**NOT A STAR—A COMET!
"AUTO GIRLS"—1914-15**LEO HOYT**

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NELLIE FLOREDE**"GOLDEN CROOK" CO.****Abe Reynolds**

AND

Florence MillsFEATURED IN
"THE COLLEGE GIRLS"

Direction, Max Spiegel

ton Bradley, Pastor of the Peoples' Church, have been awarded prizes for the best one-act plays submitted to the Playgoer's Club of this city.

Will McConnell, of Quincy, Ill., who is putting up a new theatre, was in town last week looking for scenery and other theatrical paraphernalia, had a \$400 diamond stud stolen from him on a Madison street car. He boarded the car at State street, and before he reached Dearborn, one block, some one had "pinched his sparkler."

Ned Tyrrell is among the patients at the American hospital. Mrs. Lena Mandley, of

LEW KELLY

And the

"Behman Show"

With

LON HASCALL JAMES TENBROOKE
MACK and IRWIN
VAN and PYNES
CORINNE FORD and the 6 College Boys**MARTELLE**

Where managers come to purloin actors, and actors to pilfer material

"The Follies of Pleasure," has been discharged from that institution. Mrs. Dorothy Withers, recently seen at the Colonial in a police act that was suppressed by Major Funkhouser, is recovering from an operation for appendicitis. Albert Rose, one of the principals in "September Morning Glories," came to Chicago for treatment this week.

Al. Shean, who will have the chief comedy role in "The Candy Shop," which opens next Monday at the La Salle, is a brother to Minnie Palmer, of Chicago. Mr. Shean had the honor of being the chief comedian in the first show ever produced in the La Salle. It was called "Chow Chow," written by Addison

Announcement

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And the UNITED BOOKING OFFICES OF AMERICASUCCEEDS

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COLUMBIA AMUSEMENT CO.'S HOUSES WANT GOOD-LOOKING GIRLS ALWAYS

MOLLIE WILLIAMS

"The Only Female Star in Burlesque"—Fred McCloy.
Thanks for offers from Charles Waldron, Maurice Jacobs, Phil. B. Isaac, Dave Marion and Barney Gerard.

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Al Reeves says: "The biggest riot I've ever had in my show!"

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Management, CHARLES H. WALDRON

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Featured Character Comedian
WITH BERNARD & ZEISLER'S
"FRENCH MODELS"
Season 1914-15

WILL FOX

Featured Comedian
"Gay New Yorkers"

Joe MORRIS and CAMPBELL Flossie

With "BROADWAY GIRLS" Season 1914-15.

Sam Micals

WITH "BOWERYS"
Management,
HURTIG & SEAMON

MAUDIE HEATH

"AMERICAN BEAUTIES" CO.
"Queen Rose of the Rosebud Garden of Girls."—McCloy in Variety.

Burkhardt. Mr. Shean was with the house two years.

Peck, Gatts & Sackett, of the United Play Company, are in charge of the Willard now that stock is installed there.

Alfred Steiner, leader of the orchestra at the Franklin theatre, who was assaulted by a robber, is under the care of Dr. Max Thorek. Frank La Rocco, of the La Rocco Bros. musical act, is at the American Hospital as is Ida Emerson, who recently underwent an operation on her throat.

Augustus Pitou, Jr., for a long time manager of the Blackstone, is now at the Illinois, where he is guiding the destinies of one of Chicago's most noted playhouses in place of Will J. Davis, Jr. Mr. Davis is the son of the dean of theatrical men in Chicago.

"The Candy Shop" is to be the successor of "One Girl in a Million" at the La Salle, Nov. 23. The former show has had a rather difficult time of it, as there were many dissensions

among the several authors, and the cast was not up to the liking of every one connected with the show. This led to much bickering, and hurt business quite a little. "The Candy Shop" has been seen here before, at the Studebaker. Rock and Fulton and Al Shean will be featured. The company arrive in town this week to make ready for the premiere.

AMERICAN HALL (Joseph Garrity, mgr.).—Helen Ware, in "The Revolt."

AUDITORIUM (Bernard Ulrich, mgr.).—Harry Lauder opened Monday for a week.

BLACKSTONE (Edwin Wappler, mgr.).—Maude Adams in "The Legend of Lenora" and "The Ladies' Shakespeare."

COHAN'S GRAND (Harry Ridings, mgr.).—"Under Cover" still keeping up a fair record.

COLUMBIA (William Roche, mgr.).—"Rosey Posey Girls."

CORT (U. J. Herrmann, mgr.).—"A Pair of Sixes," getting good returns after a long run.

A RIOT IN BURLESQUE

DON B. BARCLAY

"Barclay's peculiar mannerisms are obviously unstudied, and his apparently natural idiosyncrasies are singularly refreshing in the days of mechanical mimicry."
FREDERICK M. McCLOY, in VARIETY.

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"AUTOGIRLS" CO. Offer

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COLUMBIA CIRCUIT, 1914-15

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BARNEY GERARD'S "FOLLIES OF THE DAY"

With SAM SIDMAN, GERTRUDE HAYES and an All-Star Cast
BIGGEST HIT IN BURLESQUE SINCE "WINE, WOMAN AND SONG"
NEXT WEEK (NOV. 22), GAYETY THEATRE, MILWAUKEE

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Babe La Tour

With "GOLDEN CROOK"
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Presents "THE BIG REVIEW OF 1915"

MARGIE CATLIN

ALWAYS WORKING

MANAGEMENT,
FENNESSY & HECK
"Happy Widows"

CROWN (A. J. Kaufman, mgr.).—"Excuse Me," opened Sunday.

FINE ARTS (Albert Berry, mgr.).—"Consequences," playing to fashionable audiences.

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," doing very fair business after a long run.

ILLINOIS (Augustus Pitou, Jr., mgr.).—"The Little Cafe," doing a fair business.

IMPERIAL (Joe Pilgrim, mgr.).—"Help Wanted."

LA SALLE (Joseph Bransky, mgr.).—"One Girl in a Million," nearing the end of its engagement.

NATIONAL (John P. Barrett, mgr.).—"Damaged Goods."

OLYMPIC (George C. Warren, mgr.).—"Potash and Perlmutter" still the big hit of the town.

POWER'S (Harry J. Powers, mgr.).—"The Misdemeanor Lady."

PRINCESS (Sam P. Gerson, mgr.).—"Today" has one more week in this house.

STAR & GARTER (Paul Roberts, mgr.).—"Honeymoon Girls."

VICTORIA (Howard Braskl, mgr.).—"Mutt & Jeff."

McVICKER'S (J. G. Burch, mgr.; agent, Marcus Loew).—Yvonne, opened show, making a nice impression and getting to much applause. Valentine Vox, a ventriloquist, was on in second place. The Ogden Quartet, two men and two women, sang a good repertoire of songs ranging from classic numbers to popular airs. Act went over big. J. K. Emmett and Co. were on in third place. Selgel and Mathewy, a banjo team, got by nicely. They are bright and brisk and have a good routine. Jones and Johnson was the big bit of the bill and got laughter from start to finish. The Buch Brothers, who have a line of good work on the trampoline, and also inject a lot of comedy, closed. At the first show on the night shift the house was crowded.

GREAT NORTHERN HIP. (Fred Eberts, mgr.). Very quiet bill, only once broken into by any great excitement and that was made by a group of Icelanders. Campbell and Brady the program with neat club swinging and some work with tennis racquets. The act was handsomely set. Hearn and Rutter, two slim young fellows who dance, in second spot, worked hard and fast, but could not get the

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audience aroused. They deserved better than they got. The Longworths played the piano and sang, offering some novel costume changes. They passed. Godfrey & Henderson, who talk to much purpose, were not in the right bill to get big results. They have an act called "Aboard for Abroad" which has many clever lines and has a surprise turn or two that makes it a good big time act. Josephson's Icelandic company, with a game called "glimma," took the house by storm with their wrestling and other feats. This act was the first one to get real applause and went over unusually big. Following this, the Van Brothers carried off all laughing honors. One plays straight and the other a "rube." Gilbert's monks closed with races on dogs and a musical novelty in which two of the monks played "Swanee River" without missing many notes. The Monday morning audience was large.

PALACE MUSIC HALL (Harry Singer, mgr.).—No dumb nets on bill, but plenty of singing and dancing and comedy was much in evidence. Bertha Kalich made a deep im-

pression in the epilogue to "Marians," by Josef Echagay, and gripped the audience throughout. She got a fine reception. Sam and Kitty Morton, were the big comedy hit of the bill, and had the house in an uproar all the time they were on the stage. "On the School Playgrounds," with El Brendel featured, had plenty of comedy, and the work of Mr. Brendel, who carried most of the comedy, was exceptionally good. Fred and Adele Astaire opened the show with songs and dances. They made a good impression. They were a distinct hit. Ethel McDonough was on in second place for songs, where she merely passed. Bankoff and Giffie offered their own conception of modern dances, Bankoff making a big hit with his Russian dances. Cantor and Lee, in "Master and Man," were a hit, getting over a lot of fun and reaping a big reward of laughter. Mindell Kingston and George Ebner in "A Vaudeville Filletation," did not find it difficult to get attention. The imitations of Mr. Ebner were especially good. Felix Ward, Adelaide Bell and Albert Ward closed. The girl opened, and held the audience. The cool weather had the effect of bringing out a large audience.

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Harrison Brockbank and his company were seen next in a legendary Napoleonic episode called "The Drummer of the 78th." This sketch is particularly effective in these times of war, and stirred the audience quite a little. Excellent work was done by Master Thomas B. Carnahan as the drummer boy, and the Frau Wagner of Madam Auguste Murmester was also vivid. Hyams and McIntyre, assisted by Ben Hottinger, were next to closing in "The Quakeress," which went very well. Miss McIntyre was pretty and her demureness gave charm to the act. The dancing interpolations were good. Weber and Wilson had closing spot. This act is away from the general run and has real merit. Sensational features are introduced, and those who remained to witness their work were amply rewarded. The Monday afternoon audience was unusually large. Dunroy.

COLONIAL (Norman E. Field, mgr.; agent, Marcus Loew).—McIllyar and Hamilton, acrobatic team, opened bill, making good. Helow and Duvall, soubrette singing team, followed, fair. The Lamhti Quartet, sang operatic and popular songs, making a good impression.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Mercedes, headlining, mystified his audience completely Monday afternoon, and held the interest without a break. This act has the faculty of calling out discussion. It went unusually well, and Mlle. Stantone was in particularly fine fettle. Bickel and Watson, preceding the headline act, were, of course, the laughing hit of the bill. They repeated the triumph they had at the Palace some time ago, and went every bit as big, although they had a much harder audience to handle. They were called back for several encores. The Loretta Twins, two graceful little girls, opened the show. They make a neat appearance, and some of their work on the bars was entirely new and original. The act made a decided impression and was punctuated by applause throughout. Jack Tate and his motoring act, in second place, got a lot of laughs, and was the hit it usually is. Eleanor Haber and Co., next, in "The Office Lady," found favor. "The Girl from Milwaukee" sang several songs in her usual style, making such a nice impression in the "Hero" song that she had to come back for an encore, and finally had to deliver a little speech of thanks.

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James and Georgia Swor did a lot of dancing and were well received. The Seven Minstrel Kiddies were on next. Charles & Salile Dunbar were one of the hits. The man's imitation of animals is particularly good. The Marco Twins got their usual number of laughs. Edmund Mayen and Co. in "The Piano Movers" cleaned up. The Muller Brothers, a neat team who sang well and dance better, were next to losing with their high-class act. White's Comedy Circus brought the show to a good close.

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ORPHEUM.—Gertrude Hoffmann, second week, well received. Asahi and Asahi Quartet, mystifying. Miller and Vincent, good. Ward and ... passed. Libby and Barton, opened. Must ... and Francis, successful.

EMPRESS.—Thomas Ryan scored in "Mag Hagerty's Father." Harry Thompson, laughable. Grace De Winters, liked. Cycling McNuts, good. Lucy and Ethel Baker, satisfactory. Leighton and Robinson, passed nicely. A woman, offering songs, unbilled, was an added attraction.

PANTAGES.—Jim Clabby, the fighter, who may fight Mike Gibbons in New York, headlined the bill. Clabby got a big reception here. Colonial Minstrel Maids, closing, successful. Hugo Lutgens, liked. Leon and Adeline Sisters, opened. Elwood and Snow, did nicely. Carl Munz, excellent.

CORT (Homer F. Curran, mgr.).—"The Bird of Paradise" (first week).

COLUMBIA (Gottlob Marx & Co., mgrs.).—"A Poor Little Rich Girl" (third week).

GAIETY (Thos. O'Day, mgr.).—Kolb & Dill revival, "The Girl in the Train" (first week).

ALCAZAR (Belasco & Mayers, mgrs.).—Stock. First time on any stage, "Batling Bill," this 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.

Business at Bert Levey's Prince shows a substantial increase.

Benefits for the Belgian war sufferers have become daily events.

George Davis, manager of the Alcazar, has gone east for a month's stay.

C. Norman Hammond has closed with the Alcazar Stock.

The Liberty opened to good business under the Western States Vaudeville Association's Banner.

Harry Bonnell is doing the advance work for Bonnell's western "Damaged Goods" company.

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It is expected that business will be stimulated when the various railroads put the special exposition rates into effect on Dec. 15.

Al. H. Hallett, who has been trouping through the north, is a familiar figure upon the railro again.

The local liquor dealers are besieging the Police Commission to permit dancing in all the downtown cabarets.

Isabella Fletcher completed her tour of Pantages Circuit in Portland last week and immediately disbanded her little company.

Local producers claim they experience trouble in securing good people for vaudeville productions, while the army of idle performers all say good engagements are mighty scarce.

Several people are still angling to supply the opening attraction at the American on New Years Eve. So far no announcements have been made.

It is said that Max Dill, who fractured his ankle on the opening night of "The Rollicking Girl" at the Gaiety, some weeks back, causing him and the show to lay off, will use crutches when he appears in the forthcoming Kolb & Dill production, "The Girl in the Train."

On Nov. 11, Judge Van Nostrand granted Arthur Owen (non-professional), a divorce from Edith Owen, on the grounds of desertion. The couple were married in London, Eng., Oct. 22, 1902, and the following year Owen claims he was deserted.

It is very likely that when the regular Alcazar Company is laid off for the latter part of December, A. Burt Wesner will appear at the local Orpheum for two weeks in a sketch as a special attraction. Wesner has a good following at the Alcazar, having been a member of that organization for eight years.

This week a downtown architect stated it looked as though the deal to build a Hippodrome on the corner of 4th and Market streets would be consummated in the "very" near future. No further details can be learned, but this is the site mentioned some time ago as the proposed location of the Hip, which a company headed by the Graumanns contemplate erecting.

The city officials have received so many complaints from people who were floored by the sharpers who operate the many wheels of fortune which have been so conspicuous in the street carnivals held here recently, the Mayor has issued strict orders that in the future gambling devices will not be permitted to operate on the streets during these celebrations.

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"Batling Bill" is the title of a new play which had its premiere at the Alcazar this week. It is the joint work of Charles Kenyon (who wrote "Kindling" and his brother, Albert. The idea of the play, it is said, was suggested by Peter B. Kyne's short story, "One Touch of Nature." The advertising describes "Batling Bill" as a light comedy.

While playing here last week at the Empress the Four Musical Avolos were notified that their salary had been attached through the New York offices of the Marcus Loew Circuit for back salaries due the members of the Albin Vaudeville Road Show, which the Avolos were backers of at the time it suddenly closed, several months ago.

Somebody started a rumor here this week that the Alcazar was about to change its policy from dramatic stock to pictures. In seeking a confirmation of the rumor, Manager George Davis denied it, stating that he might lay the regular stock company off during the latter part of December and play road attractions, but would immediately resume stock Jan. 1, if he did.

The Western States Vaudeville Association stopped booking the Garrick (Stockton, Cal.), after carrying the house on its booking sheets for three days. When the Garrick manager decided to try vaudeville he prevailed upon the W. S. V. A. to furnish the bills on a percentage of the gross receipts basis, by claiming the house would pay well if it played good vaudeville. The W. S. V. A. booked in a bill for three days, which opened there on Nov. 8 and played the three days without pulling enough money in the house to pay the performers' salaries when Tuesday night arrived. The W. S. V. A. promptly paid the acts in full for their services and refused to book the house any longer. Upon investigation, so the W. S. V. A. claim, it was learned that the lack of patronage was caused by a boycott placed on the theatre by the combined labor unions of Stockton.

From Honolulu comes a rumor that the members of the former Jack Magee Musical Comedy Company, which went over there in September to play a stock engagement, are in difficulty. It appears the one Eddie Congdon, formerly connected with a local booking office, was Magee's partner in the enterprise, and responsible for the players' enforced stay in the islands. The show proved a failure and accrued several debts. After a few weeks of bad business Magee decided to call the venture off and effected a settlement of his share of the firm's indebtedness, sailing immediately for France with a document signed by the members of the company and the theatre manager releasing him from all responsibility. After Magee's departure, so it is said, the players turned their attention to Congdon, but he was not to be found, leaving the company to get back as best it could.

ATLANTA.

By R. H. McCAW.

FORSYTH (Hugh Cardoso, mgr.; agent, U. B. O.).—Four Marx Bros., featured, big; Conroy's Models, enthusiastically received; Raymond & Bain, please; Gardner Trio, good; Jock George, applause; Stickney's Circus, entertaining.

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ATLANTA.—"Winning of Barbara Worth," 20-21; Otis Skinner, 23-24.

COLUMBIA (James Roberts, mgr.).—Haynes' Stock Burlesquers.

The Jewell Kelley Stock company is at the Colonial, Athens, Ga.

ATLANTIC CITY.

By LOUIS WILLIAMS.

L. L. Vosburgh of the "Bringing Up Father" (Southern) company is said to be under arrest at Greenville, S. C., on a charge of theft of clothing.

APOLLO (Fred E. Moore, mgr.).—16 Rose Stahl in "A Perfect Lady"; 19-20, ds 21, Pavlova.

NIXON (Harry Brown, mgr.).—15-18, Zal burlesque; 19-21, pictures.

Yosco, of Lyons & Yosco, was called to New York from the Forsyth here by the death of his mother. Lyons finished out the week as a single.

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Thanksgiving. Burlesque plays the first four days.

E. M. Robinson, office manager of the United Booking office, spent Sunday in the resort as a guest of Chas. G. Anderson, who, although the Keith theatre on the Garden Pier is closed, is looking after the Davis-Harris interests until the re-opening of that house, which is scheduled for Christmas week.

Samuel Griffiths, former treasurer of Keith's, goes to Syracuse, N. Y., to act in the same capacity there.

Leo Feist is vacationing in the resort.

Clarence Geist will open his newly-erected \$400,000 Golf Club at Seaview, a suburb of this city, Nov. 21.

The heaviest storm since January, 1914, visited the resort Sunday. An unusually high wind drove the ocean back into the streets of the city. Little damage done.

The Apollo has eliminated the orchestra in that playhouse. Chimes are used, announcing the rise of the curtains.

AUSTRALIA.

By E. G. KNOX.

Sydney, Oct. 24.

Despite the fact that the great war at the outset had a very depressing effect on all amusements, the theatrical world of Australia has recovered its equilibrium much quicker than any other business, and it may safely be said that shows both in Australia and New Zealand are now doing almost normal summer business. Particularly is this true of Sydney. Melbourne has not yet regained actual normality, but the southern capital is making that way, and I am confident that I will be able to report in my next letter things have considerably improved. We do not close our theaters here in the summer. The Christmas season is one of the

most festive ones in the amusement world and managers look to it very often to pull them out of any little financial difficulties into which they might have gotten. Possibly this year there will not be as much money to spend, but Australians generally have adopted the motto of "Business as Usual," so that no panic might arise as a result of the disastrous war.

The American people continue to loom large. In Sydney we have Fred Niblo and Josephine Cohan at the Criterion in that delightfully clever farce comedy, "The Seven Keys to Baldpate," from the pen of Josephine's brother. I had the pleasure of seeing this show in the city of its birth and infant nurture, and can say that while naturally it cannot be as good as it was in New York, it has suffered little in its migration to these shores, and the Sydney people are decidedly lucky to have such a well produced performance. Mr. Niblo and Miss Cohan are, of course, the stars, and the couple contribute the major portion to the success of the piece.

Muriel Starr, the clever interpreter of tear-stained roles, is still weeping everything before her, though her sphere of activities has been shifted to Melbourne, where she is the star attraction of the J. C. Williamson management for the great Cup week (horse racing, like the theater, having survived the strenuous times).

In the vaudeville world the Americans are easily in the majority over all other nationalities. This cannot be attributed to the fact that steamer connection between the

United States and Australia continues without interruption. The Australian public has grown used to looking forward to American acts to give them the best that vaudeville can produce. They demand American acts and the managers supply them.

Among the Americans at the Tivoli, Sydney (Rickards Time), are Torino (formerly Will Campbell), Tom Kelly, Four Boises and Jerome and Carson. In Melbourne on the same time are Al Herman and Stelling and Revell. Paul Cinqevall is just concluding his return Australian season at the Melbourne Tivoli. In Adelaide on the Rickards Time are Marco and Fanchon Wolfe, Ted Mercel and Roberts and Lester.

The Governing Director of the Rickards Circuit, Hugh D. McIntosh, is back in Australia and ere this letter sees print will be once more handling the reins of government at the head offices in Sydney.

Returning to the United States by the same steamer carrying this letter are Hanlon, Dean and Hanlon, and Bogues and Olivotti. The principal act to arrive for the Fuller-Brennan circuit by the last American boat was "Napoleon the Great" and the baby elephant. These two opened at the Sydney National about half an hour ago and, judging by their reception, I should say their trainer will have no cause to regret the war stepped in and prevented him from filling European engagements.

Just one other American success. Maud Allen, who was unfortunate enough to sprain

her ankle in the height of her Sydney season some months back, recovered and is giving a final week's show at the Sydney Royal. The dancer has with her the Cherinavskys.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Douglas Fairbanks, reappearance in vaudeville with Patricia Collinge, very good; Lew Dockstader, at his best; Mullian & Cogan, lively and funny; Trevitt's Canines, best animals here this season; Bill Pruitt, good song selection; The Langdons, laughs; Irene Miller, dainty; Willie Gardner, clever; Josephine Davis, pleasing.

VICTORIA (Pearce & Scheck, mgrs.; agents, N.-N.).—"The Night Doctor," many a ripple; Flying Cromwells, do dangerous stunts; the Ballo Brothers, entertaining; the Alverattos, good; Bertena, stunning.

NEW (George Schneider, mgr.; agent, Ind.).—"Stage Struck Kids," much applause; Cathedral Choir, fine impression; Orloff Brothers, clever; Kitty Edwards, pretty and winsome; Rose & Gates, scream; Tom Donnelly, fair.

FORD'S O. H. (Charles E. Ford, mgr.).—"Too Many Cooks." Houses large throughout week.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—"Queen of the Movies," draws largest crowds of theatres here.

AUDITORIUM (Wedgewood Nowell, mgr.).—"Poli Players in 'The Dawn of Tomorrow,'" do exceedingly well. Usual attendances.

COLONIAL (C. F. Lawrence, mgr.).—"The Governor's Boss." Slim houses.

GAYETY (J. C. Sutherland, mgr.).—"The Gay Widows." Large receipts.

PALACE (W. L. Ballauf, mgr.).—"The Beauty Parade." Three-quarter houses.

James R. Ford, the dean of police clerks in this city, celebrated his 24th anniversary as a member of the department last Friday. Mr. Ford, or "Uncle Dick" as he is familiarly known, was at one time connected with the theatrical business and is a surviving brother of the late John T. Ford, founder of Ford's opera house. He is 74 years old.

The fifth oyster roast of the Motion Picture Operators' Organization of this city was held Sunday at Fairy Grove Park, Middle River.

At the annual meeting of the Demons' Club of Baltimore Magicians, held last Wednesday evening at its headquarters on West Lafayette avenue, the election was held and the officers who served last year were re-elected by acclamation. These are Thomas C. Worthington, Jr., arch demon; Charles F. Oursler, vice arch demon, and Louis C. Smith, demon scribe.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Houdini has been a big local card for years. The supporting bill panned out a lot better than it looked on paper, Mayo & Tally, preceding Houdini, who closed; Frank-

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lyn Ardell & Co., went big; Signor Bagonghi, went great, and the other acts in order of their applause are The Hanlon Brothers, Bial & Early, Nan Halperin, Cookley, Hanvey & Duplevy and the Magiera, dancers.
LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew).—Small time vaudeville playing to capacity.

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LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville and pictures. Great business.

NATIONAL (Charles J. Harris, mgr.; agent, U. E. O.).—Feature reels being experimented with for want of some better project for this enormous house. A white slave type of reel this week failed to draw as was anticipated.

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BIJOU (Harry Gustin, mgr.; agent, U. E. O.).—Peculiar type of small time program appealing to the educated element going big, proving the policy of sending Gustin to devote all his time to this little house.

PARK.—Dark. Opening long overdue.
BOWDOIN (Al Somerbo, mgr.; agent, U. E. O.).—Pop vaudeville and freak acts doing a big business through enormous advertising campaign.

HOLLIS (Charles J. Rich, mgr.).—Last week of Lydia Lopokova in "The Young Idea," which goes to New York in good shape and may prove a fair winner of the quiet type.
COLONIAL (Charles J. Rich, mgr.).—Julian Eltinge in "The Crinoline Girl." Big business.

MAJESTIC (E. D. Smith, mgr.).—Sam Bernard in "The Girl from Kay's." Good opening business because of advertised limited engagement. "To-Day" closed last week to capacity, proving the biggest surprise of the season and causing some managerial regrets that it could not hold over another week.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Man from Home." On 11th week to business holding up because of advertising campaign. House has very limited seating capacity.

FREMONT (John B. Schoeffel, mgr.).—"Potash and Perlmutter" on last week, big slump starting two weeks ago.



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BOSTON (William H. Leahy, mgr.).—Dark because of collapse of grand opera. House leased from Keith interests until next September and may be backed for either a return to stock with the Majestic Players or go into popular small time to buck Loew's gold mine in the Orpheum.

PLYMOUTH (Fred Wright, mgr.).—Cyril Maude in "Grumpy" on second week picking up steadily and apparently in for a run.

CORT (John "Eddy" Cort, mgr.).—"Peg" on 11th week holding up beyond rosiest expectations. Its success is putting the Cort where it belongs but where it has been unable to get since it was built.

SHUBERT (E. D. Smith, mgr.).—"The

Passing Show of 1914" taking a slump that is costing a lot of money because of size of production. The free advertising given the show by the "bare leg" agitation has apparently become retroactive through public's impression that show has been spoiled.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Paid in Full" with Mary Young (Mrs. Craig). Big business.

BOSTON OPERA HOUSE (W. H. McDonald, mgr.).—Queer sort of performance with a 75 cent top. One six or larger reeler of the highest type available is wanted each week and the supporting bill is highbrow dancing and singing with little money spent.

GRAND (George E. Lothrop, mgr.).—"Cherry Blossoms" Burlesque. Fair.

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HOWARD (George E. Lothrop, mgr.).—"The Tempters," with the Five MacLarens heading the house bill. House playing Columbia Extension on guarantee to constant capacity.

CASINO (Charles Waldron, mgr.).—Bert Baker and the "Bon Ton Girls." Big.
GAIETY (George Batcheller, mgr.).—"American Beauties." Big.

Joseph DePesa, who handles the Leiber press stuff in Boston and who bore single handed the 30-week publicity campaign that made "Under Cover," has been ill for the past month with a critical internal complication. James Gilman, formerly dramatic editor of the Traveler, is doing the work for Cyril Maude in "Grumpy."

Charles L. Winston, who was the press representative at the National, this week was unexpectedly made manager of the Colonial in Haverhill after going there to take a publicity berth. James A. Sawyer is general booking agent and travelling representative of the house which is now owned by George C. Elliott and C. Howard Poore.

BUFFALO.

By **CLYDE F. REX.**

TECK (John R. Oisher, mgr.).—Emma Trentini with Clifton Crawford in "The Peas-

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"ant Girl" delighted capacity house on opening night. Advance sale, fair. The production is of excellent calibre. Trentini herself scores big hit and Crawford is a real fun maker. Able cast supports. Next, "The Midnight Girl."

STAR (P. C. Cornell, mgr.).—Opening Thursday, Chauncey Olcott, in his new comedy, "The Heart of Paddy Whack," was royally welcomed in Buffalo. In "Paddy Whack," Olcott is seen in true form, and with a capable cast, will doubtless do big business. Next, "Seven Keys to Baldpate."

GAYETY (J. M. Ward, mgr.).—Burlesque is perhaps the only variety in local theatricals that is playing up to usual standard. Management of this leading Columbia house reports big receipts. "\$100,000 Dollars" opened to big house. Returning Thanksgiving week, Etta Pillard, Buffalo girl, and George Stone, in "The Social Maids."

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—B. A. Roife's "The Bride Shop," featuring Andrew Tombs and company of 20, headline,

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big; Harry Gilfoil, appears extra, scores; Elinore & Williams, favor; Toney & Norman, hit; Ethel & Emma Hopkins, dainty; Lane & O'Donnell, good; Derkin's European Novelty, entertains; pictures conclude good bill.

LYRIC (G. S. Schlesinger, mgr.).—Despite the depression which seems to have effected business at the leading playhouses, the Brownell-Stork Stock company continues to draw good business. Appearing this week in "Sherlock Holmes." Next, "Quincy Adams Sawyer." MAJESTIC (John Laughlin, mgr.).—This playhouse is perhaps suffering the worse sea-

son of its history. No great loss has as yet been reported, although productions, it is stated, have experienced some difficulties in pulling through with expenses. Cecil Spooner, heavily advertised, opened this week with "Love's Models," and played to fair house on opening night. Advance sale light. Next, "The Rosary."

GARDEN (W. F. Graham, mgr.).—"Broadway Girls," doing good. 23, Fay Foster Extravaganza company. HIPPODROME (Henry Marcus, mgr.).—Tyron Power in the society drama, "Aristoc-

racy," features movie program. "The Circus Man" and "The Country Mouse," included. Holmes and Buchanan appear in a novel musical act; appreciated. Business good.

OLYMPIC (Charles W. Densinger, mgr.; Sun).—Abe Marks & Co., New York's popular boxing referee, appearing in his three-scene comedy playlet, "The Fighter, the Fodder, the Girl," headlines with success; Mylie & Gold, go over big; Reid, Clayton & Reid, please; Bay Troupe, good; The Alvarez, novel; "Million Dollar Mystery," continues. Big business.

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FAMILY (E. C. Long, mgr.).—Doing good with feature pictures. ACADEMY (Jules Michaels, mgr.; agent, Loew).—"All Girl Show" is featured this week, eight big acts being played and not a man appearing. Mile, Oberita and "Her Girls," headlines; Estelle Rose, is a pretty comedienne; Gladys Vance, usual hit; "The Girl in the Moon and the Mermald," scored; The Heywood Sisters, despite former appearance, went big; Annette Walker, clever violinist; Helen Dixon and the Rambler Sisters, entertain; Mable's Animals, please the kid-

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dies. Evelyn Nesbit Thaw in "The Threads of Destiny," in picture, concludes excellent bill.

STRAND (Harold Edel, mgr.).—Exclusive features draw big.

Sunday concerts are again in vogue at The Garden. Pictures are featured.

M. Shea has opened his vaudeville house to the "Newsies" for next Sunday, and a concert will be held under those auspices. The receipts are to be used for the purchase of a big Thanksgiving dinner for every newsboy in Buffalo.

The "Happy Hour," at 525 Main street, has been completely remodeled; continues with pictures.

John Oisher will open his new "Ellen Terry" picture house on Monday, 23. J. M. Johnson

CLEVER LYDIA BARRY

THE COMEDIENNE OF QUALITY
In Her Original Song Studies

Direction, HARRY WEBER

Mr. HERBERT at the Piano

will manage the new house, which is at Grant street and Potomac avenue.

PLAZA (Jacob Rosling, mgr.; agents, McMahon & Dee).—Quintano's Musical Venetians, featured; The Great Ringling, sensational; Joe Kelly, laughs; Crown City Four, scored heavily; Ward & Bell, hit; Stone & Russell, clever.

FRONTIER (Charles Boew, mgr.).—Feature pictures do good.

The "Fillmore," Red Jacket" and "Sam's" are the only small time houses in the city playing vaudeville, and in these instances but three acts are appearing, Thursday, Friday and Saturday.

Special prices are being offered for Thanksgiving week by a number of playhouses.

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DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Belle Baker, instantaneous hit; Bronson & Baldwin, excellent; Matthews & Shayne, elaborate production that made a hit; The Sharrocks, mental telepathists; Billy McDermott, hit; Dorothy & Madeline Cameron, refined dancers; Three Blondys, pleased; Three Shelveys Boys, good.

MILES (Paul Dulis, mgr.; agent, Loew).—Paul Stephens, well liked; Frank Morell, hit; Empire Comedy Trio, very good; William Weston & Co., excellent sketch; Ernest Pantzer Troupe, very good; Bessie LaCount, good.

ORPHEUM (H. P. Williams, mgr.; agent, Pantages).—Four Charles, headlined; Theo. Tenny, fair; Antrim & Vale, pleased; Four Musical Lunds, good; Northlane & Ward, good; Lee Arados, good.

FAMILY (J. H. McCarron, mgr.; U. B. O.).—Buchanan & Dayton, fair; Paul & Renolds, fair; Mack, Albright & Mack, very good; King & King, good; McMahon & Carlos, clever; Jonathan, entertaining; The Holdsworths, good; Carlisle Dogs, pleased.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Harriet Eastman, pleased; Five Dunbars, very good; Hunter & Chappelle, clever; Zandel & Co., wire artists; Landen Kiskaden, good; Ed B. and Rolla White,

novel; Ed Lindemann, popular; "The Rose of Panama," tabloid, well liked.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Musical stock continues to prove drawing card; Gary O'Neill, very good; Sharp & Sharp, comedy; Joe Mall, pleased; Veroni Trio, entertaining; Sadie Sherman, good; Vina Models, artistic.

PALACE (C. A. Hoffman, mgr.).—Rutans Song Birds, held over; Maybell Farrar, good violinist; Mr. & Mrs. Murray Livingston, pleased; Three English Comiques, good; Hesse, fair; Davids Duo, fair; Ed Lawrence, very good; Alice Ware, good; Li Hong Twang, hit; Lamaw & Lawrence, fair; Lillian Ring, did nicely; Four Parisian Girls, classy.

GARRICK (Richard H. Lawrence, mgr.).—Marie Dressler in "The Mix-Up." Good business. Show has lots of comedy and is well liked. Next, Emma Trentini.

DETROIT (Harry Parent, mgr.).—"Balt-pate." Next, "The Better Way," with Charlotte Walker.

LYCEUM (A. R. Warner, mgr.).—John Bunny in "Funnyland." Big business. Next "The Round Up."

AVENUE (Frank Drew, mgr.).—"The Curse of Drink." Next, "Uncle Tom's Cabin."

CADILLAC (Sam Levey, mgr.).—"September Morning Glories." Next, "The Heart Changers."

GAYETY (James Rhodes, mgr.).—"Girls from Happyland." Next, Hastings Big Show. FOLLY (Hugh Shutt, mgr.).—"Roly Poly Girls," with Millie De Leon.

Business is improving at the Detroit Opera House Sunday nights where E. M. Newman is giving Travel Talks.

John J. Murdock, of New York, was in Grand Rapids last week making further negotiations for a new vaudeville theatre. At present the U. B. O. attractions are playing the Columbia, owned by Gillingham & Smith.

HONOLULU, H. I.

By E. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—Clair and Vack, November 2. Musical comedy Co.; business fair.

EMPIRE (J. H. Magoon, mgr.).—Pictures. YE LIBERTY (J. H. Magoon, mgr.).—Pictures.

POPULAR (Henry Bredhoff & Sam Blair).—"Enigma" and pictures.

THE HAWAII (Mae McKay, mgr.).—Pictures.

HAWAIIAN OPERA HOUSE (W. D. Adams, mgr.).—Mlle. Modiste (local).

Jack Magee, of the Magee Musical Comedy Co., has returned to San Francisco. His place has been taken by Roy Clair.

Marta Golden arrived on the Sonoma today for a vacation in the Islands.

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Direction, H. B. MARINELLI

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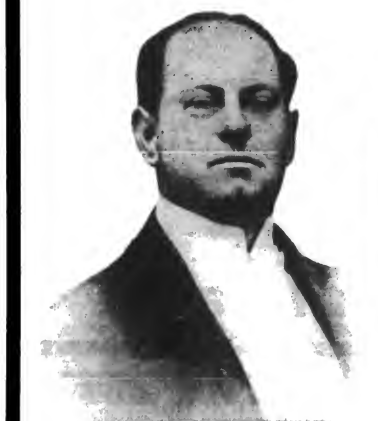
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Direction, **STOKER & BIERBAUER**



Babe Barker (Mrs. Roy Clair) is with the Clair and Vack Musical Comedy Co., at the Bijou.

Mae McKay, proprietor of the Hawaii theatre, was married last week to I. Scharlin, of San Francisco.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—"Pinafore"; 23, "Fanny's First Play."
ENGLISH'S (Ad. Miller, mgr.).—16-17-18, George Evans' Minstrels; 19, The New York Grand Opera Co. in "Carmen"; 24-25, "The Beautiful Adventure."
LYCEUM (Phil Brown, mgr.).—"A Fool, His Money and a Girl," with Hap Ward and Lucy Daly.

KEITH'S (Ned Hastings, mgr.; U. B. O.).—Milton Pollock & Co., Sargeant Bagby, Spellman's Bears, Hamilton Barnes, Ward Baker, Jarron, Correll & Gillette, Willis & Hassan.
LYRIC (H. K. Burton, mgr.; U. B. O.).—Claud Ham, Logan & Ferris, Joe Roberts & Co., Knapp & Cornelia, Don Fulano & Cowboy Elliot; 2d half, Cycling Brunettes, Norton & Ayres, Howard & White, Harry Sauber, Three Emersons.

FAMILY (C. Harmon, mgr.; Sun).—Vaudeville and pictures.
GAYETY (C. Cunningham, mgr.).—Vaudeville and pictures.
MAJESTIC (J. E. Sullivan, mgr.).—"Belles of Beauty." Good business.
COLUMBIA (G. E. Black, mgr.).—Taylor's "Tango Girls." Business very good.

KANSAS CITY.

By RUSSELL M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—John & Emma Ray, very big; Anna Chandler, well received; Riesner & Gores, bright; Cole & Denahy, good dancing act; Burkhardt & White, went well; Charles McGoods Trio, new acrobatic act; Zertho's Dogs, excellent.

EMPRESS (Cy Jacobs, mgr.).—Five Neptune's, Symphs, big water act; Miller, Moore & Gardner, hit; Swan, good; Devoy & Faber, excellent; Laurie & Allen, clever pair; Avelling & Lloyd, nuts; La Doine, fine.

HIPPODROME (Ben Starr, mgr.).—Power's Elephants, headlines; Ed Jordan & Co., bright sketch; Four Portia Sisters, good; Bowman Bros., very big; King & Jolie, pleased; Hillar, hit; Rice, Bell & Baldwin, excellent.
GLOBE (W. V. Newkirk, mgr.).—Bell & Bell, hit of bill; Harry Gilbert, big; Musical Conservatory, headlined; Harry Ellsworth & Co., good sketch; Electra, fine.

SAM S. SHUBERT (Earl Steward, mgr.).—Forbes-Robertson, best week of the season.
GRAND (A. Judah, mgr.).—"The Blindness of Virgins" G. A. houses.

THEATRE (Miss Meta Miller, mgr.).—"The Son."
THEATRE (Miss Meta Miller, mgr.).—"The Son."
THEATRE (Miss Meta Miller, mgr.).—"The Son."

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For several weeks

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CENTURY (Joe Donegan, mgr.).—"Follies of Pleasure."

Mabel Hazen has joined the Richardson Stock Co. at Boonville, Ark.

Louise Potter has closed with the Gerard Stock Co.

"Cabiria" did a big business at Convention Hall last week and started off for another on Sunday.

Ernest Walburn and wife have joined the May Vernon Musical company at Wellington, Kan.

Bernard Winton has joined the Beasie Deno show.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; U. B. O.).—Chief Caulpolean, well received; Claude Gillingwater, Miss Edith Lyle and Co., very good; Lockett and Waldron, good; Kalmar and Brown, entertaining; Morris Cronin and Co., cleverly done; Joe and Lew Cooper, pleasing; Five Metzettis, fine.
EMPRESS (Harry Follette, mgr.; Loew).—Montrose and Sardell, pleasing; Calts Brothers

fair; Wilson and Wilson, entertaining; Morris and Beasley, exceptionally good; Odone, mediocre; Kitty Francis and Co., get over.

PANTAGES (Carl Walker, mgr.; Pantages).—Lyons and Cullum, entertaining; "Silvers" Oakley, big laugh; Exposition Jubilee Four, good singers; "Destiny," fine; "Silber and North," well received; Webber's Juvenile Orchestra, very good.

REPUBLIC (Al. Watson, mgr.; Levy).—Early and Farrel, fair; Tom Key, artistic dancer; Pearl Rosenthal, mediocre; Goyts, entertaining; Don Comedy Duo, pleasing.

HIPPODROME (Lester Fountain, mgr.; Western States).—Ed Gordon and Co., cleverly done; Mlle. Fanny, very good; Tivoli Trio, entertaining; Charlie Reilly, fair; Grace McGinn and Co., mediocre; Belle Williams, passably pleasing; Copeland and Davis, well received.

MOROSCO.—"A Stubbhorn Cinderella."
BURRANK.—"The Witness Chair."
MASON.—"Disraeli."

TRINITY AUDITORIUM.—Dunbar Male Quartet.
CENTURY.—"The Honeymoon Trail."

Harry B. Cleveland is back from San Francisco, where he went to secure several players for Leewen's new Century company.

Gordona Bennett, a former film star, is now in the "legit."

May Wormsley, Century cashier, married for the fourth time last week.

Myrtle Deloy is now in musical comedy here.

James Gleason, who was with Kitty Gordon and Fritz Scheff in "Pretty Mrs. Smith," may come here to join the Gaiety company.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Rooney & Bent, enviable; "Brother Fane," excellent; "A Telephone Tangle," fine; Kaufman Bros., good; "Holmes" Buenos Ayres, capital; Prince Lal Mon Kin, pleased; Eddie & Ramaden, scored; Burns & Fulton, fair; Ernette Aoria, closed.

CRYSTAL (William Gray, mgr.; agent, Loew).—Ward Sisters, interesting novelty; "The Toll Bridge," excellent; Sampson & Douglas, good; Les Cassados, please; Arno & Stickney, entertaining.

ORPHEUM (Tom Saxe, temp. mgr.; agent, Loew).—Bobby Doyle & Co., excellent; De Sham Trio, fair; Harmany's Dogs & Cats, clever; Paddock & Paddock, please; Vincent & Elliott, entertaining.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Dark first half. "Prince of Pilsen" last half. "Kitty MacKay" follows.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theatre Stock company in "Fine Feathers" to good business. "Elevating a Husband" follows.

GAYETY (J. W. Whitehead, mgr.; agent, East).—"Taxi Girls" to excellent houses.

PARST (Ludwig Kreiss, mgr.).—Newman Traveltals.
CLUB (Rod Waggoner, mgr.; agent, Prog.).—Dark for week.

Walter Krack, a member of the Pabst German Theatre company, is believed to have been shot on the Russian frontier, the name of a Lieut. Krack having appeared among the dead. He was a lieutenant of a reserve corps and left for Germany to participate.

The second annual exposition and ball of the Milwaukee Motion Picture Exhibitors' League will be held in the Auditorium on Jan. 30, with a number of film stars in attendance.

A room in the new Mt. Sinai hospital, dedicated on Sunday, is named for the late Sol Litt, who always was a friend of the institution.

MINNEAPOLIS.

By C. W. MILLS.

ORPHEUM (G. E. Raymond, mgr.).—Arnold Daly in "How He Lied to Her Husband," headliner, pleased discriminating and puzzled typical vaudeville patrons; Mitchell & Brown gave efficient support; Natalie & Ferri, good dances poorly arranged; Trans-Atlantic Trio, singers, did well; Kolb & Harland, scored; MacRae & Clegg, cyclists, fine opening act; Rose Valerion Sextette, good wire-walkers; La France & Bruce, individual hit.

LILLIAN WATSON

SINGING COMEDIENNE

Nov. 23—Keith's Palace, New York
30—Keith's Colonial, New York

Dec. 7—Keith's Prospect, Brooklyn
14—Keith's Bushwick, Brooklyn
21—Keith's Alhambra, New York
28—Keith's Royal, New York

Jan. 4—Keith's Orpheum, Brooklyn
11—Keith's Boston
18—Keith's, Providence
25—Keith's, Philadelphia

Feb. 1—Maryland, Baltimore
8—Chase's, Washington
15—Orpheum, Harrisburg
22—Grand O. H., Pittsburgh

Mar. 1—Hippodrome, Cleveland
8—Temple, Detroit
15—Temple, Rochester
22—Shea's, Buffalo
29—Shea's Toronto
Apr. 5—Orpheum, Montreal
12—Orpheum, Ottawa
19—Palace, Chicago
26—Majestic, Milwaukee

May 3—Columbia, St. Louis
10—Majestic, Chicago

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First New York Appearance, Nov. 23-25
Harlem Opera House

Direction, PETE MACK

UNIQUE (Jack Elliott, mgr.; Loew).—Harry Girard & Co. in "The Luck of a Totem," headliner; Bush & Shapiro; "When It Strikes Home," El Clove, Joyce & West, Six Olivers. NEW PALACE (Roy C. Jones, mgr.; W. V. A.).—Creighton Brothers & Belmont, Will Armstrong & Co., Four Miles, Musical Gordon Highlanders, Mints & Werts. NEW GRAND (W. H. Koch, mgr.; W. V. A.).—Six Royal Hussar Girls, McNish & McNish, Gedmin, Vernon & Co. GAYETY (Wm. Koenig, mgr.).—Ben Welch and his Show. Thirty American Zouaves featured. METROPOLITAN.—Kellerman films return-

ed for two days, Nov. 15 and 16. Society amateurs in "You Never Can Tell," for charity, 17-18. Raymond Hitchcock in "The Beauty Shop," 19-21. "Prince of Pilsen," 22 and week. Gilbert and Sullivan Opera Co week 23. SHUBERT (Wright Huntington, mgr.).—Huntington Players in "Her Husband's Wife." Ethel Grey Terry, new leading woman, made her first appearance in Laura Hope Crew's role. Raymond Wells, Charles Gunn, Henry Geell and Ida Stanhope had other leading roles. "The Fortune Hunter" follows. BAINBRIDGE (A. G. Bainbridge, Jr., mgr.). Bainbridge Players in an elaborate production of "The Conquerors," with augmented

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"A YARD OF MUSIC"

This Week (Nov. 16) Broadway Theatre, New York.

Direction, LEW GOLDER

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

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VARIETY, New York

cast. Henry Hall, Florence Stone, John Dillon, Karl Ritter, Louise Farnum, Marie Gale in leading roles. "The College Widow" follows.

NEW ORLEANS.

TULANE (T. C. Campbell, mgr.).—McIntyre and Heath in "The Ham Tree."
CRESCENT (T. C. Campbell, mgr.).—Bringing Up Father.
LAFAYETTE (T. C. Campbell, mgr.).—Fourth week of South Pole pictures.
BUNTING (E. A. Schiller, mgr.).—Emma Bunting stock in "When All the World was Young."
LYRIC (C. D. Peruch, mgr.).—Peruch-Gypsies Players in "Queen of the White Slaves."
ALAMO (Will Gueringer, mgr.).—Vaudeville.
ORPHEUM (Arthur White, mgr.).—Fairly entertaining bill. Charles Weber, finished well. Brent Hayes' selections militated against better reception; Albert Perry Co., smart sketch for smart people; Milt Collins, bright patter well delivered; Mme. Vanle, pretty offering; Trizle Frigana, thoroughly enjoyable; Three Arleys, perfunctory attention.

Tony Kennedy and Ted Evans join the Dauphine burlesque stock Sunday.
Henry Ottman is the Dauphine's treasurer. Logan Quick is stage turnkey at the same theatre.
George Catum has leased the opera house at Yazoo City, Miss.

Janet McIlvane and Holton Herr are dancing at the local Jardin de Danse, atop the St. Charles hotel.

The difference between picture actors and those of the legitimate stage is that the former bow before commencing work.

The Acme is to be re-opened. It abounds on Baronne street.

"Pag o' My Heart" comes to the Tulane next week. Al H. Wilson will be at the Crescent.

Arthur White figures that tank acts should be the last to complain about being "cut" because they don't require rooms with bath.

Vic Peres' Audubon theatre has a collapsible stage that is so small monologists in one-quarter and sketches in "one." The former are compelled to wear eye-shades to keep the footlights from burning their lashes. Artists are warned to remove everything from the dressing rooms as the stage is folded up every night.

PHILADELPHIA.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Both quantity and quality are supplied by this week's show at Keith's, the program being longer than at "one." The former are compelled to wear eye-shades to keep the footlights from burning their lashes. Artists are warned to remove everything from the dressing rooms as the stage is folded up every night.

GLOBE (Eugene L. Perry, mgr.; agent, U. B. O.).—After the usual long run of pictures Mack and Williams opened with their dancing. If the talk was animated the act would gain in speed. They were very well liked. O'Brien, Dennett and Goslar got large returns early and rounded out their singing into a clean hit. Lasky's Hoboes had a hard time but got over nicely. Roxy La Rocca aroused some real enthusiasm with his harp playing. Bert Leslie and Co., finished to enthusiastic applause. Middleton and Spellmeyer were nicely received. Mang and Snyder closed with some good hand and head balancing.

WILLIAM PENN (William W. Miller, mgr.; agent, U. B. O.).—The William Penn is packing them in as a regular thing in spite of contumacious. "The Bachelor Dinner" closed the show with a smashing hit, scoring heavily in all departments. The rest of the show was of high calibre, the opener being the Atlas Trio, well received. Cooper and Ricardo were appreciated. Britt Wood earned several bows. Regina Connell and Co. upheld the comedy end. The Volunteers got over in excellent style.

BROADWAY.—Hoe and Lee, Robert L. Dalley and Co., Farrell, Taylor Trio, Harmonious Village Choir, Clerk, Hartman and Co., Warren and Francis.

KNICKERBOCKER.—Marjorie Fairbanks in "The Elopement." Manhattan Trio, Sanna, Heland and White, and Brindley, Dixon and Dean; second half, Howard's Bears, Nowlin and St. Claire, Archer and Bedford, Noldy and Noldy, Lawrence Crane and Co., Morris and Hector.

NIXON.—Anniversary week. "The Auto Bandit," Muller and Stanley, Smith, Cook and

Brandon, Willie Weston, Snyder and Buckley "In Old Tiro." Betty.
GRAND.—De Pace Opera Co., Four Melodious Chaps, Red Raven Trio, Willie Hale and Brother, Francis and Rose, Kennedy and Hart.
COLONIAL.—Hale Norcross and Co., Stravits and Strassner, La France Brothers, Morin Sisters, Fiske and Fiske, "The Vagabond," feature film; second half, Sig. Franz Troupe, Lora, That Trio, Frank Markly, William Wilson and Co., "The Wishing Ring," feature film.

BROAD.—"The Beautiful Adventure," with Ann Murdock and Mrs. Thomas Whitten, opened to a fair house Monday night; will stay one week. Nov. 23, John Drew in "The Prodigal Husband."

GARRICK.—Business has fallen off in the third and last week of Hazel Dawn in "The Debutante." Nov. 23, "Potash and Perlmutter."

FORREST.—Third and last week of "Sari" for two weeks.

ADELPHI.—"A Pair of Sikes" now in its fifth week is nearing the end of 10th run, having done fairly well considering conditions. "To-Day" comes in Nov. 30.

LYRIC.—Second week and final of "The Stars of the Rosary," Nov. 23, "High Jinks." "Little Hindle Wakes," by Stadley Houghton, for the first time here, opened Monday and received general commendation. Adah Barton has joined the resident company and made her debut in this week's show as "Mrs. Jeffcoat."

WALNUT.—"Damaged Goods," by Richard Bennett's Co-Worley, opened Monday for the week at popular prices. 23, "The Old Homestead."

LIBERTY.—"Painting the Town," musical comedy, opened Monday for the week at popular prices. 23, "A Fool There Was," with Eugene Blair.

ORPHEUM.—"A Fool There Was," with Eugene Blair, opened for the week at popular prices. 23, "Painting the Town."

AMERICAN.—New stock company opened Monday in "Hearts Adams." 23, "Madame X."

ACADEMY OF MUSIC.—"The Book of Nature," pictures, with lecture by Raymond L. O'Quinn, opened Monday for three nights at 75 cents top. Monday night's house was good.

CHESTNUT ST. O. H.—"The Spoilers" is doing a turnaway business in its second week at 25 cents top.

PALACE.—Vaudeville has been replaced by "Cabiria" at 10 and 20, and excellent business has resulted.

CASINO.—"The Golden Crook burlesque, with Billy Arlington, opened Monday for the week. 23, "Rose Sydel" Co.

EMPIRE.—"The College Girls," with Abe Reynolds and Florence Mills featured, opened Monday for the week. Next, "Al Reeves Big Show."

TROCADERO.—"Review of 1915" opened Monday for the week with S. H. Dudley, colored comedian, and Zubelda, "Oriental" dancer, added. 23, "The Auto Girls."

GAYETY.—"The Follies of 1920," featuring Eva Leslie, and Princess Oria, added, opened Monday for the week. 23, "Monte Girls Burlesque."

DUMONT'S.—Stock minstrels.

PORTLAND, ORE.

HEILIG (W. T. Pangel, mgr.).—"A Pair of Sikes," 15-18.

BAKER (Geo. L. Baker, mgr.).—"Maggie Pepper," 8; "Fine Feathers," 15.

EMPRESS (W. H. Pierong, mgr.; agent, Loew).—Week 9, Polzin Bros., opened fine; Patrick and Myer, hit; "Gladys Leslie," not appreciated; "The Girl and the Drummer," big hit; Gray and Graham, laughs; "School Days," headliner; good business.

PANTAGES (J. A. Johnson, mgr.; agent, direct).—Week 9, Togan & Geneva, good act; Prince and Deerie, good; Moving Day, laughs; York Trio, fine; Great Question, sensation; Great Castiel, darling; good business.

LYRIC (Dan Flood, mgr.).—Week 9, "Lulu of the Underworld."

ST. PAUL, MINN.

ORPHEUM (E. C. Burroughs, mgr.).—Ruth Allen and Co. in "Woman Proposes," well received; Mr. and Mrs. Jimmy Barry welcomed back enthusiastically; Marie & Billy Hart, pleasing; Leo Zarrell & Co., good; Josephine Dunfee, pleased; Aerial Costas, received; Wallenstein & Freebey, pleasing.

EMPRESS (Gus S. Greening, mgr.).—"The Power of Melody," pleased; Princeton & Yale, good; The Melnot Twins, very neat and pleasing; Aerial LaValls, well received; Andy Rice, liked; Nipp & Tuck, good. Business continues very good.

NEW PRINCESS (Bert Goldman, mgr.).—Batting Nelson, Four Solis Brothers, Guy Batting Trio, Lucier & Ellisworth, pictures, last half, Five Flying Duvals, Bert Hamon, Reeves & Miller, Marconi Brothers, pictures.

STAR (John P. Kirk, mgr.).—"Follies of Day," with Sam Sidman and Gertrude Hayes opened to a poked house. Next, Ben Welch & Co.

METROPOLITAN (L. N. Scott, mgr.).—Raymond Hitchcock in "The Beauty Shop," opened a four-night engagement to a fair sized house and pleased. Thurs. and Sat., the Annette Kellermann pictures play a return date.

De Wolf Hopper and the Gilbert & Sullivan Opera Company hold forth for a week.

SHUBERT.—The Huntington Players in

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"Maggie Pepper" this week, with "Her Husband's Wife" underlined for next week.

SPOKANE.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr; agent, N. W. T. A.).—8-7, Nat Goodwin, "Never Say Die," 22, stock.

LOEW'S (Joseph Muller, mgr.; agent, direct).—Amoros & Mulvey, woman scored; Snoozer, hit; Plsano & Bingham, went over; Henry B. Toomer & Co., clever sketch; Cabaret Trio, singing liked; Alvin & Kenny, strong closer.

PANTAGES (E. Clark Walker, mgr.; agent, direct).—DeWitt Young & Sister, pleased; Davis & Walker, corking dancers; Laurie Ordway, got laughs; Neltz, Phipps & Co., weak sketch; Lottie Mayer & Co., still favorites.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Manning Sisters, Bill Mann, Zamora Brothers; second half, Garrison Sisters, Devoy & Dayton, Billy Mann.

Henry J. Lohrenz, hypnotist, was added to the bill at the Spokane the latter half of the week.

George Pringle's minstrels, booked for Auditorium, Dec. 5-8, has been shifted to Empress, as former house will be used for stock.

E. J. Myer, a former Seattle newspaper man, has been added to the staff at the American and will have charge of publicity.

The new Liberty, now building, at cost of \$200,000, has signed a contract to show the Alco company's feature films.

Einar Peterson, who did the mural decorations for the million-dollar Davenport hotel, has been engaged to do a series of paintings for the auditorium of the new Clemmer theatre, now building.

J. H. ALOZ

Booking Agency
Orpheum Theatre Bldg.,
MONTREAL, P. Q.

TORONTO.

ROYAL ALEXANDRA (L. Solman, mgr.).—"High Jinks" with Stella Mayhew highly pleased large audience opening night.

PRINCESS (O. B. Sheppard, mgr.).—Margaret Anglin received cordial welcome in "Lady Windermere's Fan."

GRAND (A. J. Small, mgr.).—"The Earl of Pawtucket" with Lawrence D'Orsay well received. 23, "Barbara Worth."

SHEA'S (J. Shea, mgr.; art., U. B. O.).—Cressy and Dayne, scored; Evelyn Dunmore, clever; Chrelenne and Louise, novel; McLellan and Carson, good; Pederson Bros., amusing; Bill Foster, entertaining; Hagor and Moore, versatile; Two Cromwells, pleased.

LOEW'S YONGE STREET (J. Bernstein, mgr.; art., Loew).—Jones J. Morton, big success; Inez McConley and Co., diverting; Valdos, interested; Three Keltoes, clever; Green and Parker, good; Polly Prim, pleased; Chas. Ledger, sensational; Ward and Hayes, good.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; art., U. B. O.).—Feature picture; James Kennedy and Co., fine; Devine and Williams, a hit; Mendelssohn Four, clever; Nolan and Nolan, good; Frank Groubay, talented; Hardy and Woods, original.

GAYETY (T. R. Henry, mgr.; art., Columbia).—"Social Mals."

STAR (Dan F. Pierce, mgr.).—"High Rollers."

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In "The Awakening of the Devil"

Direction of MAURICE H. ROSE and JACK CURTIS

Next Week (Nov. 23) MAJESTIC, Milwaukee

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SAYS:

They are talking again.

What are they saying?

Goodness only knows, but it's about me, of course.

Here I am, lying in bed, trying to side-step a reserve couch in a hospital, and I can almost hear the clang of the ambulance, while I am told they are saying that I am not going to fulfill my vaudeville engagements.

I am going to play them, just as soon as I am able to do fourteen shows a week, and keep my feet on the ground.

It is only through the extreme kindness of Mr. E. F. Albee of the United Booking Offices that I am able to take this rest, to recover the full use of my voice and ward off the illness the doctor says is clinging around me.

The United Booking Offices had splendid bills laid out to surround me this week at the Colonial and next week at the Orpheum. I felt sorely troubled to disappoint them, and called on Mr. Albee personally to assure him I felt it would do the B. F. Keith management an injustice for me to appear unless in perfect physical condition.

After the enormous week I had the pleasure of playing to at Keith's, Boston, ending last Saturday, and which I went through with difficulty, I thought it was only due to my vaudeville managers that I present myself in person, in order to allow my voice to tell its own story.

I expect to resume my Keith route December 6 and trust I shall, and will, if my physician permits.

Thanks so much to those who have been so kind.

Will the others please stop talking?

But they won't.

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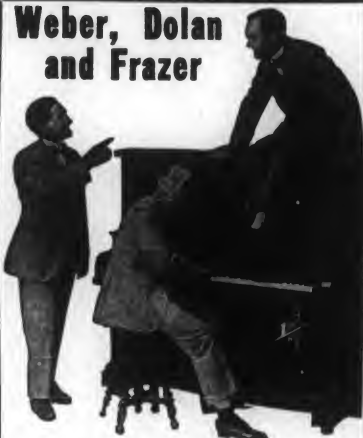
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RICHARDS TOUR, AUSTRALIA

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GEORGE HARADA

World's Famous Cyclist
1718 CLYBOURN AVE.
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THOSE MUSICAL WIZARDS
Next Week (Nov. 23), Empress, St. Paul

THEODORE TENNY VENTRILOQUIST

CLYDE WALTER

Hager and Goodwin

THE BALLYHO BOYS
Direction, FRANK BOHM



Mitchell—Garron—Leo

The Rathskeller Trio Entertainers to Royalty
Geo. Mitchell, Business Mgr. White Rate Club



FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN
This Week (Nov. 16),
Pantages, Tacoma
Next Week (Nov. 23),
Pantages, Portland, Ore.



Imperial
Pekinese
Troupe
and
Shangtung Mystery
Six Chinese Wonders. Latest Featured with
Anna Held Jubilee Co.
All communications to
LONG TACK SAM
Sole Owner and Prop. VARIETY, New York

CONNORS AND WITT

Booked Solid --- Loew Circuit

Boston and Waterbury, this week
(Nov. 16)

Direction, FRANK BOHM

SAM J. CURTIS

In "GOOD BYE BOYS"
By Junie McCree
Direction, HARRY SHEA

FRANK

EMILY

Jerome and Carson
Touring RICKARD'S CIRCUIT, AUSTRALIA

Victor HERAS and PRESTON Ben

FAST AND FUNNY TUMBLERS

Now Playing Pantages Time

BOOKED SOLID ON W. V. M. A.

In Preparation—A new and Novel Act
By AARON HOFFMAN

SAM-HEARN-ELEY-HELEN

Personal Direction MAX GORDON

ARTHUR PRINCE

With "JIM"

Care of VARIETY, New York

RAY MONDE

IS "SHE" A HE OR IS "HE" A SHE?

THE SENSATIONAL SURPRISE HIT OF EVERY BILL
EVERYBODY TALKING ABOUT IT
PAT CASEY OFFICE

HAZEL RICE

(Versatility My Middle Name)

A Toe Dancer that CAN Sing

Direction MAX LANDAU

AMERICA'S OWN PRODUCT

Little MARION WEEKS

THE MINIATURE PRIMA DONNA

Direction, Fred Ward Playing U. B. O. Personal Management, NICK HANLEY

WARREN JANET

THE LELANDS

PAINT-O-GRAPHS

PLAYING UNITED TIME

Direction, ALF. T. WILTON

THANKSGIVING THOUGHTS—
TIMES ARE A BIT HARD PERHAPS—
OUR SALARIES HAVE BEEN CUT,
AND THERE'S A SCRAMBLE FOR JOBS

BUT—

WE HAVE BREAD
OUR HOMES ARE SAFE &
WE'RE NOT DODGING SHRAPNEL
SALUTE THE STARS &
STRIKES AND BE
THANKFUL FOR PEACE

EDW. MARSHALL

(HALL LOGIST)

ALF. T. WILTON

(MORE THANKS)
REPRESENTATIVE



NOTICE AND WARNING

THE SOLE SINGING RIGHTS IN AMERICA

TO THE SONG

"Sister Susie's Sewing Shirts For Soldiers"

BELONG TO

AL JOLSON

(Now With "Dancing Around" at the Winter Garden, New York)

Anyone using this song in a public performance is doing so unlawfully and will be proceeded against
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62 WEST 45th STREET, NEW YORK CITY

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PRESENTS

JOHNNY DOOLEY

AND

YVETTE RUGEL



B. F. Keith's Royal Theatre, New York, Next Week (Nov. 23)

TEN CENTS

VARIETY

VOL. XXXVI. No. 13.

NEW YORK CITY.

PRICE TEN CENTS.



THE BEST REASON

For advertising in Variety is that you get full value, the sort of publicity that means something to you.

Variety, long known as "the actors' paper," has always handled its news matter in a manner to attract the professional reader, through a "Variety reader" knowing he was reading a full story, not a biased nor colored one.

As that made circulation, and circulation is what an advertiser should have (as it is the only way to give a return), Variety has become the advertising medium of the theatrical business. An advertisement in it covers the whole field, and makes one appropriation sufficient, if that appropriation is spent in Variety. It has done more than that, since it makes Variety an actual saving to the advertiser in it through rendering useless advertising for theatricals in other trade papers.

Variety goes everywhere, reaches everybody, and does all together what another paper can only do in part, and does more for the advertiser than all the other theatrical trade papers combined (excepting the strictly moving picture trade papers).

White Rats on "VARIETY"

Below is a copy of a letter the White Rats has kindly sent out to its members:

Dear Sir and Brother:—

The Anniversary Number of VARIETY will be published December 25th. As VARIETY is the medium of the WHITE RATS ACTORS' UNION, this Organization is anxious to see its membership thoroughly represented in the advertising columns of VARIETY'S BIG NUMBER.

VARIETY is advocating proper organization for the actor, has advocated the essentials and conveniences of proper organization, therefore should be encouraged by the actor. It has attained a position in the field of theatrical trade journalism that is a remarkable triumph in itself. Its circulation is unquestioned. The paper is undoubtedly bought and read by every important manager, agent and artist all over the entire world.

When "The Player" suspended publication through an agreement with VARIETY the cause of the White Rats was taken up by VARIETY and VARIETY has stood by its agreement with our organization, and it is only fair that we should lend our efforts to support the paper when we have an opportunity to do so.

With its selling qualities as its foremost recommendation and its official connections with your organization to recommend it as well, we suggest you consider VARIETY in placing your holiday advertising appropriation.

With thanks for your consideration of the above, remain,

Fraternally,

(Signed) BOARD OF DIRECTORS.

THE
WHITE
RATS
Recommend

THE
WHITE
RATS
Know

If you are placing Christmas advertising, use Variety. Only one special issue of Variety each year. It does not publish a "Special number" at any other time, and combines its Anniversary and Christmas issue to one week.

Variety gives value in every way. Centralize your Christmas advertising, if you intend advertising at that time. Confine your advertising to Variety and save money.

An announcement in Variety's 9th Anniversary Number, out December 25th, will be a perpetual advertisement for you, reaching thousands outside the profession as well as in.

If you want to find out how many more Varietys are sold than any other theatrical paper, ask your newsdealer. It's a simple way to get at the truth.

VARIETY

Vol. XXXVI. No. 13.

NEW YORK CITY, SATURDAY, NOVEMBER 28, 1914.

PRICE 10 CENTS

\$104,000 SALARY FOR FILM STAR; MARY PICKFORD'S CONTRACT

Noted Player in Feature Films Receives \$2,000 Weekly, Play or Pay, with Wardrobe Furnished, From Famous Players. Can Select Plays and Cast. Was Offered \$200,000 for Same Period.

One hundred and four thousand dollars for one year was the contract entered into last week by Adolph Zukor of the Famous Players Co. with Mary Pickford, the film star. It was a renewal of a contract Miss Pickford had held with the same company for \$1,000 weekly, or \$52,000 the year preceding.

The F. P. agreement was reached between Mr. Zukor and Miss Pickford, despite an offer from another picture firm to the actress for \$200,000, also for one year. It is said Miss Pickford was not satisfied with the financial outlook of the larger offer, although the competing concern offered to deposit \$50,000 as a guarantee.

The Pickford-F. P. contract calls for the \$2,000 payment every week. During the year Miss Pickford may appear in eight Famous feature films. She cannot do over 12, which might be reached, although an unusually large number. A condition of the agreement is that the Famous Players in addition pays for all wardrobe necessary for Miss Pickford in the pictures, from shoes to dresses, and Little Mary has expensive ideas regarding dressing for the screen. Another provision says Miss Pickford has the privilege of passing upon the plays selected for her, also the supporting casts, rejecting either or both at her pleasure.

A clause asked for by Miss Pickford to the effect that all "Pickford features" must be sold by the Famous at double its customary prices, also that any exhibitor showing a Famous-Pickford release must double the admission charge, was firmly turned down by the Famous Players.

The name of "Pickford" in pictures has been doing wholesale duty of late weeks through the multiplicity of old

Pickford reprints, made by other manufacturers, when Little Mary commenced film work. Some of these have become a daily release in the program of the General Film Co. through the Biograph releasing them.

Another young woman under contract to the Famous Players and who has been rapidly coming to the fore of late is Marguerite Clark, the little spirit of the legitimate stage. It is said Miss Clark has renewed her agreement with the F. P., receiving \$800 weekly.

NEW KIND OF VAUDEVILLE.

With the return of William Morris to New York last week, the report spread that commencing New Year's week the New York theatre will have a new policy of vaudeville.

The report says it will be "English Vaudeville," but just how framed no one around the theatre knows.

Commencing Monday the Universal has the house for four weeks and will play feature pictures, starting with "Damon and Pythias." The Universal has rented the New York outright, paying, it is said, \$1,750 weekly.

BRIAN LEAVING FROHMAN?

There is a report current that Donald Brian is playing his last season under contract to Charles Frohman and that in the near future the waltzing star will join a new tri-star combination. At present Mr. Brian is in "The Girl from Utah" together with Julia Sanderson and Joseph Cawthorne. The piece has had a successful run at the Knickerbocker theatre where it ends its local season tonight.

Last week there was a rumour that the star and his manager.

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.

PITTSBURGH MILLS BUSY.

Pittsburgh, Nov. 25.

The mills of Pittsburgh are showing more activity. Several idle a year are reopening and many which were on half-time are now on full.

While the activity is not remarkable, it is enough to show that better business conditions prevail as steel is being ordered.

REORGANIZING TRENTINI SHOW.

The powers that are directing the destinies of the Emma Trentini's starring vehicle "The Ballet Girl" are very much dissatisfied with the organization as it stands at present.

They have decided that the company needs to be entirely reorganized before brought into New York.

It is quite probable the show will be closed for several weeks, reopening with a new cast after the holiday.

In all likelihood it will be made ready to follow "The Lilac Domino" into the 44th Street, when Andreas Dippel gives up the tenancy of that house in February.

ADELE BLOOD IN SKETCH.

A sketch will bring Adele Blood to vaudeville. She has placed her bookings for a short tour with Rose & Curtis.

Miss Blood was the star of "My Lady's Boudoir," lately playing in New York. She still remains under the legitimate direction of I. W. Hope, who has a new play in view for her. This will be produced sometime after New Year's.

Remember we advance Meal Tickets, Laundry and Cash to all Performers at Regent Hotels, 601 N. 14th St., ST. LOUIS, MO.

LONDON CLOSINGS.

(Special Cable to VARIETY.)

London, Nov. 27.

The revival run of "Milestones" at the Royalty ends tomorrow. A new play will be produced there Dec. 10, entitled "The Man Who Stayed at Home."

"His House in Order," also a revival, closes at the St. James Dec. 8. The theatre will remain dark until the production of the new Hartley Manners' piece, scheduled for a Christmas opening.

"Earl and Girl" closes at the Aldwych Dec. 5, reopening at the Lyric Christmas day.

FORBES PIECE NEW YEAR'S

"The Spotlight," the piece in which Selwyn and Company are going to star Douglas Fairbanks has been placed into rehearsal. Mr. Fairbanks will be ready to take an active part in the rehearsals of the piece in about three weeks. The show will be ready to open about the first of the year. Patricia Collinge, Edna Aug. Olive May Zelda Sears, and William Sampson will be in the cast.

ANOTHER FED MEETING.

(Special Cable to VARIETY.)

London, Nov. 27.

The Variety Artists' Federation held a general meeting today to consider the advisability of granting concessions to the picture houses, similar to those extended music halls.

"Kiss Me Quick," Condensed.

Philip Bartholomae is preparing to present a tabloid version of "Kiss Me Quick" in vaudeville. Robert Kelly will be in the cast.

PHILADELPHIA'S OPERA HOUSE REPORTED GOING TO DIPPEL

**Operatic Impresario Will Move "Lilac Domino" There from
44th Street Theatre, Opening in Philly Christmas
Day, Playing at \$1 Top. Dippel's Century
Opera House Plans.**

Philadelphia, Nov. 25.

It is stated here Andreas Dippel has completed arrangement to take over the Metropolitan opera house and that he will bring his opera comique company now presenting "The Lilac Domino" at the 44th Street theatre in New York, over to Philadelphia Christmas Day, to open a season of opera comique here.

The Philadelphia Metropolitan with its tremendous capacity will permit of the impresario giving a series of performances here with his big company at prices ranging from 25 cents to \$1. It is said that he will do this.

Andreas Dippel has a lease on the 44th Street theatre from the Shuberts, which runs until Feb. 1. Just what provision the impresario is going to make to keep that house open after he takes "The Lilac Domino" to Philadelphia is a question. After Feb. 1 Herr Dippel takes over the Century opera house here for opera comique.

Mr. Dippel has announced he will present in conjunction with the Pavlowa Ballet Company, "La Reginetta delle Rose" ("The Queen of Roses"), by Leoncavallo. The operetta to be given Monday, Wednesday, Thursday and Saturday night and Saturday matinees. Wednesday matinees and Friday nights are to be reserved for Pavlowa. Tuesday evenings revivals of old operettas will be seen. These will also be given at Thursday matinees at popular prices, from 25 cents to \$1.

Herr Dippel stated that when he made these revivals he would like very much to present "Gypsy Love" and "The Merry Widow" for one performance each, as they were shown on the Continent. "The Swallows," an operetta by Giacomo Puccini, is one of the novelties of the season at the Century.

Lee Shubert stated on Wednesday that it was quite likely that Herr Dippel might decide to take "The Lilac Domino" to Philadelphia, but in that case he would have to place another production in the 44th Street.

"ENEMY" A BAR.

(Special Cable to VARIETY.)

London, Nov. 25.

The London County Council Committee of Licenses this week recommended the refusal for seven important cinema theatres and two dance halls, through alien enemy stockholders.

LION ACT, WITH A STORY.

(Special Cable to VARIETY.)

London, Nov. 25.

Marck's Lions, an animal act, opened successfully at the Finsbury Park Empire this week. Before the lions are shown, a story concerning a child is told by the cinema, after which the

animals are put through their tricks.

At the first performance, the child in the act was not allowed to appear, a special license being required.

GABY'S GOOD ONE.

(Special Cable to VARIETY.)

London, Nov. 25.

Gaby Deslys, never out of the public eye, put over a dandy again. This time the Frenchwoman has distinguished herself by adopting the ten months' old daughter of an English officer killed on the firing line.

Gaby's mother acquiesced in the addition to the family.

Gaby, now at the Palace, has received an offer for American vaudeville but will probably tour the provincial towns in England, when she finishes the Palace engagement.

SHAW'S PRESS WORK.

(Special Cable to VARIETY.)

London, Nov. 25.

Bernard Shaw is not overlooking any opportunities to keep his name in the public's eye. His latest being an article in "Common Sense" about the war, Shaw taking an attitude in direct opposition to the public's opinion. The papers are utilizing plenty of space to express their individual and collective opinions of Shaw, the result being some great publicity for the playwright.

BISPHAM FILMING OPERAS.

(Special Cable to VARIETY.)

London, Nov. 25.

David Bispham has secured the film rights for over thirty operas and is investing heavily in the picture-producing business.

KYASHT HAS ANOTHER.

(Special Cable to VARIETY.)

London, Nov. 25.

Lydia Kyasht, famous here from successes at the Empire, opened at the Coliseum this week in a new ballet, called "The Enchanted Isle," and scored another artistic hit.

NEXT PALACE REVUE.

(Special Cable to VARIETY.)

London, Nov. 25.

The Palace Revue will finish its run Christmas week. Dec. 28 the Palace reverts to its old style of entertainment, vaudeville for seven weeks, after which another revue will be produced at this house.

Bard Asked Too Much.

(Special Cable to VARIETY.)

London, Nov. 25.

The negotiations for Wilkie Bard to star in America under Charles B. Dillingham's management, have fallen through. Bard demanded a contract that included pay during rehearsals, which was refused.

EMPIRE REVUE PEOPLE.

(Special Cable to VARIETY.)

London, Nov. 25.

The new revue at the Empire will be produced in March. George Graves, the musical comedy comedian (lately in vaudeville) is selected for this show, also Will Evans, from the halls and Drury Lane panto.

Dorothy Warde, another from the halls but lately established as a musical comedy girl with "The Cinema Star" at the Shaftesbury, will also be in the cast.

CIRCUITS AFTER WILLARD.

Willard, "The Man Who Grows," appeared to be much in demand this week, between the United Booking Offices and the Loew Circuit. After a couple of very successful seasons abroad, Willard returned to New York, appearing at Hammerstein's. He was submitted by H. B. Marinelli to the United Booking Offices managers, who would not agree with Willard upon salary. Willard, through Frank Bohm, then signed for the small time, first playing the S. Z. Poli houses in that division, taking his first date at Wilkesbarre.

Poli books his big time theatres through the U. B. O., and when the United managers heard Willard had broken the house record at Wilkesbarre, repeating the operation last week in Waterbury, "the toughest vaudeville town in the world," Mr. Marinelli started to induce him to leave the small for the big time.

Willard is at Springfield, Mass., this week, considering the offers he has on hand, according to report.

DEBUT STIRS SOCIETY.

St. Louis, Nov. 25.

St. Louis' exclusive society was stirred and somewhat surprised this week to learn that a member of its inner circle, Mrs. Felix Andre Chopin, had gone on the vaudeville stage as a singer. She opens for the Orpheum Circuit soon, beginning her tour in Chicago.

Mrs. Chopin is the daughter-in-law of the late Kate Chopin, a sister-in-law of Mrs. Lalia Hattersly and a member of the Benoist Wilson and other families of highest prominence in the history of St. Louis. She is a pupil of Jean De Reszke.

The Chopin family is intimately connected with the oldest settlers of the Mississippi Valley.

FRANK TOURS COMING OVER.

(Special Cable to VARIETY.)

London, Nov. 25.

Frank Tours, at present musical conductor at the Empire, will shortly go to America with the Grossmith Laurillard company.

He will be succeeded by Jacques Heuval, now at the Lyric.

BARD REFUSES OFFER.

(Special Cable to VARIETY.)

London, Nov. 25.

Wilkie Bard has refused an offer of \$1,250 with a fifteen-week route in America. His salary on this side is \$1,500.

OUT AND IN.

Disliking the manner in which her two-act was billed for Hammerstein's Gertrude Vanderbilt left the program before opening Monday. Nothing was added to the bill.

The Aerial Budds would not open the show at the Royal, and left Monday morning. The Lelands filled in.

Sam and Kitty Morton did not open at Keith's, Cleveland, Monday. Illness reported. Harry Tighe and Babette (new partnership) got the place.

Bert Lamont and his cowboys left the Palace program Tuesday, through Mr. Lamont's voice commencing to go hoarse. Doyle and Dixon were called in from the Colonial to replace them.

Mijares, the wire-walker, billed to open the show at the Majestic, Chicago, did not appear Monday. It was stated at the theatre he did not relish the idea of opening.

BELGIAN BENEFIT SUCCESS.

(Special Cable to VARIETY.)

London, Nov. 25.

The Belgian matinee benefit at the Alhambra Tuesday afternoon realized thirteen hundred pounds. Queen Alexandria attended the performance.

SOME OBLIGING MANAGER.

Baltimore, Nov. 25.

Helen Raymond, of the "Queen of the Movies," at the Academy of Music last week, was married last Thursday afternoon to Oliver J. Perry, a business man of St. Louis. The ceremony took place at the home of Tunis F. Dean, (manager of the theatre), on West Centre street, which May De Sousa, leading woman of the company, had rented for the week, taking Miss Raymond with her to live.

Mr. Dean gave the bride in marriage. Just in honor of the occasion and because the bride wished it, Mr. Dean had his beard shaved off for the first time in 10 years and appeared at the ceremony with only a small English mustache. Miss De Sousa was maid of honor and Frank Moulan, comedian of the company, best man. The bride will finish the season with the company.

St. Louis, Nov. 25.

An item of much interest socially and theatrically was made known here when the marriage of Helen Roi Raymond, with "The Queen of the Movies," to Ira W. Perry, son of the wealthy president of the Bowie-Perry Pie Co., was announced. Young Perry it developed fell in love with Miss Raymond when she played here several weeks ago at the Olympic. He followed the company when it left town, accompanied by Bob Stewart, also a well known St. Louisian.

Perry is a college graduate and won high honors with the Smith Academy football team of a couple of years ago. Dad Perry says if the boy brings his wife home she will have the best there is from him.

LONDON DIVORCE.

(Special Cable to VARIETY.)

London, Nov. 25.

Oswald Williams this week obtained a divorce from his wife, naming Charles Capper as corespondent.

SCREEN MUSICAL COMEDY IS VAUDEVILLE DEPARTURE

Comic Opera Star, with Chorus of 20, Rehearses 15-Minute Sketch to be Offered on Talking-Moving Pictures. First of Series.

The Renfax Co., manufacturer of moving-talking pictures, on Tuesday put into rehearsal a company headed by Jose Collins, backed by two principals and a chorus of twenty, to produce a 15-minute singing sketch before the moving picture camera and talking machine.

It is proposed to make this the first of a big series of such "tabloid screen musical comedies," featuring notable names of the comic opera stage.

Talking-moving pictures hitherto have consisted mostly of disjointed numbers, or comedy action accompanied by appropriate sounds, but the Renfax enterprise is the first attempt to screen a consistent story with musical accompaniment in sketch form.

That company's products have been exhibited in the straight picture theatres in this country, but no attempt has been made to exploit it in the big vaudeville houses. With the completion of the Collins feature, expected to occupy two or three weeks, the entertainment will be offered to the big-time vaudeville managers as a number for their programs.

Frank Smithson, the musical comedy stage director, has charge of the Collins production.

WAYBURN'S "SLAVE SHIP."

The first big production by Ned Wayburn since the producer returned from England, will be shown at Hammerstein's, commencing Dec. 7.

It is called "The Slave Ship," carrying a massive scenic equipment, with many people.

NO NIGHT PARADES.

Cincinnati, Nov. 25.

Theatrical managers have started a crusade against night street parades. It is said business at the Grand, Lyric, Keith's, Walnut and Gayety was knocked out during the recent Personal Liberty procession in which 25,000 marched, because prospective patrons could not force their way through the crowds into the theatre.

CINCI'S POLICE QUARTET.

Cincinnati, Nov. 25.

John Royal, manager of Keith's, is arranging for a week's appearance of the Cincinnati police quartet at his house. These coppers are good singers. They'd like to be vaudevillians, and are not afraid of getting their salaries cut.

MAGICIANS ORGANIZE.

The Professional Magician's Mutual Protective Association is the title of a new organization formed in New York last Saturday by a number of magic men. The principal object of the society is the protection of one another's material.

The Association will also protect its

to stimulate an interest in magic acts and will eventually try to procure a permanent location for a local headquarters where the members can meet socially.

W. H. Dilger was appointed temporary chairman, and Joe Le Baron, secretary-treasurer.

HAMMERSTEIN'S RESUMES.

After all the reports and negotiations for Oscar Hammerstein's Lexington Avenue opera house, the owner settled the matter late last week by giving a lease to his son, Arthur.

Arthur Hammerstein reopened the opera house Wednesday evening, playing a mixed bill of pictures and vaudeville.

MIDGETS AT HIP.

Singer's Midgets have been loaned by Marcus Loew to the Shuberts, and will start an engagement of four weeks at the Hippodrome Monday.

The Shuberts have an option of two weeks beyond that time for the little people, who will then resume their tour of the Loew Circuit.

COFFINBERRY QUILTS.

Portland, Ore., Nov. 25.

John W. Considine, owner of the Orpheum Circuit franchises in the northwest, yesterday announced the retirement of Frank Coffinberry from the managership of the new Orpheum here, and the appointment to the post of Thomas R. Conlon of Seattle, Mr. Considine's son-in-law.

Coffinberry's resignation is understood to have been brought about through the union boycott against the Orpheum theatre which compelled the postponement of the formal opening, scheduled for Monday night last.

Mr. Conlon has been connected with the administration of the Orpheum Circuit interests in Vancouver, B. C., and Seattle, being associated with Mr. Coffinberry in the former city last summer. He was in the lumber business in Kansas City until he entered the service of Sullivan & Considine in Seattle.

Schlesinger Out of Broadway.

M. S. Schlesinger resigned as booking manager for the Broadway theatre last Saturday. The vaudeville bills there are now being arranged by Jules Aronson, the house manager.

Agency License Held Up.

Billy Curtis, who was responsible for the revoking of agency license of Al Mayer a few months ago, has applied to the Bureau of Licenses for a similar one in his own name.

A hearing was held last week. Commissioner Bell withheld his decision

KEITH'S IN GRAND RAPIDS.

Chicago, Nov. 25.

A new theatre will be erected in Grand Rapids, Mich., to open next fall. It will be called Keith's theatre and cost in the neighborhood of \$500,000 with a seating capacity of approximately 2,600.

The plans are being drawn by C. W. and George L. Rapp, of Chicago, and show a handsome modern structure.

John J. Murdock, of the B. F. Keith executive staff, stopped off in Grand Rapids on his last western trip, and is said then to have closed negotiations pending for over a year.

The Colonial there, seating about 1,000 now plays United Booking Offices vaudeville, and Grand Rapids also has the Empress, a Loew Circuit vaudeville house.

MONACO WITH FEIST.

Jimmie Monaco severed connections with the Will Von Tilzer firm this week, and engaged to write exclusively for Leo Feist.

Before signing, however, Monaco placed a song with the Jos. Stern firm which he wrote with L. Wolfe Gilbert, the new Stern professional manager.

ENTERTAINERS ARRESTED.

Lynn, Mass., Nov. 25.

Following the discovery in a barn on Timson street of an automobile stolen in Dayton, O., and alleged to have been driven across country to this city by John J. Gerard, an actor living with his parents at that address, Arthur Bussler, aged 19, of Avalon, Pa., and Eddie Pierce, aged 20, of 228 Tremont street, Boston, were arrested, charged with the theft.

Capt. J. P. Marshall took all three prisoners from Boston to Pittsburgh, where they are wanted on a charge of larceny of another auto. One of the stolen autos was sold for a quarter of its value in Brooksville, Ky.

Bussler, Gerard and Pierce claim to be doing a dancing and talking act. It is said they used the autos to make quick runs between long jumps.

CALLS ACTOR FRAUD.

Cincinnati, Nov. 25.

A. C. H. Johnstone, secretary of the Cincinnati Hotel Clerks' Association, has lodged complaint here against Albert Freeman, a vaudeville actor, also known as Albert Linnert, who, Johnstone declares, got him to indorse a worthless check for \$40.

The check was drawn on the Bank of Marlinton, W. Va., and, according to statements of the officials of that institution to Johnstone, is one of 30 or more bad checks which have appeared within the last month, all believed to have been put out by Freeman.

Freeman for a time played on the small time with an act in which Johnstone's two daughters worked. Johnstone's son also played with the turn until he was killed in a railroad accident at Bluefields, W. Va. Freeman came on to Cincinnati to attend the funeral, and, professing sympathy with the father, got him to indorse the check.

THE PUBLISHERS SIDE.

Jos. W. Stern & Co. complain VARIETY's account of Justice Greenbaum's decision dismissing their suit against Sigmund Romberg does them an injustice. "The court merely based its decision upon the authority of Witmark v. Peter," say the publishers, "and stated that in the light of that case, it could not enforce our agreement in a court of equity. Mr. Justice Greenbaum did not, however, characterize the agreement in any way.

"It has become the practice," continues the communication, "to align authors and composers against the publishing houses. Many composers have become wealthy and their wealth has in large measure been due to the efforts exerted on their behalf by the publisher. The fact that there is co-operation between the publisher and the composer and that the success of the one is dependent upon the success of the other, seems to be entirely overlooked.

"The maintenance by the publisher of a large organization, the investment of capital, the incurring of risks, the advancement of moneys and the expenditure of time and energy in the popularization of the works of the composer—all these circumstances are lost sight of.

"The interests of the composer and publisher are interdependent and the one cannot succeed at the expense of the other. The publisher is the victim of the composer as often as the composer is the victim of the publisher. The Romberg case well illustrates this truth."

CARSON SHOW TROUBLES.

Cincinnati, Nov. 25.

The fight for possession of the Kit Carson Buffalo Ranch Wild West Show, which stranded down in Kentucky several weeks ago, has been shifted to the United States Court. The battle had its inception in a local magistrate's tribunal a few days ago. He held that the property in dispute (circus tents and equipment, cars, 76 horses, and 5 trick mules) belonged to the U. S. Printing and Lithographing Co., of this city. The Squire dismissed the attachment after a jury of five decided that the Cincinnati company was entitled to the property, as Thomas F. Wiedemann, of Harrisburg, Ill., the former owner, assigned the show to the firm, to satisfy a claim of \$20,000 for printing.

Next, creditors of Wiedemann filed a bankruptcy suit against him, claiming he committed an act of bankruptcy when he executed a bill of sale in an alleged effort to prefer the U. S. Printing Co. over other claim holders. The petitioners have claims aggregating \$4,862.46.

Federal Judge Hollister appointed Walter L. Wilson, of Kansas City, ancillary receiver and issued an injunction restraining officers of lower courts from interfering with the estate. Wilson gave \$50,000 bond.

When the show recently broke up near Barboursville, Ky., performers tried to attach it, but the cars got out of the state before constables could serve the papers.

IMMENSE STOCK ROYALTIES NOW BONE OF CONTENTION

Managers Say No Matter How Hard Times May Be, Producers Make No Reduction in Price Demanded in Weekly Payment to Show Plays in Stock.

Stock managers throughout New York City and New England are complaining against the royalty prices asked by playwrights and producers for pieces for stock. They say that in the face of present conditions play brokers should make some sort of reduction of price for the pieces desired. Now they are paying just as much if not more for stock pieces, yet the business compared with a year or so is away off.

Stock managers claim there is no chance to come out ahead if play brokers don't make some sort of a cut on the royalty price. The latter answer there isn't a chance, as the authors demand so much and will not recede from that point.

Several stock managers confirm the report they cannot get certain plays for stock without paying \$300 to \$500 a week in royalties and say that in paying royalties their business on the week has not been sufficient for them to bank any profit and that the prospects for any kind of realization on a week's stock production is only certain when a piece that demands a small royalty is presented.

A Broadway stock manager said this week: "What chance have we with the patrons demanding Broadway successes when we produce them at a loss? Take pieces for instance at \$250 to \$500, the royalty to depend upon the territory where piece is played. What chance has any manager of making any money if his prices are 10-20-30, his house small and his company rather expensive? 'Big Jim Garrity,' a play that flivved on Broadway, asks \$450 a week for a stock production and in putting it over a player must outdo John Mason and the house be of sufficient proportions to insure any kind of profit.

"We find Charles Bird of the Shubert office one of the most reasonable men to deal with in regard to plays for stock. The Shubert prices range from \$75 to \$200 on stock pieces.

"It's our undivided opinion that the play brokers must do something in reducing stock piece royalties if they want us to stay in business all winter and produce the latest Broadway successes. Otherwise we will play fewer royalty pieces and produce a lot of the old boys that have long ago been dropped from the stock lists."

SHOP GIRLS SINGING.

Milwaukee, Nov. 23.

Since May Davis, a \$10 clerk in Gimbel's store, was discovered to have a real voice and given a \$50 per week job singing in the Alhambra, the Saxe people, owners, and Manager Fisher have had more applications than they could handle working day and night. The story came out as showing how Miss Davis made a sudden rise by virtue of a voice of which she did not

know the value. Vice-president Oscar Greenwald having told the Saxe people of her after hearing her sing during the lunch hour in the store. Now every shop girl in Milwaukee is trying out her voice.

"TWILIGHT SLEEPER" ILL.

The reason given why Margaret Tracey will not appear at Hammerstein's next week to lecture on "Twilight Sleep" is said to be Miss Tracey's illness.

The Hammerstein management had lines out to secure the lecturer, who had appeared at Gimble's department store, telling about the new system until the police stopped her. Miss Tracey went into minute detail in her "spiel" and this attracted Hammerstein's attention.

VERDICT AGAINST S.-C.

A verdict for \$2,000 for alleged breach of contract has been granted Ruth Raynor, who appeared in vaudeville, by a New York City jury against the Sullivan-Considine Circuit.

Miss Raynor, represented by House, Grossman & Vorhaus, averred she signed with the S.-C. offices to play 20 weeks, but that her contracts for that period were not returned to her when the Loew interests took over the circuit. Her time was later cancelled.

The defendants denied the existence of any such contracts. The jury was out 20 minutes.

Camden House Opening.

Camden, N. J., Nov. 25.

The Towers, a new theatre seating 1,000, opened last Monday, with pop vaudeville, booked through the U. B. O'S Family Department.

Arranging Kellermann Show.

Rose and Curtis have been delegated to engage the vaudeville attractions to go with the Annette Kellermann show which is scheduled to open around Christmas. Victor Herbert has contributed the music to the piece.

George Murphy and Bonita.

A vaudeville combination is George P. Murphy, the German comedian, and Bonita. They are rehearsing a new act.

Three Splits Weekly.

Chicago, Nov. 25.

The Indiana, which has been offering pictures since last season reopened with vaudeville next Monday, with three splits a week. Walter Meakin will manage the house and Tommy Burchell will book it out of the "Association."

Don't forget the REGENT HOTELS when coming to St. Louis. Theatrical Headquarters.

EASTMAN CO. TESTIMONY.

Rochester, Nov. 25.

That the methods of the Lumiere Motion Film Co. in Lyons, France, were obsolete and the film inferior to those American made was the testimony of Jules Brulatoor, former officer of the Lumiere Company and now chief distributor of motion picture film for the Eastman Kodak Company, at the trial here this week of the Government suit against the Eastman company charging monopoly of trade under the Sherman Law.

Mr. Brulatoor's evidence tended to show that the Eastman Company did not bar its products from the independent picture men, selling only to the Motion Picture Patents Co., as is charged, but that the Kodak firm entered into an agreement with the witness in 1911 while he was connected with the French firm for the distribution of the Eastman film to independents as well as "trust" users. Mr. Brulatoor told of a trip to Lyons made with Mr. Eastman for the purpose of purchasing the Lumiere plant, but after Mr. Eastman had inspected it the plan fell through. The witness produced a quantity of letters he had received from picture men complaining of the quality of Lumiere film. At times, the witness said, he had been obliged to purchase Eastman films in Europe at 12 cents a foot and sell it at 3½ cents to supply his trade.

ALICE LLOYD'S TOUR.

The Orpheum Circuit tour of Alice Lloyd will commence Dec. 6, at the Orpheum, Seattle. Miss Lloyd will go direct there from New York next week. She returned from the Temple, Hamilton, Can., Sunday, where she did \$3,850 gross on the week. After her departure vaudeville closed in the theatre, Miss Lloyd easily taking the record of the house for the season by several hundreds of dollars.

This week a legitimate producer made Miss Lloyd an offer to appear in a revue to be put on shortly after the holidays.

BREAD THEATRE COUPONS.

Worcester, Mass., Nov. 25.

This town has been flooded with cards calling attention to the fact that anyone can obtain free admission to Poli's house here with 18 labels from Town Talk Bread.

Twenty-five labels from another brand of bread entitled the coupon holder to admission to the Grand (Poli's stock).

Kenyon Buys It Back.

Pittsburgh, Nov. 25.

Thomas Kenyon, original owner, has repurchased the American theatre from George Schafer.

When the Hall Associate Players complete their two extra weeks of stock, the theatre will be used for popular vaudeville.

HOW LA GRACIOSA

Was Billed at HAMMERSTEIN'S THIS WEEK (Nov. 23)



HELD OVER NEXT WEEK

Management, CLYDE RINALDO

Direction, WM. L. LYKENS

LIVE MANAGER'S ENTERPRISE IN SECURING A CONVENTION

**Arthur White, of Orpheum, New Orleans, Has National
Brewers' Organization Open Its Convention in
His Theatre. Box Office Record and Stage
Performance Delayed But An Hour.
Thousands of Visitors in City.**

New Orleans, Nov. 25.

Arthur White achieved novel distinction by inducing the National Brewers' Organization to open its convention at the Orpheum, of which he is resident manager. The annual session is being held here, and several thousand delegates are on hand.

The theatre was sold out completely, the box-office registering the largest receipts in its history. Salutory address was delivered from the stage, and several responses made from the boxes. The regular program started an hour late.

ANOTHER SAILOR CASE.

Washington, Nov. 25.

Secretary of the Navy Daniels has ordered an investigation of the ejection from Keith's theatre in this city of two bluejackets from the battleship Vermont and the solicitor of the Navy Department has been instructed to co-operate with the district attorney in any legal steps that may be found necessary. Manager Robbins states that no discrimination was shown these men, for at the time of the alleged ejection there were a half dozen or more enlisted men of the army and navy in uniform within the theatre, and the reason for refusing the men admission was because of the appearance of one who did not have a neck-yoke to hide the upper part of his undershirt, that his general appearance was unkempt, and that there was blood on his face, the latter, it appeared, due to a minor operation performed that afternoon.

The management had not refused admission to this sailor's companions. A policeman was called in to act as mediator and he, finding that the management was obdurate in its refusal to allow the man admission, finally prevailed upon his companions to accept a refund of their money.

The law under which action can be brought was passed March 1, 1911, and provides against discrimination in the case of any person wearing the uniform of the army, navy, revenue cutter service or marine corps, by the proprietor, manager of any employee of a theatre or other public place of amusement in any territory, the District of Columbia, Alaska or the insular possession, and provides for a fine not to exceed \$500.

FIGHTING SUNDAY SHOWS.

Pittsburgh, Nov. 25.

The constitutional right to give picture exhibits on Sunday in Pennsylvania will be tested in all the courts of the state through a bitter battle between the Socialist Party of Allegheny County and the Department of

Public Safety of Pittsburgh. As a result of a police ban on Sunday film a movement has been started and several large mass-meetings held at which funds have been raised to fight the authorities.

The picture shows Sunday were free and held in the Lyceum. At the same time German societies were holding picture shows in various Turner halls, and other bodies, including religious, were making use of films, the exchange men reaping quite a profit. No amusements with paid admissions are allowed in Pittsburgh.

At each Socialist party meeting a four to six-reel film was shown. The crowds increased wonderfully, and although the Lyceum seats 3,000, hundreds were turned away. Last week the police ordered no more films shown. The Socialists protested. They claimed discrimination. The police order was then broadened and churches and German societies were also put under the ban.

The Socialists put it up to the mayor. He ordered the city solicitor to look up the law. The attorney declared there was nothing in the laws (most of them passed between 1800 and 1850 which regulate Sunday decorum) to prevent the exhibition. The mayor shifted the burden on Director Hubbard of the safety department, and the director made his ruling permanent. This forced the matter into the county court.

"ENCORE" PRINTS DENIAL.

(Special Cable to VARIETY.)

London, Nov. 27.

The "Encore," an English theatrical trade paper, prints an article in this week's issue contradicting the London report in VARIETY of recent issue that London is experiencing a dearth of desirable material. The "Encore" claims that Americans would be foolish to visit England at this time unless with especially desirable material.

de Courville Coming Over.

(Special Cable to VARIETY.)

London, Nov. 27.

Albert de Courville expects to sail for America in a few days to arrange for an American production for his new Hippodrome revue.

SULLY'S SHOP ON STAGE.

As a Christmas feature at Hammerstein's, Sully's barber shop in the Palace Theatre Building, will be reproduced on the stage, the Hammerstein management attending to the production.

Sully's barber shop is a model of "corner grocery."

Remember the REGENT HOTELS, Curio and from all Theatres. Send in a card and you will meet you at Depot. Theatrical Home.

CABARETS

Robert Ward of the Ward Brothers, playing with the Winter Garden show, has purchased a half interest in Joe Brown's Old Mill cafe on West 42d street and assumed active management of the resort. The couple plan to renovate the premises and enlarge the floor space. The Old Mill has long been one of the most prominent rendezvous around Times square.

Healy's at 66th street is working the special all-night license rather hard. This week it has two such permits, for Thanksgiving Eve and Friday night, the latter the usual one up there for the special. To stay as long as you like appears to have an attraction. On a Healy all-night special, the dance floor draws more people after one than before that hour, the outpourings of the other places flocking to the open resort. Some of the dance bugs never want to go home, and others seem to have no home to go to.

Rector's is the first dancing cabaret to try comedy dancers. A couple of very good professional steppers, a boy and girl, are there doing comedy in the dance. The announcer states to the diners there is a young man from the country present who would like to find a partner to dance with. He leads the country youth around the room by the hand. The young fellow, dressed in evening clothes in a sloppy way, prances around the floor, looking for a girl. She emerges from a corner, with a lass' costume. They go right into a fast work, but the male dancer interjects a deal of comedy motions into his portion, securing quite some laughs and very much applause. Withal they are excellent "modern" dancers, with some personality, and this gets them over easily.

The dancing cabarets are finding a way to "beat" the two o'clock closing order. It has not been extensively operated as yet, though two or three restaurants are working the scheme, with others anxious to get in. A club charter is necessary. One is not easy to obtain by application, since the charter issued by the state for private social organizations has been much abused in the past. Old charters are in demand for the dance purpose. Under them there can be no police interference and the "club" may remain open as long as it pleases. The "members" are charged a nominal initiation and annual dues. After the regulation closing hour, "members" of the club adjourn to another portion of the restaurant and continue the dance. This is the plan under which boxing found a loophole some years ago, before legislation legalized it, and it was the cause of the familiar expression, "All members of this club."

"The Skirt," who pads out that "With the Women" stuff, often remarks about professional dancers (even

if it doesn't get in print) that most of them ape Mrs. Vernon Castle in dressing. That may be true, for most of the professional dancers must ape some one, even in their dances, but when the professional danseuses (or whatever you want to call them) bring the Castles' dog-carrying habit to the ballroom floor, it's time they were choked off, either the dogs or the dancers. According to report, Mrs. Castle strutted around one day with a dawg, a Russian boar-hound that had some class to it. Since then all the dancers have their dawgs. The other night in one of the dance places, a dancer fed her dog from the table, while other people around tried to think up some way of escaping from the animal act. One of the loudest dressed of all the pros who dance professionally parades Broadway with a big, long, gaunt, hungry-looking mut that never even saw Russia on the front page of an extra. It's a worse looking animal than Charlie Barnold's "Dan," a mut that tried to excuse himself for living by impersonating a souse. If some of these professional dancers' dogs hang around dancers long enough, they ought to be able to give several imitations "Dan" never heard of.

The New York Roof, now that William Morris is back home once more, may find a new way to pass December. The month doesn't look any too well for theatricals or its allies, and a dance place where an admission of one dollar is charged at the gate isn't too certain of steady business with nothing big in the way of an attraction to draw. One story is that Morris has already found a way to dispose of the Roof for a week to a New York club that wants to hold a benefit. The Roof will be turned over to it and each night some special event given to induce an attendance. It's funny about Bill Morris and his Roof, as it was about the late Willie Hammerstein and his father's vaudeville theatre. Everybody around Times square recalls how Hammerstein's picked up the very night Willie returned to the management, after having been away for quite a while. The same with Morris. He traveled with the Lauder show from the coast, while the Roof slowly drifted backward until only the waiters were left. Dancers like Martin Brown and Rosie Dolly, also Gene Hodgkins and Irene Hammond (the first team getting \$500 a week, and the other, \$250) couldn't draw their salary, let alone a crowd. But Bill Morris returned to New York last Friday, and presto! up jumped business. Saturday night the Roof had one of its biggest nights of the present season. It may have been for any reason, but the fact remains it didn't happen until Morris returned. Monday this week was "Harry Lauder Night" on the Roof, and this gave it a good start.

ABOUT PANTAGES CIRCUIT.

Nov. 23, 1914.

Mr. Will J. Cooke,
227 West 46th St.,
New York City.

My dear Mr. Cooke:

Your letter of Nov. 21 asking me to give you a copy of the opinion of Justice Newburger in the case of Barney Fagan, et al. v. Louis Pincus, has been received by me. With Mr. Fagan's full consent and permission I am writing you this account of the matter.

As you know, Mr. Fagan is an old-time dancer and as far back as 30 to 40 years ago was regarded as perhaps the best single dancer on the stage. Mr. Fagan is at the present time doing a double act with Mrs. Fagan, who is known on the stage as Henrietta Byron.

In 1913 Mr. Fagan received a telegram from Louis Pincus asking him if he would play the Pantages Circuit. Mr. Fagan replied stating that he would play it and giving a description of the act that he would play, together with his salary, \$300 per week. Mr. Pincus then returned another telegram to the effect that everything was all right. The act was never played and Mr. and Mrs. Fagan, becoming tired of waiting for their opening, began a suit against Louis Pincus personally.

You will recall the Amann & Hartley case tried by us over a year ago. In that case we sued "Pantages Circuit of Vaudeville Theatres, Inc." After we obtained our judgment we were for the first time informed that no such corporation existed. You will recall also that Pantages was accustomed to use on his letterheads and contracts "Pantages Circuit of Vaudeville Theatres, Inc.," and that he had caused a suit to be begun in this State in the 3d District Municipal Court of this city against Wilson Franklin, which is still on the reserved calendar of that court, in the complaint of which it was stated that "Pantages Circuit of Vaudeville Theatres, Inc.," was a corporation incorporated and existing under the laws of the State of Washington.

We had all these things in mind when we began an action against Mr. Pincus, personally being at a total loss to know for whom Mr. Pincus was dealing.

Our case came to trial before Hon. Justice Newburger and a jury on the 22d day of October and the jury returned the verdict for Fagan and Byron in the sum of \$2,614.17. The attorney for Mr. Pincus made a motion to set aside the verdict and after due consideration Justice Newburger set it aside with the following opinion:

"Fagan v. Pincus.—As stated by plaintiff's counsel in his brief, this action was tried by him on the theory that there was not sufficient disclosure on the part of the defendant as to the identity of the person, partnership or corporation for whom he was acting in his negotiations with the plaintiffs. The evidence clearly showed that the defendant was the booking agent of the 'Pantages Circuit,' upon which circuit plaintiffs had been employed two years prior to the making of the contract sought to be enforced in this action. The contention that the defendant did not disclose whether the theatres in the circuit were owned by an individual or a corporation is untenable. The plaintiffs knew they were dealing with the defendant in his capacity as booking agent. This is borne out by the telegrams and correspondence of the parties, as well as the testimony of the plaintiff. The verdict was clearly against the weight of evidence, and the motion to set aside the same must be granted."

You asked me what advice I could give performers in regard to entering

NATIONAL GUARD OF ACTORS

"We have no sympathy with those who, inflamed by the war abroad, would make of the United States a military nation, with a great fighting machine to eat up the wealth better spent for educational and industrial advancement. Neither do we subscribe to the sentiments expressed by Professor Phelps of Yale, who, in an article in the November 'North American Review,' preaches the doctrine of disarmament, and would have us meekly submit to anything to show the rest of the world that we believe in peace. There is a happy medium between these two extreme positions, and this we should adopt. We need not be a nation of conquerors. Neither should we be a nation of Chinamen. There is a vast difference between strutting about with a chip on our shoulder and holding ourselves prepared to meet eventualities if ever we should be called upon to do so. The experience of Belgium has shown that the most peaceful of nations is not secure from invasions, even one whose perpetual neutrality was guaranteed by the most solemn of treaties."

The above is reprinted from an editorial of the New York Evening Globe of November 23rd, 1914, which editorial dealt with the subject of the National Guard.

Propos of this editorial, it may be truthfully said that the theatrical profession, as represented by the actor, has a National Guard organized to conserve and protect the interests of the actor, and that organization is the White Rats.

The White Rats is not an organization that is in sympathy with dynamiters or anarchists, nor is it an organization modelled after China. The organization of White Rats does not believe in strutting about with a chip on its shoulder, but it does believe in being prepared to meet eventualities, if ever called upon to do so.

It is therefore the duty of the actor to enlist in the National Guard of Actors by becoming members of the White Rats.

Every day the White Rats are in receipt of letters from members and non-members protesting against the present cutting of salaries by the vaudeville and legitimate managers, the claim being made that the cut is unwarranted, that the managers are taking advantage of a situation, that they have had in mind for a long time to cut salaries when the opportune moment arrived. Several artists write that companies they are with have notified all of its members that they would have to be cut 25%, and they state in their letters that the shows they are with are playing to capacity business. Vaudeville artists write that the theatres played by them are doing a big business.

If what the artists state is true and the manager has taken advantage of a situation, he has been able to do so because of the fact that he is organized. Actors are making the statement that the stage employees and the musicians have not had their salaries cut, which is quite correct—and why? Because they are organized.

If all of the actors and actresses who do not belong to the White Rats of America and whose salaries have been reduced to their minds unfairly, let them join the White Rats and through the White Rats take up this momentous question with the managers, getting at the bottom of it and trying to adjust a wrong if a wrong has been done.

The White Rats have accomplished a great deal in the past and hope to accomplish more in the future, which can be done by every man and woman in the theatrical profession enlisting in the National Guard of Actors—the White Rats of America.

BOARD OF DIRECTORS.

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.)

into engagements with Pantages Circuit. From the experience that we have had and which we have related above we have found, to our sorrow, that "Pantages Circuit of Vaudeville Theatres, Inc.," does not exist. We have found that the Supreme Court of this State in the above opinion does not agree with our theory of holding the agent personally responsible.

There is but one thing left for the performers to do and that it to refuse to enter into engagements with the Pantages Circuit until they are sure that the Pantages Circuit means to give to them a contract upon which they can hold some individual or corporation, or on which they will be played.

The Amann & Hartley case, begun

a year ago, has since been sent to the State of Washington as the basis of a suit against Alexander Pantages personally.

Very truly yours,

(Signed)

O'Brien, Malevinsky & Driscoll,
Per Arthur F. Driscoll.

NOTICE.

To all members in good standing of the White Rats Actors' Union of America, if interested and desiring them will be furnished the names of all those owing money to the White Rats. This will place loyal White Rats in a position to help the organization collect the money that is due them.

PICTURES AND STOCK.

Oliver Morosco this week commented on the relation between picture and stock enterprises, in both of which fields he is interested.

"I have had wide experience," said the Pacific Coast magnate, "as a manager of stock companies and it is my conservative opinion that pictures will affect the stock company seriously. Fortunately I am in a better situation than most managers, because I do not produce many stock plays. This serious opposition, therefore, has little fear for me, but the ordinary stock manager will be up against it. The screen drama may not actually drive him out of business, but it will reduce his earnings and narrow his chances for profit to a slim margin."

"This week I am making an experiment with motion picture opposition. At my stock theatre in Los Angeles I had contracted to produce two new plays. The other day in glancing over the theatrical advertisements, I noticed that a 10-cent picture announced 'Ready Money.' I had a contract to present this play in stock, so I have set the new productions back and will present the Montgomery play at the same time it is running at a popular picture house."

BIG FOGARTY SCAMPER.

A very successful Scamper was held by Frank Fogarty, on Friday, Nov. 20, in the Grotto of the Virginia Hotel, Columbus, O. There were 37 to participate in the merrymaking, which concluded at 3 a. m.

Those who entertained were Frank Fogarty, Frank Stafford, Bill Thompson, Walter Brower, Jim Doherty, Harry Fitzgerald, Scotty Kelly and Lamberti, followed by dancing.

As a result of this Scamper, six applications were procured and a lot of life instilled.

DANCING IN CLUBHOUSE.

Beginning Monday, Nov. 16, a tango orchestra has entertained in the grill room at the clubhouse and floor space has been allotted for dancing. This step has met with the general approval of the members and their friends who frequent the grill room at 11 in the evening and has greatly improved the attendance every evening.

Members who have not been aware of this fact will undoubtedly find the grill entertainment at the present time as good as can be found anywhere.

STORK-BROWNELL CLOSING.

Buffalo, Nov. 25.

Notice was posted Saturday the Mabel Brownell-Cliff Stork stock closes at the Lyric Dec. 5. It's reported both Stork and Miss Brownell will later return to Newark to head a company at the Orpheum there.

The Lyric Amusement Co. controlling the Lyric, has commissioned Joseph Payton to organize a melodramatic stock in New York, opening at the Lyric here Dec. 14 at 10-20-30.

Hardie Langdon is at her home, 733 W. Madison avenue, Youngstown, O., recovering from the effects of a recent operation.

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ADVERTISEMENTS

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Dr. Pauline had a son last week.

Texas Guinan has withdrawn from "The Little Cafe" cast.

Lohse and Sterling have dissolved partnership.

Martin Beck returned to New York Monday.

Artie Hall is preparing a new single specialty for vaudeville.

Ida Glenn is convalescing from an attack of pneumonia.

The Arthur Klein-Eva Tanguay suit was settled out of court late last week.

Adele Blood has recovered from her illness and is able to be about again.

Nicholas Schenck is taking a trip over the western end of the Loew Circuit.

Jones & Crane deny that they have closed their road company of "The Virginian."

The 101 Ranch closed a long season Monday and has gone into winter quarters in Hot Springs, Ark.

Baroness May Young, who professes to be a classical dancer, will appear at Hammerstein's next week.

Oza Waldrop in "A Pair of Sixes" (Chicago), has been very ill and unable to appear.

Frank Kaufman and Sylvia Alpine of the Alpine Family were married Nov. 15 at Freeport, L. I.

Willie Hudson, colored, is recovering from a severe case of typhoid fever at the Meridian Infirmary, Mississippi.

Virginia Milliman will replace Catherine Tower with "Within the Law," opening in Baltimore on Christmas Day.

James R. Somes, resident manager of Lynn (Mass) theatre, has gone to Rutland, Vt., to become manager of the Grand there.

Edward F. Galligan, manager of the Masonic, Louisville, has severed his connection with that house and gone to Chicago.

"Children of the Earth," the new Winthrop Ames show, originally planned for production this week, is now set for showing here Jan. 4.

Lelia Shaw denies the report she contemplates retiring from the Portland, Me., stock organization with which she has been associated.

Emma Harris (Mrs. Murray Bernard) (Bernard and Harris) became the mother of a girl Nov. 18, in her home, Providence, R. I.

The Three Aeros, a French act booked to open at the Alhambra by M. S. Bentham Dec. 20, have cancelled, having joined the French army.

J. M. Livingston, who has been managing Keeney's, Bridgeport, has been appointed manager of the new Frank A. Keeney theatre, Brooklyn.

Annie Russell may be seen in "His Royal Highness," a new play by Mrs. Coate, before the end of the present season.

The Union Square, Pittsfield, Mass., has moved over from the United Booking Office (Family Dept.) to Loew Agency.

Claude Flemming, formerly leading man with Fritz Scheff, in "Pretty Mrs. Smith," was run down on 42d street by a taxi cab on Monday night and rather severely injured.

James F. Casey, of Casey and Le-Clair, is convalescing in the Post-Graduate hospital, New York, where he was recently operated on. He occupies a bed in the Elks' room.

Edna Goodrich was cabled by the Jesse Lasky office this week, to sail from England. Upon arriving on this side Miss Goodrich will at once commence playing in a feature film, under the Lasky direction.

Jack Kline is to direct the tour of "Wedded Bliss." In the company will be Gretta Holloway, Flossie Jones, George Mills, George Bolger, Al. Flattico, Julius McFarlin, musical director.

Alfred Latelle, the animal actor, with the Harry Lauder Show, has been the father of a boy for four weeks. Mrs. Latelle (professionally known as Elsie Vokes) is with the baby in San Francisco.

Ernest Deal, manager of the Dream theatre, Jeffersonville, Ind., was acquitted by a jury on a charge of violating the Sabbath law by keeping open his picture house Sunday. The action against Deal was brought on complaint of a citizen.

Percy Thomas, superintendent of Keith's Palace theatre, had the usher privilege at the recent six-day bicycle race held in Madison Square Garden.

The management was so pleased with Thomas' work, they handed him a contract for the coming Horse Show.

Michael Switow, manager of the Alamo theatre, Louisville, will sever his connection with that house this week. F. J. Dolle of the Broadway Amusement company has bought Switow's interest in the Alamo and will act as manager.

Alice Warwick Crolus was operated upon at Mrs. Galbraith's private sanitarium (Lexington avenue) for injuries received in a fall down a flight of marble steps, after she had fainted. Dr. L. R. McCollom performed the operation. She is getting along nicely.

Big Jasper, the colored booking agent, gumshoed a big colored act into Canada last week and when a certain New York man heard of it he sprang some new "expletives." Jasper hasn't chuckled since. The other had not been declared in on the commission, per a previous agreement.

The Darling theatre, Gloversville, N. Y., has changed hands. H. W. Watkins, of Somerset, N. J., has taken over the lease from Mrs. E. M. Gaut, widow of Will Gaut, who operated the house for fifteen years prior to his death. Watkins has installed a split week pop vaudeville policy, booking independently with his Somerset house.

Musical comedy is again being played at the Bastable, Syracuse, the last half of each week after an unsuccessful try with William Fox vaudeville. At the opening of the season the musical shows were dropped and vaudeville substituted. It lasted about a month and since that time the house has been dark for the last half of each week. The house plays burlesque the first three days.

Emil Durand, a brother of Paul Durand, is expected in New York shortly. He was a resident in one of the Belgian towns occupied by the Germans and became friendly with the enemy's officers, who afterward suspected him. After a week in confinement on bread and water he was told it was a mistake. Then he hiked for America, to get away from the next one.

TOMMY'S TATTLES.

By Thomas J. Gray.

Col. Roosevelt has proclaimed himself a private citizen. It sounds like a plot of Loney Haskell's to get a good headliner for a week.

A lawyer wants "wife stealing" punished as a crime. (Many people consider it a favor.)

What You Hear at "The Flat."
"How do you like the wife's spaghetti?"

"Have some more beer, there's plenty in the ice box."

"Dear, show them the electric stove we carry in the trunk."

"I never liked those hotel restaurants."

"I guess we ain't got some big time photos, eh, kid?"

"This place isn't very large but there's only the six of us."

"The phone hasn't been" put in yet but the drug store is right across the street."

"Easy with the piano, there's some legit guy living next door."

"A fight? No, that's a quartet rehearsing down stairs."

"You know when I look it over I hate to leave the joint to go to work."

Vaudeville is advancing—you can't get away from it. It's three weeks since we heard a monologist use "Should Auld Acquaintance Be Forgotten" for his entrance music.

If you have nothing else, you can be thankful that you're not in Europe.

Now that all the American made war songs have flopped and the Peace songs never got started the boys had better get busy on some ditties that are neutral.

Did you ever notice that the first thing you see in the average town is a Public Square with a statue and a lot of cannon pointing toward the railroad station?

What's the good in being a football hero? No one ever offers him any vaudeville time.

The dressmakers are not turning out such good musical comedies these days.

What You Hear with an All-Star Company.

"My contract calls for the drawing-room and I'm going to have it."

"I'll have to have more paper around than that."

"Wait 'till we play my home town, I'll show this company up."

"If I don't get a dressing-room on the stage I'll quit."

"I'll carry as many dogs as I like."

"Who said my maid couldn't stand in the entrance while I'm on?"

"I'll see why the newspapers didn't have any of my pictures."

"I have a wonderful contract with this show."

"My wife's costumes cost more than this whole production."

"I'm not saying anything, but I'll be the hit, all right."

The fellow who thinks he's great himself is usually alone in his opinion.

The Broadway matinee girls are soon to have a new idol, Harry Ellis (formerly of Ellis and McKenna) is headed for New York in a musical comedy. Watch your step, ladies!

The pen may be mightier than the sword, but the fellow who carries a typewriter on the road with him has a better chance of being understood by his agent.

There's a lot of chorus girls who may never become stars, but they give the stars a lot of worry trying to dress better than they do on the street.

CRITIC-PLAYWRIGHTS DANGEROUS HITCHCOCK TELLS THE COURT

In Johnson-Pollock-Wolf "Piracy" Suit, Star Testifies He Didn't Read "Dr. Fakewell," but Told Author It Was Very Good.

Washington, Dec. 27.

"Dramatic critics with plays of their own are very dangerous," declared Raymond Hitchcock in the Court of Equity here Tuesday during his testimony in the suit of Philander C. Johnson against Hitchcock, Channing Pollock, Rennold Wolf and others on charges of play piracy growing out of alleged similarities between Johnson's "Dr. Fakewell" and Hitchcock's "The Beauty Shop."

Hitchcock was explaining why he returned the manuscript of "Dr. Fakewell," to Johnson with a note stating that the play was very interesting, although, as he had just testified, he had never opened it or read it.

He said he had received the libretto and then turned it over to his Japanese valet with instructions to send it back to Mr. Johnson with a polite note. Cross-examined on this point, Hitchcock said he had to be polite to Johnson because he was a dramatic critic, "and you have to be nice to them," declaring that critics were often polite blackmailers. He did not apply this term to Mr. Johnson, he hastened to say, for "Mr. Johnson had always been very nice—he was simply a highstrung man."

Hitchcock's presence on the stand filled the courtroom with a matinee audience and his sallies caused outbursts of laughter which made the court demand order frequently. Hitchcock closed his show in Minneapolis to be present Tuesday, but was scheduled to rejoin it to play Omaha yesterday (Thanksgiving Day).

Hitchcock did not remember much about his dealings with the plaintiff, although he stated that he had talked with Mr. Johnson in his dressing-room at the New National theatre while he was appearing in the "Red Widow" concerning the manuscript; just what the trend of the conversation was he did not know. He had not discussed "Dr. Fakewell" with his managers or with Messrs. Pollock and Wolf.

Channing Pollock was recalled to the stand. His testimony, continuing the analysis of the parallels drawn by Mr. Johnson from the two plays, negated the latter's assertions. According to Johnson there were something like thirty-five features in "The Beauty Shop" which were paralleled in "Doctor Fakewell," and each of these was denied by Mr. Pollock.

He produced books and manuscripts suggesting a beauty shop in various forms, among these the book "Jumping Jupiter," by Richard Carle and another. He also testified as to various newspaper articles and advertising, and an article which appeared in the Ladies' Home Journal, which he claimed assisted him materially in getting

data as to the equipment of a beauty shop and the manner of beautifying women.

Monday's session was consumed in the examination of Mrs. Johnson, the wife of the plaintiff, and Pollock. Mrs. Johnson's testimony was corroborative of that given by her husband last week. Mr. Pollock told of the inception of the manuscript from which "The Beauty Shop" was produced. With respect to the DeKoven contest, Mr. Pollock stated that although his name had appeared in a theatrical publication appended to a report of the judges of the contest, he had never read any of the manuscripts entered therein nor had he authorized the use of his name in that connection. He did not know of the existence of Johnson's manuscript until told of the claim of the latter that his story had been incorporated in the production of "The Beauty Shop."

Mr. Pollock told the court that he first conceived the idea of writing this play for Mr. Hitchcock in August, 1911, when, after viewing a rehearsal of "The Red Widow," his attention was called to a book entitled "The Thumping Legacy," a story which would make about a twenty-minute production. He told of taking the matter up with Rennold Wolf on the following day.

The balance of the period in which Mr. Pollock was on the stand was devoted to an analysis of the two manuscripts.

The defense, during the Wednesday session, produced a large number of plays to show in their analysis that there is nothing new or original in Johnson's "Dr. Fakewell" script, particular stress being laid on the fact that a beauty shop has been portrayed in many other productions and books published and copyrighted before either of the two plays in litigation were either written or produced.

Kuni, the Jap valet employed by Hitchcock, corroborated the comedian's testimony as to the delivery and return of Johnson's manuscript, while Daniel V. Arthur, of the DeKoven Opera Co., corroborated the testimony of Pollock as to his inactivity in the play contest, adding that DeKoven's daughter had read the majority of scripts submitted, holding out those books which contained promising contents for further notice.

James Gorman, who travels with "The Beauty Shop" as stage director, testified that Wolf had talked with him about the production of the Hitchcock play in 1911. Roy McArdle, who came from New York to attend the trial, was another witness for the defense along these lines.

Following the Wednesday session, the court adjourned the case until Monday.

COHAN PIECE FOR COLLIER.

William Collier started rehearsals Monday in a new musical comedy by George M. Cohan. "Forward March," a musical piece originally intended for Collier, and which was tried out last spring, has been placed on the shelf.

The new piece will be ready to open in about four weeks and after it has been tried out of town it will in all likelihood be brought into the Astor theatre to follow "The Miracle Man."

Beside Louise Dresser, engaged some time ago for the Collier show, Dolly. This will be their last week in vaudeville.

MURDER AND SUICIDE.

Cincinnati, Nov. 25.

George Rockwell, aged 50, who recently failed to promote a picture enterprise in this city, shot and killed his second wife, seriously wounded his stepdaughter, Flora Hollister, and then ended his own life last night.

Rockwell was connected with James Carrigan, of St. Louis, who is wanted on a charge he swindled a photoplay supply dealer here.

Rockwell was formerly assistant general passenger agent of the Pennsylvania railroad.

PHILLIP THEATRE RENAMED.

The Adolph Phillip theatre, 205 East 57th street, has been leased by the New York Play Actors, Inc., and renamed the Bandbox theatre. It will be opened Dec. 22 with the first performance of Jerome K. Jerome's new comedy, "Poor Little Thing."

The house will be under the managing directorship of Douglas J. Wood. Edward Elsner will be stage director. With Wood will be associated Harry Doel Parker, Marie Keickhoefer and Theodore Mitchell.

A new play will be presented each month. Five plays will be given this season.

HARTLEY MANNERS HURT.

(Special Cable to VARIETY.)

London, Nov. 27.

Hartley Manners was knocked down by a taxi this week and badly injured about the face and head. The hurt is not serious, but will necessitate his remaining at home for several weeks.

"DYNASTS" NOT GREAT.

(Special Cable to VARIETY.)

London, Nov. 27.

"Dynasts," opening at the Kingsway Nov. 25, an epic drama produced by Granville Barker, is a timely affair, but lacks popular appeal.

MRS. CAMPBELL GOING OUT.

Next week will be the last of Mrs. Pat Campbell's present New York engagement. The show moved to Wallack's Monday, and will remain there until Dec. 5, then laying off for a couple of weeks, reopening on the road.

Wallack's is the third New York theatre Mrs. Campbell has played in since opening a few weeks ago.

"MR. WU." IN STORAGE.

Walker Whiteside and the "Mr. Wu" show are not going on the road. When the attraction closes its New York engagement at the Elliott theatre tonight "Mr. Wu" will be sent to the storehouse. It may be replayed later.

"WATCH YOUR STEP" OPENS.

Syracuse, N. Y., Nov. 26.

"Watch Your Step," a musical comedy production classed as a "revue" was first shown at the Empire last night by Charles B. Dillingham. The main dependence for its future appears to have been placed upon Irving Berlin's words and music. There are 25 musical numbers, written in his catchy style, of all varieties, mostly dance tunes that keep the choristers and principals moving about continually. The lyrics are unusually good.

R. H. Burside staged the show. Harry B. Smith wrote a "book" that gets into the action now and then.

Second to Berlin for box office power are Mr. and Mrs. Vernon Castle. Mr. Castle acquitted himself creditably, and Mrs. Castle did likewise, when dancing.

Elizabeth Brice and Charles King have been given the choicest songs, and "put them over." They have the musical hit of the piece, "A One-Horse Town," although "When I Discovered You," sung by them, may achieve greater public favor. "I Love to Have the Boys Around Me," sung by Miss Brice, is also a cheerful number, likewise "Follow Me Around," by Mr. King.

Elizabeth Murray plays the role of a designing Irish woman. She has two good numbers out of three. The two are "Town Hall Tonight," and "When It's Night-time in Dixieland." The other is "In My Harem."

A gem of musical writing is "Old Operas in a New Way," the finale of the second of the three acts. A "chat-ter" song on the set Metropolitan opera house stage for the second scene of the second act missed in Syracuse, where the satirical bit on the opera-goers was muffed. The finale of the first act is "The Syncopated Walk."

W. C. Fields, the original tramp juggler, was interpolated during the first act, scoring the individual hit of the evening. Frank Tinney was also a "specialist," doing two "acts" (monologues) in a bit of a role. Mr. Tinney first appeared at 10.30 and again scored at 11.20. He is now playing a cornet instead of the former bagpipes. William J. Halligan is "straight" throughout, helping Tinney in one scene. Dama Sykes, without a great deal to do, justifies her program name of Juliet Peach. Renee Gratz is the prima donna. She didn't appear over-familiar with the music, but otherwise pleased. Harry Kelly has the burden of the book-comedy thrust upon him. Mr. Kelly had his best opportunities in the first act, rather long the first night.

The production end is not elaborate, but may be toned up, as no doubt the entire performance will be before reaching the Amsterdam, New York, Tuesday night, Dec. 8. Mr. Berlin has done more than his share to make it a success. The audience gave him a curtain call after the second act.

"Watch Your Step" plays Detroit next week.

Jimmy Reynolds and wife, Lillian Pisko, are celebrating the arrival of a baby girl at their New York apartments. Miss Pisko has been managing the New Theatre, Baltimore.

SEASON'S XMAS LAY-OFFS CREATE LEGITIMATE RECORD.

More Traveling Shows to Be Taken Off in December Than Ever Before in History of Stage, According to Managers. Usual Christmas Resting Spell Is Week or Two Before Holiday. Many Companies Will Resume.

There will be more traveling shows laying off in December than at any time in the history of the legit. This the unanimous opinion of road managers on Broadway this week.

War depression, hard times, poor patronage en route and the arrival of the holiday spirit and the feeling that the time is here for personal retrenchment and the practicing of economy are among the alibis.

Shows have laid off the week before Christmas and some two weeks, but never have so many planned to lay off as long as they have for the coming Yuletide seasons.

A number of companies closed recently plan to resume their road travels after Christmas in the belief that from that time on the show business will take a brace.

The "Sari" company with Mizzi Hajos will close in Newark next week and reopen on Christmas Day at the Grand Opera House in New York. The theatre will be dark for the first part of the holiday week. "Sari" only plays two days at the house.

SHOWS IN 'FRISCO.

San Francisco, Nov. 25.

"When Dreams Come True" opened to good business at the Cort.

May Robson got a fair start at the Columbia in "Martha Sit-by-the-Day." Business is fair at the Gaiety where Kolb and Dill are playing "The Girl in the Train."

The last week of dramatic stock at the Alcazar shows slight patronage.

"The Bird of Paradise" registered more than \$13.00 at the Cort theatre last week at \$1.50 top. It was a return engagement and the same attraction at \$2 only chalked up a little more than \$8,000 last year.

SHOWS IN ST. LOUIS.

St. Louis, Nov. 25.

St. Louis woke up theatrically during the last two weeks with the appearance of Forbes-Robertson, Grace George, "Seven Keys to Baldpate," "The Yellow Ticket" and Constantino and the San Carlo Grand Opera Company.

Forbes Robertson sold out the week before last at the Shubert on four performances and was well crowded for the remainder. The San Carlo company took several thousands of dollars out of town by reason of nine sold-out performances; Grace George sold out twice and was well attended, and seats were always scarce at "Seven Keys to Baldpate" at the Olympic.

The city actually woke up after three months of theatrical slumber. No one was going to the theaters, with the exception of the vaudeville houses. This week all of the houses are well attended

and the vaudeville house attendance has not slackened. Perhaps it was the fine weather here which kept the theatres empty and the cafes crowded. Since it turned cold the theatres all seem encouraged. The advance sale for Billy Burke this week was large and Arthur Byron, at the Shubert in "Today," is doing a nice business.

There are many good plays due here within the next few weeks, including "Fanny's First Play," Maud Adams, etc. The newspapers are giving more space to theatrical news since the new impetus, and it is safe to say that the next few weeks, at least, will be rosy for the house managers.

SHOWS IN BOSTON.

Boston, Nov. 26.

Shows next week bring Harry Lauder for a single week into the Shubert, "Omar" with Guy Bates Post to the Majestic, "The Midnight Bell" into the Castle Square in stock, and Blanche Ring to Keith's.

Dec. 7 brings the Colonial "The Girl from Utah" to succeed Julian Eltinge whose engagement took an entirely unexpected slump that caused immediate steps to shorten the engagement.

John Drew in "The Prodigal Husband" will also come into Boston on this date at the Hollis, to succeed Margaret Anglin. Following John Drew the Hollis has "The Beautiful Adventure."

"The Yellow Ticket" which opened the Tremont Monday night is limited to Dec. 28 when "Seven Keys" goes in for an unlimited engagement.

Thanksgiving Day was a real day of thanks in Boston as every house, big and small played capacity, houses with reserved seats being sold out early in the week.

An analysis of the Boston situation made early this week summed it up tersely as bringing great business to every place that did not charge over 75 cents for its best seat. The \$2 houses have been knifed heavily and yet the gross in some of these is far better than the majority of metropolises.

SHOWS IN LOS ANGELES.

Los Angeles, Nov. 25.

"The Whip" opened Monday at the Majestic for two weeks with the outlook only fair business. The stage is too small for the monster melodrama.

David Warfield opens tonight for five performances, already sold out. The engagement may be extended for next week. Opening was scheduled for Monday evening, but the long jump from El Paso, made postponement necessary. The advance sale was the largest in local stage history.

SHOWS IN CHICAGO.

Chicago, Nov. 25.

Business in nearly all Chicago theatres took a big slump in the past two weeks. The reason given for this by managers is the cooler weather, and it is also advanced that the war score may perhaps have it the town.

Business has been very meager at the American Music Hall; "Kitty MacKay" has not caught on at the Princess, and the Olympic has fallen away a little.

"Consequences," at the Fine Arts did not meet with any results at all. The Garrick with "Peg o' My Heart," has been keeping up well, with "Under Cover" at Cohan's, and "A Pair of Sixes" at the Cort getting good returns, even after long runs.

Power's theatre has not found any success at all with "The Misleading Lady." Maude Adams at the Blackstone has done a fair business, although not been selling out.

At the Illinois "The Little Cafe" has been holding out fairly well.

The Palace and the Majestic have had very good houses, but some of the smaller vaudeville houses have not found business so strong.

SHOWS IN PHILLY.

Philadelphia, Nov. 25.

Holiday week brought four shows new to this city. Beginning of the week was light generally, although advance sale in all legit houses has been heavy for the last half.

"Potash and Perlmutter" is expected to go extremely well at the Garrick, and started with indication it will make good.

"High Jinks" opened at the Lyric and should do a fair business. "The Queen of the Movies" is at the Forrest, and at the Broad John Drew opened in "The Prodigal Husband" for one week.

"A Pair of Sixes" is winding up a run of six weeks at the Adelphi and will be followed by "To-Day."

"DIPLOMACY" IN PHILLY.

It's settled for the tri-star combination of William Gillette-Blanche Bates and Marie Doro to present "Diplomacy" at the Broad Street theatre, Philadelphia, New Year's week.

This booking dispells a report the company was to disband following the close of its Empire, New York, engagement.

Geo. Fish Goes Back.

Cincinnati, Nov. 25.

George F. Fish, former manager of the local Empress, is now managing the Walnut, succeeding Ben Probst, who resigned.

Club Quarters Too Small.

The Agents and Managers' Theatrical Association, which now has 130 members on its roster, will take more commodious quarters next June. The association has a year's lease on its present clubrooms at 1431 Broadway, but the membership has grown to such an extent that the club space is entirely too small.

SHOWS CLOSING.

DeGroot, Hayes and Patton have closed the road tour of their "Little Miss Winsome," owing to poor business en route.

The road company of "Peck's Bad Boy" has been closed.

Cleveland, Nov. 25.

The "Kitty McKay" company laid off in Cleveland last week, their Canadian bookings having been suddenly cancelled because of the closing of the several theatres in which they were scheduled to appear. Alibi: The war.

"RIGHT OF SEIGNEUR" PRODUCED.

Los Angeles, Nov. 25.

"The Right of Seigneur," Thomas W. Broadhurst's romance of the French revolution, was produced at Morosco's Burbank theatre Sunday evening. It is in four acts of melodramatic intensity.

There are three killings in the action, but these are so skillfully managed the auditor experiences no horror.

The piece will require some fixing but is interesting.

"CONSEQUENCES" TO REOPEN.

Chicago, Nov. 25.

"Consequences," which closes here on Saturday night, will lay off until Christmas and then reopen for a tour of the northwest, going to the Pacific Coast. John Cort saw the performance here last week and stipulated that no changes be made in the cast before he would arrange a route to the coast. A salary cut will be made before the show is again sent out.

"CANDY SHOP" OPENS.

Chicago, Nov. 25.

"The Candy Shop," with William Rock and Maude Fulton, opened Monday night at the La Salle opera house to a packed house. The show went over very big and among those who made personal hits were Al Shean and Daphne Pollard.

J. M. Abrams is business manager for the company, and E. S. Bunch, manager. The show has been much improved since it was seen here at the Studebaker.

"REVOLT" IN NEW YORK.

Helen Ware is due to show her new play, "The Revolt," in New York after all. I. Fluegelman, who is managing the tour, arranged this week for the show to come here in January.

Miss Ware closes her Chicago engagement Nov. 28 and plays Minneapolis Dec. 7.

Chicago, Nov. 25.

"The Revolt," with Helen Ware, will leave Chicago Saturday, going to Kansas City for next week, after which engagement it will close until the holidays.

LATHAM DIRECTING.

Frederic Latham is directing the stage rehearsals of the new Joe Weber piece, "The Fallen Idol," at Weber's theatre. In the cast besides Bruce McRae are John Milton, Charles Wells, Alice Lindahl and Mary Chambers.

The piece is to be brought out around Dec. 7. It may be arranged for it to open at Weber's theatre.

WITH THE WOMEN

By The Skirt

The Princess theatre put on four new plays Tuesday, each more interesting than the preceding. The first, a gresome affair having to do with an electrocution, starts the thrill. The second, "The Fog," is capably acted and tells a story of a steamship's engineer returning home to find his wife unfaithful. Then he murders the wrong man. The third is a light playlet, by George Ade, very clever, with good laughs. But it is the last sketch that will give the Princess a new lease of life. "Across the Border" brings the full realization of what the war really means. In four scenes it kept every person in his seat, and that was until 5.30. Holbrook Blinn has, indeed done himself credit this time.

The idea of the Sam Howe's "Love-makers" show seems to be to display as many legs as possible. Even the principal women's clothes are made in a fashion to show more of their lower limbs than anything else. The Columbia audience can be commended for its judgment, for more than one number didn't get applause. Countess Rossi, a very plump woman, with a pretty face, wore a ridiculous dress in the first act. It was black velvet, trimmed in ermine, with practically no front to the skirt. A change was made to a supposed wedding dress, but she looked as if in boudoir costume. Adelaide Adair can act, but why sing? Vera Desmond has pretty dimples and is far the best dressed woman in the company. A costume of white striped in silver was striking. Bessie Rosa wears mostly short soubret dresses, looking well in her different changes. The chorus girls' clothes can't be described, excepting to mention they seemed to have nothing on but pink tights.

On the bills the Palace show didn't look so good, but it played much better than it read. The first two acts died, with La Milo next, starting the applause. On "No. 3" she did far better than last week, when closing the show. Florence Walton is wearing a petal dress. The idea was good, but the execution bad. The dress is white, the scalloped petals edged in ecru lace. The bodice was spoiled by a band of sable across the breast. Miss Walton should take a good look at Bessie Clayton's petal dress. It was hard to believe the pink taffeta Miss Clayton wore last week could be improved upon, but in a silver dress the pink was outclassed. The skirt was on two rows of petals edged in gray lace. A pink hat added to this costume. A cloak of cerise brocade velvet made very full was elaborately trimmed in blue fox. Worn over a chiffon dress of the same color Miss Clayton was a picture.

Florence Moore at Hammerstein's this week appears in a gold covered dress, trimmed in fur. A second change is prettier. It is a Nile green covered in emerald green chiffon with bands of green velvet around the waist and edging the skirt. Anna Arline (Adler

and Arline) looked chic in a white dress and black velvet bodice. The skirt had three flounces edged in black. The Althea Twins are extreme brunettes who don't use enough red in their make-up. Three changes are made. First are yellow charmeuse dresses. Then pink frocks trimmed in black velvet and white lace, followed by white skirts and green bodices.

The Winter Garden should be renamed. If any one deserved having a theatre named after him Al Jolson is that person. Al Jolson's Music Hall would look well in electric lights. After intermission was announced Sunday night Mr. Jolson held the stage 17 minutes. He tried out four new songs, a ballad getting over emphatically. With his "Susy" number Mr. Jolson had the time of his life. He nearly succeeded in persuading Blanche Ring to sing the chorus. Mildred Cannon, dancing with Paul Cardo, was dressed in a tango costume of orange, gold and green. Frank Carter did well with two songs, having Winter Garden girls behind him. Blossom Seely was prettily gowned in a white frock entirely ruffled and having a black velvet bodice. The ruffles were scalloped and edged in brilliants. Clifton Webb danced with Eileen Molyneaux. Another dancing team called Duval and Boyd were fortunate to escape with their lives. The audience shrieked at their efforts in "modern dancing." Jose Collins and Tom McNaughton did well with their "Ticking" song from "Suzi." Howard and Howard closed the Sunday show, holding the audience in to the curtain.

Lillian Boardman (on the Loew Circuit) is a doll-faced miss who didn't please the American gallery Friday afternoon. From a showy black tailored suit and hat she changed to a pink velvet cloak over a blue dress trimmed in near-fur. The woman with the Geo. B. Reno sketch has beautiful grey hair, worn in a long braid. She first appears in a chiffon cloak. Underneath is a pretty frock of white lace ruffles.

In the December number of the Green book is a short "experience" story by a girl posing for a film company.

Seeing a woman on the stage with delirium tremens isn't a pleasant sight, but it happened in the act of "What It Means to a Woman." Rita Jolivet, the woman, can be good looking or homely at will. The first act has four women at poker. It was as funny a card scene as ever shown on any stage. One of the players, lifting a cocktail to her lips, proposes the following toast, "Here's to me, good women are scarce."

Dorothy Jardon, in "Papa's Darling" at the New Amsterdam, is dressing in her usual stunning style. Octavia Broske is also well dressed. Her first

was pale yellow with sleeves and cape drapery of blue chiffon. In the second act Miss Broske wore a green and silver creation and the last act an elaborate gold dress was worn. Alice Dovey chose the full skirts now so popular. The first was a mauve pink taffeta. The last two dresses worn were similar in construction, being of the taffeta flounce variety. Georgia Harny is a weak imitation of Alice Hegeman. Edna Hunter was pretty in a white chiffon frock and also in a green-over-white. The chorus all wore striking clothes. The groupings and colorings were charming. One number was dressed in pale blue skirts, blue jackets and yellow shirt waists. Empire dresses of blue brocade were stunning. The entire color scheme seemed to be blue and yellow.

"The Big Idea" at the Hudson hasn't a big idea until the last act. The two preceding are too much Ernest Glendinning. Why this young man was chosen for such an important role is beyond comprehension. He doesn't look the part and is too stout, also too short to play opposite Desmond Kelley. Mr. Glendinning's mannerisms get on one's nerves. William Courtleigh does ever so much better, and is particularly strong in the third act. Isabel Garrison, a good-looking matron, wears two gowns. The first is a stunning affair in gold-colored charmeuse, draped in Ninon and trimmed in fur. Her second dress was grey with a short hip flounce of accordion platings. Hazel Lowry, a wishy-washy blonde, has chosen colors not becoming to her bloneness. A party frock was in green chiffon, and in the second act Miss Lowry wore champagne-colored broadcloth. Miss Kelley appears first in a white charmeuse frock, made very nicely, except for an ugly back, so full it gave her a deformed look. A simple black dress was her second choice.

"The Argyle Case," "Within the Law," and "The Deep Purple" sink into oblivion after one sees "Kick In" at the Republic. Here is an underworld play that grips and grips hard. There isn't any real dressing in it, but clothes are hardly missed in the production. Jane Grey, in the first and second acts, wears a simple dress of blue serge with black satin sleeves. A theatre dress was of white chiffon. Katherine Harris is a pretty miss with beautiful blonde curls. In a middle, Miss Harris was girlish. A second frock was of pale blue flounce with a lace bodice. Maidel Turner was flashily dressed in emerald green. She also wore a leopard skin coat over a mustard taffeta. Josephine Victor has touched up her hair. She was much prettier as a brunette. Miss Victor's one suit was raspberry-colored broadcloth.

Irene Hammond is dancing on the New York Roof. Miss Hammond is a better vaudeville performer than society dancer. She is wearing a pretty white charmeuse frock spoiled by a cape and cap (a la Mrs. Vernon Castle) of rose pink velvet.

IN DANGER OF CLOSING.

Cincinnati, Nov. 25.

Two Cincinnati places of amusement are in danger of having to close. One is the new German Stock, the other the Zoological Garden. Amandus Horn, director of the stock company, confesses that if there is not a goodly attendance next Sunday night his ghost will be too feeble to walk any more.

The Zoo has given a mortgage on its unincumbered property to a trust company to raise funds to meet a deficit in its current expenses.

THEATRE AT AUCTION.

Carthage, N. Y., Nov. 25.

The Temple theatre will be sold at auction next week. The sale is forced by the Watertown Savings Bank foreclosing a \$15,000 mortgage. The building went into the hands of a receiver in July.

The building was built in 1906 and cost \$40,000.

WALTER'S PIECE CLOSING.

Detroit, Nov. 25.

"The Better Way" by Eugene Walter in which his wife, Charlotte Walker, is starring, is to close here Saturday night. The show will be taken to New York.

Mr. Walters made a statement to the effect that the piece will reopen in New York after the holidays.

VERY NICE, IF TRUE.

From stock to riches might well be applied to Laura Rogers, for four years with the Albaugh stock, Providence, R. I. Miss Rogers became ill not long ago and went to her ranch at Paden, Okla., to recuperate.

She reached there on Friday, Nov. 13, and one hour later an oil vein was discovered which will make Miss Rogers independently wealthy.

"Luxury" Here Xmas Day.

"Lady Luxury," the Rida Johnson Young musical comedy, is to open in New York, perhaps at the Casino theatre Christmas Day with a matinee. The company will open out of town Dec. 21. Ina Claire, Dazie, Harry Connor, Arthur Albro, Forrest Huff and Frank Andrews are in the cast.

Looking for Musical Comedy.

Alice Brady wants to enter musical comedy. Chamberlain Brown has been commissioned by the manager's daughter to find a role for her.

New Crescent Lead.

Leah Winslow has been doing some stock jumping in Brooklyn. For several seasons she was at the Crescent, Brooklyn, as leading woman. Of late she has been heading the Noel Travers Co. at the Grand.

Next Monday Miss Winslow reappears as the lead of the Crescent company in "Big Jim Garrity."

Cawthorne Sailing Back.

Joe Cawthorne, of the three-star combination in "The Girl from Utah" intends sailing back to England Dec. 5, to again take up his engagements over there for George Edwardes.

BILLS NEXT WEEK (November 30)

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 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.—"Fr." Proctor Circuit.

New York
HAMMERSTEIN'S (ubo)
Adele Ritchie
Lillian Shaw
Sumiko
Baroness Young
Flo Irwin Co
Cross & Josephine
E F Hawley Co
Von Tilzer & Nord
Ball & W
William Thompson & C
La Graciosa
COLONIAL (ubo)
Douglas Fairbanks Co
Fannie Brice
Pekin Mysteries
Harry Carroll
Hussey & Boyle
Riggs & White
Webb & Burns
The McBurns
ALHAMBRA (ubo)
Emma Carus
Conroy & LeMaire
Howard & McCane
Mason Kessler Co
Parillo & Frabito
The Sharrocks
Sherman & Uttry
Alpine Troupe
The Castilians
ROYAL (ubo)
Kitty Gordon Co
Rice & Cohen
Bert Fitzgibbons
Glady Rice
B Keller & Arline
Chas Sweet
Georgiana Trio
Cotter & Boulden
Girard & Gardner
5 Musketeers
Great Leon Co
The Runtions
PROCTOR'S 125TH
Toll
Rich B Cooper
Walter D Nealand Co
Port & De Lacey
Maude Earl
Rae Broche Co
Miller & Kresko
Guards Water Nymphs
Cabaret Dogs
Lucy Tonge
DeBourgs Sisters
Charles Diamond 3
Eddie Heron Co
"Girl in Moon"
Wopman & Horton
Daring Darts
PROCTOR'S 23D
Whittiers Boy
Sullivan Harris & F
Billmore & Franklins
Julia Rooney
"The Tamer"
Burke Laforce & B
Laurent Tru
Barret & Earl
Aubrey Yates
Rae Broche Co
Whitton Sisters
Walter D Nealand Co
Guards Water Nymphs
Versatile Trio
Bud Snyder Co
PROCTOR'S 58TH
Cabaret Dogs
Romano & Carme
Adeline Dennett Co
Lucy Tonge
Eddie Heron Co
Henry Frey
6 Navigators
Keno & Wagner
Julia Rooney
Quigg & Nickerson
Port & De Lacey
Reed & Nelson Co
Whittier's Boy
Zenda Troupe
PALACE (orph)
Arnold Daly
Maurice & Walton
Bessie Clayton
The Leightons
Bagonghi
Mile Lucille & Cockie
(Others to fill)
FIFTH AVE
De Bourgs Sisters
Henry Bobker
H Ellis Reed Co
Fagan & Byron
Warren & Brockway
Sherman De Forest Co
(One to fill)
Major Lewin
Gillon & DeMott

Mr & Mrs Allison
Mimic 4
Rose Coghlan
Barney Gilmore
Montague's Birds
AMERICAN (loew)
Cranston & Lee
"The Tangle"
Hess Sisters
Barton & Lovera
Tom Smith
"On the Riviera"
Swain's Animals
(Two to fill)
Edmonds & Basil
Emmy's Pets
Altoff Children
Ben & Hazel Mann
Japanese Prince
Corcoran & Dingle
Richard Wall
(Two to fill)
BOULEVARD (loew)
Simpson & Deane
Pop Ward
"Eloquence"
Connors & Witt
Equillo Bros
(One to fill)
Mack & Pingree
Fields & Browning
Floresal
Geo B Reno Co
Edith Clifford
(One to fill)
7TH AVE (loew)
B Keller & Arline
Altoff Children
Johnson & Dean
Robinson's Elephants
(Three to fill)
"Spider & Fly"
Tom Smith
"Dairy Maids"
3 Kelos
(Three to fill)
NATIONAL (loew)
Thomas & Shapiro
Uno
Dairy Maids
Corcoran & Dingle
Richard Wall
(Two to fill)
Celtic Trio
Hallen & Hayes
Byron & Langdon
Tuscane Bros
(Three to fill)
LINCOLN (loew)
Hallen & Hayes
Owen McGivney
Lamb's Manikins
(Three to fill)
Thornton & Corlew
Geo Armstrong
"Between Trains"
Lasar & Dale
Swain's Animals
ORPHEUM (loew)
Edmonds & Basil
"The Criminal"
Ben & Hazel Mann
Lane Plant & T
3 Kelos
(Two to fill)
Housley & Nichols
Harvey Girls
Equillo Bros
Von Hampton & Joco-
lyn
"The Tangle"
Duquesne Comedy 4
The Nesses
QUEBEC (loew)
Waldo
Thornton & Corlew
Joe Welch
Lloyd & Britt
Gravotte Lavondre Co
(Three to fill)
Madge Caldwell
Kelso & Leighton
John & Deane
(Three to fill)
DELANCEY (loew)
Owen Wright
Keene & Sharp
Martin & Clark
Geo B Reno Co
The Hassmans
(Three to fill)
Arcadia
Roland & Farrell
Piehlmann Troupe
Nible & Riley
Cano & Witt
(Three to fill)
Brooklyn
Fox & Della
Haveman's Animals
Brandon Hester Co
Regency Players
Great Howard

Linton & Lawrence
Kurtis Roosters
Romona Ortiz
McCormick & Irving
BUSHWICK (ubo)
Jas & Bon Thornton
"Society Bude"
Regina Connell Co
Primrose 4
Cockley Hanvey & D
Frits & Lucy Bruch
Dupree & Dupree
Maurice Woods
Reedford & Winchester
ORPHEUM (ubo)
Nesbit & Clifford
Toby Claude Co
Jack Wilson Co
Valerie Bergere Co
Doris & Dixon
Cowboy Minstrels
Dooley & Rugel
Ford & Hewitt
Willie Bros
FLATBUSH (loew)
Marcou
Cadets de Gascoyne
Ronair & Ward
Leonard & Paulie
Byron & Langdon
Geo Armstrong
7 Gregorys
(One to fill)
Clayton & Lennie
Barton & Lovera
Hess Sisters
Lane Plant & T
(Three to fill)
COLUMBIA (Loew)
Jack Symonds
Housley & Nichols
"Just Half Way"
Duquesne Comedy 4
Maury Sisters Co
(One to fill)
Uno
Gandy & Drayton
Sandy Shaw
(Three to fill)
FULTON (loew)
Morris & Wilson
Nible & Riley
Kelso & Leighton
Hazel Gordwin
Piehlmann Troupe
(One to fill)
Simpson & Deane
Lamb's Manikins
"Just Half Way"
The Hassmans
(Two to fill)
Harvey Girls
Archer & Belford
Emmy's Pets
Field & Browning
(Three to fill)
Morris & Wilson
"On the Riviera"
Martin & Clark
Gravotte Lavondre Co
(Three to fill)
WARWICK (loew)
Dorothy Dodge
Harry Walman
Howard's Animals
Darrell & Conway
Alf Ripon
Viola Duval
Romalo & Delano
(Two to fill)
Albany, N. Y.
PROCTOR'S
Will Ward Girls
Wm Pinkham Co
Winfried & Martin
Sam Liebert Co
Wright & Rich
St Pierre
Richard & Brandt
Gaston Palmer
2d half
Aubrey & Richie
Mott & Maxfield
H & A Turpin
Wyatts Lads & Las-
"Twice a Week"
Lola Saibini Co
Miller & Kresko
Joe Pino

Baltimore
MARYLAND (ubo)
Grace La Rue
Gould & Ashlyn
Gallagher & Carlin
"Green Beetle"
Lyons & Yosco
McMahon Diamond & C
Leroy Lytton Co
George N Brown
Loretta Twins
HIPPODROME (loew)
Sid Rose
Chas Deland Co
Melville & Bernie
Thos Potter Dunne
Sam Mann Players
Marie Russell
John Troupe
(One to fill)
Billings, Mont.
BABCOCK (loew)
El Cleave
Joyce & West
Bush & Shapiro
"When It Strikes
Home"
Sophie Tucker
6 Olivers
Birmingham
LYRIC (ubo)
Lohae & Sterling
Rawis & Von Kaufman
The Berrens
Juliet
Melville & Higgins
Maley & Bart
(One to fill)
Boston
KEITH'S (ubo)
Allan Dinehart Co
Britt Wood
Lane & O'Donnell
Ford & Truly
Cameron Girls
Plantacool & Fields
The Cromwells
ORPHEUM (loew)
Nelson Waring
"When Women Rule"
Barnold's Animals
(Five to fill)
Harvey Russell
Edna Luby Co
Brown Harris & B
(Five to fill)
GLOBE (loew)
Madge Caldwell
Ben Beyer & Bros
Andrew Mack
(Five to fill)
Billy Quirk
Bryan Sumner Co
Andrew Mack
(Five to fill)
ST JAMES (loew)
Arthur & Grace Terry
Naily & Naily
Celtic Trio
Evan Sumner Co
Kinkaid Kitties
(One to fill)
Ben Beyer Bro
Musical Byrons
"When Women Rule"
Manhattan Trio
Barnolds Dogs
(One to fill)
Buffalo
SHES (ubo)
Nora Hayes
The Langdons
Van & Schenk
Sam & Kitty Morton
Howard's Animals
Darrell & Conway
Butte
EMPRESS (loew)
Warner & Corbett
"Tip & Tuck"
"Power of Melody"
Princeton & Yale
Melnotta Twins
Aerial LaVails
Calgary
PANTAGES (m)
Wright & Lane
Jui Jitsu Troupe
Danny Simmons
Ted & Uno Bradley
Jas Marston
Charlesworth, S. C.
VICTORIA (ubo)
(Splits with Savannah)
1st half
Hap Handy Co
Hattie Urma
Whipple Huston Co
Clara & Clara
Conroy's Models
(full wk)
Chattanooga
MA STIC (ubo)
Musical Macks
Rosa & Farrell
Louie Bates Co

Payden & Reid
Marvel & Messiah
Zeda & Hoot
Chicago
PALACE (orph)
Adelaide & Hughes
Quilroga
Chip & Marble
Hugh Herbert Co
Allen Stanley
Four Volunteers
The Gaudschmidts
Geo M Roemer
M & J Dunedin
MAJESTIC (orph)
Henrietta Crozman Co
Bobby North
Harry Beresford Co
Dainty Mamie
Mr & Mrs McGreevy
Paul Conchas
Burns & Fulton
Milt Collins
Transatlantic 8
ACADEMY (wva)
Campbell & Brady
Pattimmons & Cam-
eron
Lamb & Sockert
Galnes & Brown
A Fighting Chance
2d half
Van & Belle
Lox Comedy 4
Stone & Hayes
Zenita
3 Falcons
Cincinnati
KEITH'S (ubo)
Gere and Delaney
Richards & Kyle
Mosher H & Mosher
Harry Brown
"Fixing Furnace"
Belle Baker
Sylvester Schaffer
Cleveland
HIPPODROME (ubo)
Baptiste & Franconi
Angelo Patricola
Julia Nash Co
Rooney & Bent
Trixie Frigiana
Melville & Bernie
Billy McDermott
Australian Wchoppers
Columbus
KEITH'S (ubo)
La Toy Bros
Marga De La Rosa
Mrs Gene Hughes Co
Bert Errol
Valencia Suratt Co
Leonard & Russell
Marcella's Birds
Danville, Ind.
LYRIC (wva)
Mint & Werts
Hodge & Lowell
Jack Taylor
Musical Nesses
2d half
Ziska Co
Lela Luby Co
Grant Gardner
"Enchanted Forest"
Davenport, Ia.
COLUMBIA (ubo)
(Opens Sunday)
1st half
The Gee Jays
Taylor & Arnold
Dave Walters Co
May & Kidford
2d half
King & Brown
Wood & Wyde
"Mission Garden"
Pearlson & Goldie
Marlan Vade Co
Denver
ORPHEUM
Claude Gillingwater Co
Lockett & Waldron
5 Metettis
Joe & Lew Cooper
Ashley & Canfield
Bill Swede Hall Co
Kaimar & Brown
EMPRESS (loew)
(Open Sun Mat)
Murphy & Foley
Shariner & Richards
Romain & Orr
"Thro Skylight"
Nell McKinley
McClure & Dolly
Des Moines
ORPHEUM
(Open Sun Mat)
Weston & Leon
Ismed
Reisner & Gores
Harley Tauda
Zertho's Dogs
3 Hickey Bros
O'Brien Havel Co
Detroit
TEMPLE (ubo)
Toyo Troupe
Cardo & Noll
J R Gordon Co
Baby Helen
Moran & Wiser
Jack Gardner Co
"Ride Shop"
FAMILY (ubo)
Dae Stewart
Fields & Hanson
Sa Haras
Gardner & Leroy
Archib & Gertie Falls
Scotch Players
"Hunting Morn"
Rudel Donigan & R
Musical Stills
Great DeLawsio

Wallace & Brock
Korff & Messiah
Zeda & Hoot
Duluth
ORPHEUM
(Open Sun Mat)
Marie & Billy Hart
Josephine Dunfee
4 Danubes
Mr & Mrs J Barry
Miller & Lykes
Gormley & Caffrey
Australian McLeans
NEW GRAND (wva)
Wilson & Aubrey
Burns Sisters
Rhoda Royal Circus
(One to fill)
Berry & Berry
Kathryn Chaloner Co
Geo Lee
U Abdallahs
East Liberty, Pa.
SHERIDAN SQ (ubo)
Josie O'Meers
Weber & Wilson
Mack & Barton
"Little Nap"
Frank Bush
Great Folllette
Edmonton, Can.
PANTAGES (m)
"The Crisis"
Taipen Chinese Tr
Fred Dupres
Paine & Nesbitt
Cummin & Seaham
Elizabeth, N. J.
PROCTOR'S
"Making the Movies"
Bernard & Flnnerty
Al Hall
Mme De Piana
Charles Diamond 3
Barrow & Wilbert
2d half
Mills & Moulton
Al Carleton
"The Tamer"
Barroff & Wilbert
Nina Payne
Felix & Barry Sis
Elkhart, Ind.
ORPHEUM (wva)
Jean Chalione
Lella Davis Co
Van Bros
(One to fill)
2d half
McNel Trio
Wm Armstrong Co
Earl & Edwards
LaDella Comiques
(One to fill)
Essex, Pa.
COLONIAL (ubo)
Lynch & Zeller
Jarow
Keno & Mayne
Lambert
Mullen & Coogan
Four Roeders
Evansville, Ind.
NEW GRAND (ubo)
Robt O'Connor Co
Big City 4
Fink's Mules
Medison & Laird
Smiletto Bros & Mora
2d half
Nevins & Erwood
"All for a Kiss"
Jess Libonati
Frear Braggatt & F
Fall River, Mass.
ACADEMY (loew)
Harvey Russell
Brown Harris & B
(Three to fill)
2d half
Naily & Naily
Nelson Waring
Howard's Bears
(Two to fill)
Grand Rapids, Mich
COLUMBIA (ubo)
Neluko & Hurley
1 & B Smith
The Sharrocks
Nevins & Gordon
Herman Timberg
C H O'Donnell Co
Nat Willis
The Kramers
Hammond, Ind.
ORPHEUM (wva)
(Open Sun Mat)
McNel Trio
Nick Santora Co
Ruth Roden
Merriott Troupe
2d half
"Way Down East"
Harrisburg, Pa.
ORPHEUM (ubo)
O'Donnell Bros
Edwin George
Billy Watson Co
Dolly Connolly Co
Hawthorne & Inglis
Capt Sorbo's Divers
(One to fill)
Hartford, Conn.
POLI'S (ubo)
Lew Docketader
Lucy Gillette
"Butterfly & Rose"
Henshaw & Avery
Hann Haven
Emmett Hovey Co
Morrissey Tros
Margurite & Hanley

Indianapolis.
KEITH'S (ubo)
Meyakas Trio
Holmes' Pictures
Shannon & Addie
Bruce Duffet Co
Julia Curtis
"Neptune's Garden"
Mack & Orth
Mme Dorla Dogs
LYRIC (ubo)
Ziska Co
Harrison West 3
Geo W Day Co
Battling Nelson
Nick's Girls
2d half
The Engfers
Lillian Watson
Miles McCarty Co
Densee & Baird
4 Solis Bros
Jacksonville, Fla.
ORPHEUM (ubo)
(Opens Sunday)
Pierlot & Scofield
Gene & Arthur
Spiegel & Jones
Right & Alright
Doris Wilson Co
Kansas City
ORPHEUM
Act Beautiful
Chas Grapewin Co
Alexander & Scott
Hans Kronold
Solit Duo
Chas Weber
Luffy & Lorenz
EMPRESS (loew)
Theo Hamberg
Jolly & Wild
Allen Miller Co
Rose & Moon
Alice Hanson
Mori Bros
Kokomo, Ind.
SIPE (wva)
"Fascinating Flora"
2d half
Venita Gould
Eckhoff & Gordon
(One to fill)
Lafayette, Ind.
FAMILY (ubo)
Frank Colter
John West Co
Harlan Knight Co
Densee & Baird
4 Solis Bros
2d half
The Tyrrell
Murray K Hill
Winsch & Poore
Pearl & Roth
Diving Models
Lima, Peru
ORPHEUM
Harry DeCoe
Ida Divinol
Mack & Walker
Chas Abarn Co
Stan Stanley 3
Fredricka Siemons Co
(One to fill)
Logansport, Ind.
COLONIAL (ubo)
Rainey Sisters
Billy & Eldith Adams
The Chamberlains
2d half
"Good Fellow"
Los Angeles
ORPHEUM
Gertrude Hoffman Co
Swor & Mack
Miller & Vincent
Jos Jefferson Co
Meehan's Dogs
Claude Golden
(One to fill)
EMPRESS (loew)
Ethel & Lucy Baker
Leighton & Robinson
Ryan Richfield Co
Harry Thomson
Cyril McNutt
PANTAGES (m)
11 Minstrel Maids
Isabel Fletcher Co
Hugo Lutgens
Elwood & Snow
Leon & Adeline Sis
Louisville
KEITH'S (ubo)
Edward Berger
Porter & Sullivan
Pederson Bros
Nellie Nichols
Bert Leslie Co
Hyams & McIntyre
Frank Fogarty
Corridini's Animals
Lowell, Mass.
KEITH'S (ubo)
Hazel Moran
Anthony & Mack
Haviland & Thornton
Jas F McJannet
Lorraine & Judy
"Rabbit" Maranville
Dancing LaVarrs
Memphis
ORPHEUM
Bickel & Watson
H Brockbank Co
Jeanne Jemelly
"Motoring"
Eddie & Ramadan
Milo Ansonia Co
Ward Bell & Ward
Millwaukee
MAJESTIC (orph)
"Song Reue"

Rae Samuels
Waldamer Young &
Jacobs
Will Rogers
Cantor & Lee
Weston & Leon
Brent Hayes
Minneapolis
ORPHEUM
Chas F Semon
Byrd Drost Crowell
Fred V Bowers Co
Frank Wilson
Mr & Mrs D Crane
Merced
UNIQUE (loew)
Rose Troupe
Purcella Bros
Joe Kelsey
John Laylor
Brown & Jackson
"Love in Sanitarium"
NEW GRAND (wva)
Murray Love 3
Millard Bros
Howe & Howe
Princess Ka
Montreal
ORPHEUM (ubo)
Sam Barton
Hopkins Sisters
McDevitt Kelly & Lucy
Arthur Sullivan Co
Harriet Burt
Matthews Shayne Co
Shapp Goodrich & K
Flying Martins
Mt. Vernon, N. Y.
PROCTOR'S
Grace De Mar
Bell Ringers
The Fishers
Mr & Mrs Allison
(Two to fill)
2d half
Carl Statzer Co
Florence Timponi
Fitch E Cooper
Burke Laforce & B
Laurent Tru
Will Ward Girls
Nashville, Tenn.
FRANCESC (ubo)
Kelso Bros
Vinie Bailey
Howard & White
Kenny N & Platt
3 Martins
Newark, N. J.
LYRIC (pr)
Mills & Moulton
Carl Statzer Co
Markie Bros
Felix & Barry Sis
Nina Payne
Horne & Ely
Dick Thompson Co
2d half
Bernard & Flnnerty
Adeline Denett Co
Seymour & Williams
The Fishers
Ben Liebert Co
Bell Ringers
Newburgh, N. Y.
COHEN H. H. (loew)
Von Hampton & Joco-
lyn
"Spider & Fly"
Lazar & Dale
Carl Damann Troupe
(One to fill)
2d half
Cadets de Gascoyne
Archer & Belford
Pop Ward
Fantom's Athletes
(One to fill)
New Haven
POLI'S (ubo)
(Splits with Spring-
field)
1st half
The Baldwin
Brakum & Carter
Hope Vernon
J Kennedy Co
Cooper & Smith
New Orleans
ORPHEUM
Pauline
Clark & Verdi
William Herlin
Willard Simms Co
Fred Seman
Diamond & Virginia
Wharry Lyle Quintet
New Rochelle, N. Y.
LOEW
2 Bohemians
"Between Trains"
(One to fill)
2d half
"The Eloquence"
(Two to fill)
Norfolk, Va.
COLONIAL (ubo)
(Splits with Richmond)
1st half
Fox and Ward
Stewart & Donohue
(Three to fill)
Oakland
ORPHEUM
(Open Sun Mat)
Imhoff Conn & Cor
Elphye Snowden
Awhl Troupe
Harry & Woelford
Corbett Sheppard & D
Hert Merrett
Hubert Hyer Co
Jack & Foris

(Continued on Page 20.)

BURLESQUE

BY FREDERICK M. McCLOY

All persons that are solicitous for the advancement and prosperity of burlesque will hail with genuine joy the prospect that strongly indicates a sensible and distinctly desirable change in the general form of this style of entertainment. It appears to be the fixed purpose of the directors of the Columbia Amusement Co. to recommend to the separate managements the introduction of an olio in their shows. The accomplishment of this cannot fail of decidedly advantageous results.

Ever since I first became an observer of burlesque shows I have had a steadily growing conviction that producers of these entertainments are missing the grand opportunity in adhering to the two-act book idea and excluding the olio. As they stand today, a majority of these shows are unqualifiedly nondescript. Emphatically they are not burlesque because they burlesque nothing. But that is not so much the point for consideration. The mere misapplication of a word in itself will not work any great damage, and there is no egregious injury committed in calling these performances burlesque, though not an exact definition.

The main point is to make them distinctive, to give them a form all their own. To accomplish this the paramount essential is to get as far away as possible from the characteristics of musical comedy. So long as straight two-act books are used just so long will burlesque compel classification as second-rate musical comedy. Patrons of burlesque houses do not want this. They want broad comedy, rapid fire "bits" and attractive girls in snappy musical numbers. They want tights and décolleté gowns and enlivening dancing. In brief, they want effervescence. Inspid, long-drawn-out speeches and scenes are not wanted in burlesque houses.

Variety in its literal meaning, and quick action sans plot constitute the basis of an attractive burlesque show. There can be no objection to a story, but it must not be involved and its points must be quickly reached without a labyrinth of pointless, wearisome verbiage. To avoid this, the safest way is to assemble enough quick-playing bits, or secure two totally different one-act pieces. Many writers possess the faculty of putting together this sort of material while it is practically impossible to procure a two-act book of sufficient merit or of adequate individuality to exactly meet the needs of a typical burlesque show.

The strongest argument against the adoption of a two-act piece is the fact that known, qualified librettists work only upon a contract calling for a large cash payment in advance and a sliding scale percentage of the gross receipts. Assuming that any one of them could

write the kind of show required (which is extremely doubtful), managers of burlesque would not be justified in paying so large a sum because the short bits or the two one-act skits perfectly serve their purposes. And they can be secured at comparatively trifling cost.

The introduction of an olio to open after intermission is in itself a long step in this direction, and this should by all means be permanently established in all burlesque shows. Since it is practically impossible and really unnecessary to secure technically correct burlesque, the adoption of bits or two one-act pieces, giving them all the grotesquerie possible, and the inclusion of an olio, would place these shows in a class of their own and give them an infinitely stronger appeal. There are several "refined" burlesque shows on the Columbia Circuit. But they are not getting the money.

A few nights ago I happened to be in the company of three or four of the most widely known vaudeville booking agents, men whose business it is to select acts and arrange the bills for the leading theatres in this country. The subject of new material for those houses was under discussion and it was admitted that there is little of real worth in sight to supply the much-needed fresh acts. It was suggested by one of the agents burlesque might be drawn upon with substantial results and the names of 8 or 10 burlesque players were mentioned. Just those few and no more, and they included the five or six exceptionally well-known stars. Curious to know if those were the only names in burlesque with which those agents were familiar, I mentioned no less than 20 additional actors prominently identified with burlesque for several years, and was amazed to learn my companions could not recall having heard of any one of them. Obviously there is something wrong in the manner in which these talented men and women handle their business affairs. It is inconceivable that with the inexpensive opportunities for self-exploitation that are at the command of professionals who have the ability to make good there should be such utter lack of knowledge concerning them. I know a score of these people who would consider it an affront and a serious reflection upon their standing in the profession if they were told that their names were absolutely unknown outside the narrow confines of burlesque. When a manager wants to engage an artist he will invariably give preference to one with a name that is known. There is precious little profit in talent whose possessor is so obscure that the mention of his name to men that employ actors means absolutely nothing.

And this brings me to the main point, namely, that the Anniversary Number of VARIETY is now in course of preparation. A name displayed in

the advertising columns of that publication will make it impossible for any manager to say "I HAVE NEVER HEARD OF HIM!"

See the point?

A curiously worded advertisement occupies a conspicuous place in the street cars. It is displayed as follows:

NO { Liquors
Groceries
Drugs
BUT { Everything
in
Dry Goods.

A consistent reading of this is No Liquors, No Groceries, No Drugs. But Everything, But In, But Dry Goods.

How long would an ad. writer in show business last who would commit such a humorous faux pas!

MAX SPIEGEL MARRIES.

Max Spiegel and Annette Claire Mark, daughter of Mitchell H. Mark, were married at the home of the bride's parents in Buffalo, Wednesday of last week. Immediately after the ceremony the bridal couple left for a two months' trip that will include the various winter resorts along the east coast of Florida, Havana and Panama.

REPLACING "DAFFYDILLS."

The "Transatlantics," which is one of the shows that were dropped from the Extended Circuit a couple of months ago, has been reorganized and is now in rehearsal. It will take up the time of the "Daffydills," beginning next Monday.

NEWARK OPEN SUNDAYS.

After New Year's the Columbia Amusement Co. theatre in Newark, N. J., will give Sunday performances. "The Gay White Way" will be the first show to get the benefit of the extra big day.

WILLIAMSON RECOVERS.

Frank (Bud) Williamson, who was recently operated upon in Toronto hospital, has recovered sufficiently to rejoin his wife in this city. It is expected Mr. Williamson will resume his place in the "Ginger Girls" company at the Columbia Theatre next Monday. Upon his return to New York last Saturday, Mr. Williamson received news of the death of his mother, which occurred the same day at her home in Lena, Illinois.

SPLIT AT PERTH AMBOY.

Traveling combinations are no longer booked by Counihan & Shannon at the Majestic, Perth Amboy, N. J. The new policy now is a half week of pop vaudeville and burlesque shows on the Columbia extended wheel circuit.

PITTSFIELD OUT.

Pittsfield has been eliminated from the Extended and the shows will play Worcester instead.

PROGRESSIVE HEARING OPENS.

The hearing in the matter of the application of Dr. Geo. E. Lothrop to dissolve the Progressive Circuit was on November 23, before Deputy Attorney General Edelson, at 299 Broadway. It lasted the greater part of the afternoon. Inasmuch as most of the proof and testimony would have to come from the books and papers of the Progressive Circuit and through examination of individuals connected with the concern, it was arranged to have Mr. Barton examined as the first witness and prove the case through him. Accordingly Mr. Barton was on the stand all afternoon with the result that he was directed to produce whatever contracts, letters, corporation books and business books of the corporation in his possession. Dr. Lothrop's attorney went into the matter very carefully. The two important matters were the investment by the Progressive Circuit of \$10,000 each in the Montreal and Baltimore properties.

It appeared that the Progressive Circuit invested each of these sums in a corporation in which each investment was in the minority and in which it had very little, if any, representation on the board of directors or in the officers. For the investment of these sums of money the Progressive Circuit was to get stock in the corporation. But no stock has been issued to it. It has no security of any kind for this money and no papers or documents to show, except in one instance, Mr. Barton said he thinks there is a personal receipt of Mr. E. D. Stair. The Deputy Attorney General stated that he could not see how the Progressive was protected or secured and that these matters would have to be cleared up and explained. A number of other minor matters were gone into, all showing that the investments were made through Mr. Barton and that he managed and financed the matter himself. The hearing was adjourned to December 4, at 2 P. M.

ROSS SNOW INJURED.

Ross Snow, a comedian in the "American Beauties" show, recently met with painful injuries. In attempting to cross the street, Mr. Snow was knocked down by an automobile and sustained a deep cut that extended seven inches across his face. He was removed to a hospital in an unconscious condition and twenty stitches were necessary to close the wound. This mishap followed closely upon Mr. Snow's retirement from the "American Beauties" on account of unwillingness to stand a cut in salary.

NO UPSTAIRS HOUSE.

Lansing, Mich., Nov. 25. The doom of the upstairs picture show throughout Michigan has been sounded. Hereafter none will be allowed to operate one flight or more above street level.

The state license for halls is now \$20, but the ban is placed on the upstairs exhibitions.

BURLESQUE

BY FREDERICK M. McCLOY

LOVEMAKERS

Sam Howe has outdone his best previous efforts in the production that he has this week given at the Columbia. And this is thoroughly deserved commendation when it is recalled that two seasons ago the beauty and completeness of his production won for him the much coveted distinction of the summer run at the same house. Whatever else may be said of Howe it cannot be asserted that he is a "cheater" in the matter of scenery and costumes, and in the other details that constitute a literally high class presentation of burlesque. If he has not assembled a great cast he has at least assigned the principal parts to people sufficiently capable to afford him satisfactory support, and his chorus is uncommonly attractive both in appearance and vocal ability.

Some of the reports that have reached here from out of town since the beginning of the season would indicate that this performance was not up to the standard of cleanliness demanded by the Columbia Amusement Company. If there was any justification for such reports Mr. Howe has evidently discarded the offending material.

Double entente is indulged in occasionally, but it is of the harmless, unobjectionable sort that only super-sensitive people might object to. Howe speaks the lines referred to and it may be his deft handling of them that robs them of the offensiveness they might otherwise convey. Suggestiveness much more unsavory has time and time again escaped the censure of the most hypercritical observers of the "polite" forms of amusement who, encountering it in a burlesque theatre, would let a yelp out of them that would penetrate the inner sanctum of every Chief of Police in the land.

Certain up-State reviewers for the newspapers have recently gone the limit of denouncement in their published criticisms of this performance, and I am assured that not a line or piece of business has been changed since then. This palpable injustice is harmful, notwithstanding the fact that it appeared in obscure newspapers, because there are always people of a perverse condition of mind who delight in sending clippings of that sort to sources where decided damage may be done.

I mention this for the purpose of overcoming any impression that has been created with reference to the Howe show. If there is anything objectionable in this performance so pronounced as to justify such severe arraignment, prudery has reached its crowning limit and producers of theatrical entertainment have recourse only to Sunday School tracts to procure admissible material. In addition to a series of pictorially beautiful scenes that delight the eye by their harmonious coloring and quicken the pulses by their animation and rhyth-

mical movement, this performance furnishes entertainment of the sort that is enjoyed by all normal people. There is a story sufficiently connected to sustain interest, and it is full of bright, witty dialogue that moves along quickly to frequently occurring situations that throw the spectators into paroxysms of laughter. It is especially noticeable that Mr. Howe seldom utters a line that is not followed by an audible expression of merriment. Very early in the first part he introduces a chorus girl number that is so skilfully handled the audience is not satisfied until nearly every one of the girls is brought to the footlights. From that time on until its conclusion there is not a moment in the performance that lacks interest.

Countess Olga Rossi, the prima donna, by her winsome presence, her charming vocal accomplishments and her exceptional skill as an actress ranks next in importance to the star, and Fred Nolan, in an Irish character part, ably assists in the fun-making. Walter Weber contributes a realistically played Nihilist and Bessie Rosa is an agile and ideally equipped sourette. Vera Desmond is pretty and capable in the ingenue role and Adelaide Adair gives an effective performance of a sort of adventuress character. All through the show excellent service is rendered by Albert Marks, William Frick, William Wyant and Bob Alger, and other bits are well played by Joe Fisher, J. Lovin and Frank Burns. The musical numbers have been well chosen, and they are given with enlivening snap and vigor.

The Sam Howe show in its entirety merits unmeasured commendation because it is generally a production so perfect in its sartorial investiture, so distinctly praiseworthy in its ensemble and so enjoyable in its comedy and musical elements that it brings burlesque within the division of really worthy achievements in the whole scheme of theatrical entertainment.

MILWAUKEE PUZZLED.

Milwaukee, Nov. 23.

It looks like no 10-20-30 burlesque for Milwaukee, as promised for the Club theatre in the scheduled taking over of the house by the Barton interests. A week-old lobby announcement that the opening would take place Sunday, Nov. 22, was all that greeted prospective patrons Sunday afternoon and night, and no person in the city could be found who had the faintest idea of the real situation.

Manager Rod Waggoner, who expected to be retained when the Progressive Wheel people went out, has been at his home in Toledo for a week, and the treasurer is in St. Paul. It is said that more than one concern in the city is worried over the unexpected turn. It appears that as a burlesque house the Club is through, and already talk of musical comedy or stock is heard.

FOOT-BALL CAPACITY.

New Haven, Nov. 25.

The Grand with May Ward and Her "Dresden Dolls," the only show with girls in town last Saturday when Harvard tucked Yale away with a saddening thud (36-0), held capacity that evening, following a mix-up over the tickets.

The house management was said to have placed all the tickets for the night show with the speculators, who got as high as \$3 and \$4 for them—before the game. After Yale's crushing defeat, the Yaleites lost their ambition, with the result some of the specs attempted to turn their coupons back to the box office. The house management had denied it had slipped any tickets to speculators.

With the sale sagging, and several empty orchestra seats around eight o'clock, the May Ward manager demanded a capacity statement be rendered, under the pain of the performance not proceeding. Full capacity at the theatre's regular prices is \$1,790. The curtain was held until nine o'clock, when this was agreed to.

Springfield, Mass., Nov. 25.

After extensive advertising had been given to Jim Johnson, the colored pugilist, with May Ward's show at the Gilmore as an added attraction, the police stepped in and threatened to arrest Johnson and Bob Armstrong, who were scheduled to spar a few rounds for the edification of the audience.

This was the first of the Columbia Extended circuit shows to play here the fore part of the week. The business for the last three days so far this season has been a cause of wonderment to the traveling managers.

SPECIAL AUTO NIGHT.

Philadelphia, Nov. 25.

Bill Vail, manager, Casino, is giving away an automobile every Friday night as a box-office draw. Vail gives a small Ford to the person holding the lucky number at the drawing. It is pulling 'em in.

DUPRE SHOW GOING OUT.

The reorganization of Jeanette Dupre's "Own Big Show" will be completed in time for Miss Dupre and her company of burlesque players to open at the Prospect, Bronx, Christmas week.

Miss Dupre says she has 18 weeks of time to follow that engagement. The show started the season on the Progressive Wheel.

"The Blue Ribbons" Starting.

Bill Lindsay, of the Lehigh Valley sent "The Blue Ribbon Girls" over his road this week, to open at Evansville next Sunday.

After that engagement the show will take up a regular route on the Columbia Circuit.

STOCKS OPENING.

Lou Morton, who recently closed up all his musical comedy stocks, intends to put out another company around Dec. 21. Troy, N. Y., will very likely be the first stop. If business is good there the Morton company will remain indefinitely.

Portland, Me., Nov. 25.

Marie Pavey, a local favorite in stock, is to present her own company here shortly. She is at present in New York recruiting a company through Chamberlain Brown.

Miss Pavey has engaged John Junior, Belle Darcy, Jos. Lawrence and Blanche Frederici for the company. The opening is set for two weeks from Monday.

Louisville, Nov. 25.

The Frank Hawkins Players, a company of eleven people, begins a stock engagement this week at the Grand theatre, Owensboro, Ky. The opening play is "The Girl of His Dreams." There will be a change of bill Mondays and Thursdays.

CLIFFORD AGAIN.

Franklyn Clifford announces that he has been engaged to manage the Playhouse, Passaic, N. J., which is now operating stock under the direction of Theodore Lorich.

The Playhouse, starting Dec. 7, will offer pictures and pop vaudeville.

STOCK CHANGES.

Maxwell Driscoll, formerly juvenile with Cohan & Harris forces, has signed with the American Theatre stock, Philadelphia.

Harold Holland was engaged this week for the Wilmer & Vincent stock, Utica, N. Y.

Hoboken, N. J. Nov. 25.

Mary Balsar is betwixt and between. She has handed in her "two weeks' notice" and the stock management of the Gaiety here won't accept.

Denver, Nov. 25.

There have been several changes in the Denham stock. Alice Fleming joined last week as leading woman.

Nov. 30 the Broadway assumes a stock policy, the legitimate bookings being shifted to the Tabor.

The Lang-Mohr stock, which has been playing Omaha, comes into the Broadway under Thomas Mohr's management.

Chennet Succeeds Rhodes.

James Rhodes, former manager of the Empire, Albany, who was transferred to the Gayety, Detroit, at the beginning of the present season, has retired from the management of that house. His successor is George Chennet, former manager of the Club Theatre, Rochester.

NEW ACTS NEXT WEEK

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

Sumiko and Co., Hammerstein's.
Flo Irwin and Co. (New Acts), Hammerstein's.
Baroness May Young, Hammerstein's.
Williams, Thompson and Copeland, Hammerstein's.
Altoff Children, 7th Ave. (1st half).
Lane, Platt and Timmons, Orpheum (N. Y.) (1st half).
Sherman and Uttry, Alhambra.
Ramona Ortiz, Royal.
Gladys Rice, Royal.
Regina Connelli and Co., Bushwick.
Ford and Hewitt, Orpheum, Bklyn.

La Graciosa.

Poses.

16 Mins.; Full Stage.

Hammerstein's.

La Graciosa is offering a posing turn with the aid of lantern slide effects and a cartload of scenery. It is entitled "Visions in Fairyland." There are eight drops of scrim showing scenes leading to the inner circle of fairyland where the beauty poses. La Graciosa is a beauty of the brunette type, possessed of a figure which she exposes in fleshings. After the eight drops are slowly drawn up and the beauty is shown standing on a pedestal a number of slides are flashed on her which make her the center figure of views that seem to be enclosed in a frame. Some of the scenes are well worked out and very pretty, although the coloring is at times a trifle garish. There is a red-fire finish in the form of a "Let Us Have Peace" tableau that brought big applause. Several of the other views shown also brought applause Monday night, especially those showing the water scenes. One fault may be easily remedied. That was in focussing of the lantern. This means so much to an act of this sort every precaution should be taken to have it perfect in the matter of alignment. This act goes further in the way of effects that are brought about with the use of the lanterns. A rain effect and a snow effect are pretty and sure applause winners. The turn shows class.

Three Diving Nymphs.

Diving and Posing.

8 Mins.; Full Stage (Special Set).

Union Square.

Whoever laid out this act has evolved a novelty in the way of diving turns. There have been any number of diving acts in the past, some with one girl and some with many more, but these three girls will be kept working on the small time. Each young woman has a pretty figure. The opening shows the trio posing on a revolving platform that sinks out of view behind the tank and then reappears with the girls in different attitudes. Six or seven of these pictures are shown and then the diving starts. The act is a very classy number for any small time program, and for full value should be on earlier than the closing spot.

Pipifax and Panlo.

Eccentric Acrobatics.

13 Mins.; Full Stage.

Hammerstein's.

The best eccentric acrobatic act since the days of Rice and Prevost. It was the lifesaver of the early part of Hammerstein's bill this week and the clown of the duo was a scream from the start to the finish. His work is exceedingly funny and his pantomime throughout got lots of laughs. The straight man is a mighty clever tumbler. Several of his tricks were applause winners. With a back-drop the scene represents a seashore. The straight appears as a naval officer with the comedian as a sailor. The straight opens with a few tricks which the clown tries to follow. The pace is swift and the comedy falls follow thick and fast. The final fall into the orchestra pit, and the general rough-house that follows, with the pulling down of the back-drop brought no end of laughs. The slaps off stage to mark the falls are very noticeable from the front and it would be better if they were worked with the drums.

Dupree and Dupree.

Cycling.

7 Mins.; Full Stage (Special Drop).

Colonial.

Opening the show a man and a woman show something new and neat in a cycling act. Single wheels, both high and low, are used, the man riding as sort of an understander. He displays extraordinary skill in balancing. The neatness and good looks of both make the turn a dandy opening one for any bill.

Jimmy Clabby.

Athletics.

10 Mins.; Full Stage;

Pantages, San Francisco (week Nov. 15).

At Pantages Jimmy Clabby was assisted by three men. Two were trainers, the third, Larney Lichtenstein, Clabby's manager. He does the announcing. Clabby demonstrated the principal parts of his gym training routine, which includes three rounds with an assistant. With the exception of Lichtenstein, who wears a Tuxedo, the rest wear white trousers, shoes and shirts with good effect. Lots of pep and snap to Clabby's act, which make this kind of a turn more interesting.

Crescent Quartet.

Songs.

15 Mins.; One.

Proctor's 58th St.

The Crescent Quartet equally mixed, having voices above the average found in small time vaudeville. Mostly operatic selections starting with the "Sextette from Lucia" are sung. They handle this very well for a fine start. The contralto did a solo that went over with a bang. The dressing is so far superior to the average operatic quartet it deserves mention. The men wear evening dress that looks as if it were made for them, while the two women have attractive gowns which look spic and span. It is an act that should make the big time on ability and appearance.

Okabe Japs (8).

Equilibristic Acrobats.

10 Mins.; Full Stage (Special Set).

Palace.

The present Palace engagement of the Okabe Japs marks their American reappearance after an extended tour of Europe. The aggregation, eight in number, work within one of the prettiest Oriental sets ever displayed on a vaudeville stage, carrying everything down to a special ground mat. Seven men and one woman make up the troupe, with a youngster featured in the work. This little chap who resembles in a way an overgrown Billikin, is a marvel at topmounting and ground work, keeps continually active and is very prominent in the most difficult routines. The turn consists of the usual ground and foot juggling with some exceedingly sensational work done on the box platforms. A few pyramids on hand-stands are also injected with excellent results. The Okabes make a splendid vaudeville number for their particular line of work, running up with the two or three of the best in their line. They opened the Palace program and scored an emphatic hit. *Wynn.*

Three Shentons.

Songs and Dances.

12 Mins.; One and Full Stage.

Broadway.

The Shentons, Australians, have something a bit different in the song and dance line with their dancing ability standing out considerably in advance of the vocal efforts. The turn consists of two men and a woman, the taller of the males doing practically all the singing, with the other couple dancing through the various choruses. The opening is a short introduction carrying an explanation of the ensuing work. It is followed by a Dutch number in costume, but for some reason or other the dialect is faulty, running a bit more to Scotch. An Eskimo number is also added with an Indian song utilized for the finish. This is by far the best of the three and allows for some excellent dancing on a mat with moccasins worn. It brought the Shentons over to big applause and should guarantee their safe passage over here. *Wynn.*

Mathews and Howard.

Singing and Talking.

13 Mins.; One.

Union Square.

"All wrong." Two men. One a vaudeville actor acting as relief for a lighthouse tender (just so they can get in about "light house keeping"). This must have gone big in one of the smaller burghs for the team has a back-drop with a lighthouse painted on it. For this, they should be billed as a light comedy act. Very light. After the lighthouse keeper sings a song the comedian (German) arrives and three or four gags are exchanged (including lighthouse keeping) and then the straight sings, received lightly by the audience, followed by the comic putting over a parody on "The Curse of an Aching Heart," which saw the light of day so long ago it's time to set a tombstone for it. A double number got one br.w at the finish.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"At the Barn" (Marie Tempest), Comedy (Nov. 30).

"Polygamy," Playhouse (Dec. 1).

Toby Claude and Co. (4).

"La Petite Revuette of Successes, Past and Present."

21 Mins.; Full Stage (Special Drop).
Colonial.

Toby Claude, lately returned from England, deserves much credit for having quite an original vehicle. During Toby's stay in England, every idea gone before had been utilized by every short revue produced there. Toby, however, has gone them one better in this way and put something new over. William Smythe, who plays in the act, produced it. The turn opens in real Parisian Revue style, with the Compere and Commere seated at a restaurant table, the Compere telling his companion about a certain actress he has seen in different productions in various parts of the world. As he describes the star in "The Belle of New York," he and his companion are put in darkness and Toby and Smythe come out from a back-drop and sing the "When We Are Married" number from that show. In the same way songs are introduced from "The Chinese Honeymoon," Folies Bergere, Paris, and from the Palace, London. After this the Compere and the Commere leave the stage and enter one of the boxes in the front of the house. Miss Claude and Smythe finish the act with "Tipperary." Little Toby Claude has picked a very useful vehicle besides a clever helper in William Smythe. The rest of the company help.

Wopman and Horton.

Songs and Talk.

20 Mins.; One.

Proctor's 58th St.

Wopman and Horton form the usual male team consisting of straight and comedian. The comedian gets the majority of his laughs on appearance. His partner does not possess anything unusual in the way of a voice. The comedian does a Scotch number that gets a big laugh on his costume (not different from the others) but he made them roll in their seats at the 58th Street. In the pop house this team should find the going easy.

Harris and Randall.

Comedy Sketch.

19 Mins.; Full Stage (Special Set).

Union Square.

This team has a sketch full of bright lines and something of a story that may pass on the small time. It seems too bad the playing isn't better. The man is playing a familiar type of rube one-night stand manager, while the girl is the advance agent for a turkey girl show. The man's rube dialect is bad and his sing song manner of delivery instead of being funny is monotonous. The girl also has poor delivery of lines. If someone took the team in hand and they followed advice there should be no reason for them not getting a route on the small time, at a regular salary.

Chas. Diamond, Beatrice and Co. (1).
Musical.
20 Mins.; Full Stage.
Proctor's 58th St.

The main idea this trio of musicians (two women and a man) want to impress is that it is their first appearance on this side in 17 years. The man and his partner are probably the two over here at that time, for the little girl who handles the large harp does not look as if she had yet seen 17 years. The man's playing on the small harp is about the whole act. He shows real ability and easily outdoes the two other members. The older woman plays a little silver horn affair and she keeps up until the audience is decidedly tired of it. The little girl plays the large harp fairly well for a child. The selections are mostly Irish numbers and the others sound as if they might have been held over from the last visit. The closing number makes them finish strong. A fair musical turn of its kind that will find the audiences in some houses most appreciative.

"Memories of '61."

Singing Sketch.

18 Mins.; Full Stage (Special Back Drop).

Harlem Opera House.

A good quartet, dressed as soldiers, sing old soldiers' favorites in the pauses of war stories told by a man dressed as a Civil war veteran. While the stories are told battle scenes are depicted by a series of back cloths. Interesting and patriotic enough to be useful. It appears a later edition of old soldier fiddlers.

Emmett and Emmett.

Singing Sketch.

16 Mins.; Full Stage (Special Set).

Union Square.

A man and woman in a singing sketch designed for the Irish vote. The stage resembles a farm yard scene in Ireland, with a live black crow on a tree stump and a number of doves fluttering about, a pretty picture. The man and woman dress in Irish costume of the period of the early 19th century. Both have fair voices. The woman does very well with counter harmony to several of the ballads by the man. It is a neat little small time offering.

Johnny Dooley and Yvette Rugel.

Songs and Talk.

20 Mins.; One.

Royal.

Johnny Dooley and Yvette Rugel form a likely combination with the former's comedy eccentricities standing out above everything else. Dooley is one of those jumping-jacks who moves in and around the footlights as though he were on springs. He also works in some acrobatics to good advantage, and employs "nut stuff," announcing it as an imitation of Bert Fitzgibbon. Miss Rugel loomed up best on the closing number, her voice showing high range, but with the singer having a tendency to swallow her articulation. She is an attractive miss in her Scottish kilts, the Highland "bit" closing the turn. Dooley is a clever chap and will develop as he goes along. At the Royal this pair were an emphatic hit.

Ford and "Truly."

Trained Dog.

10 Mins.; One.

Hudson, Union Hill, N. J.

The Society for Prevention of Cruelty to Animals can not get after Ford for working his dog harder than he does himself. He is a worker and he has a clever dog that shows good training. The man sings and dances, of which some of the latter could be dropped. The act opens with a "souse" number, the dog following his master. Ford then sings and dances. Some of the harder steps he attempts miss. The dog goes through the usual routine of canine cleverness. The big trick is the throwing it in the air and having the dog land on two feet in the man's hand. That would be a good finish, but an encore is too quickly given. One of the usual fox terrier breed of dogs is used. The turn should please. It was a success in the second spot at the Hudson, Tuesday matinee, the audience going exceedingly heavy on the applause thing.

"At the Seashore."

Musical Comedy.

23 Mins.; Full Stage (Special Set).

Harlem Opera House.

In England the revue craze grew out of the fact that a few of these shows hit London for long runs and big business, which prompted a couple of wise ones to put cheaper shows out for the smaller houses throughout the country. The experiment, as is known, proved successful. This same idea probably was responsible for this production to be built for the small time. But the producer should have made an effort to drill the chorus more effectively. Their work is ragged. One girl of the six almost killed the singing numbers by her very harsh efforts. The chief comedian is capable of gaining laughs by talking in a funny way, which, while not new, will always pass by on the small time. Two comedians, Irish and stuttering, assist, but the dialog employed recalls burlesque of ten years ago. Even the rubber-stretched snap-back is present. At the Opera House though the audience laughed at some of the comedy, the numbers did nothing. With a good deal of brushing up of the chorus work the act should be able to travel over the small time.

Fred M. Griffith.

Talking Magician.

12 Mins.; One.

Columbia (Nov. 15).

Fred M. Griffith has evidently been playing in vaudeville for a long while, but has not been in New York in some time. He does magic, all palming, his best handling eight little red balls, holding them at one time in both hands. It is very good work, also the continual rolling of one of the balls between four fingers. Some trick matter with a handkerchief brings a little laugh. Griffith depends to a large extent upon his talk, nothing wildly funny, but humorous enough in a quiet way. His finish is the old business of informing someone in the audience his future wife's name. It was seemingly new to the Columbia audience Sunday. Time.

Musical Chef.

11 Mins.; Three (Special Set).

Hudson, Union Hill, N. J.

Musical Chef is a man who plays a number of instruments without any particular class to any. His main idea is to have each instrument encased in some article of the kitchen. He takes a pot from a stove and it is a banjo inside. He then goes from one thing to another, ending up with a bassoon disguised as a hatrack. Others used are a saxophone, one-string broom, and a clarinet. "Chef" has an act which is going too slow at present. It should prove big time material with more snap. Musical turns along similar lines are not uncommon, though the most familiar have been of the farm yard.

Maston and Melville.

Singing and Talking.

14 Mins.; One.

Union Square.

The action of this little skit in "one" takes place in the shadow of the Sphinx. The woman has strayed from a party of tourists and the man is an animal collector for a circus. The lost one appeals to him for direction. Some flip talk is passed back and forth. The man does two songs and displays a good voice. The act can fit in on a small time bill to advantage, although not strong enough for the next to the closing spot.

Klein and Dwyer.

Songs and Talk.

10 Mins.; One.

56th Street.

Comedian and straight. Former interrupts talk of partner, then goes into a sob recital called "Mother." Both sit on suit case and sing "Let Me Sleep," using a few daffydills for the finish. Small time.

Helena Phillips.

Monolog and Songs.

15 Mins.; One.

Poli's, Springfield.

Springfield, Mass., Nov. 25.

Billed as presenting "Life Studies in Prose and Song," Helena Phillips has somewhat of a novelty in that she really does present-life studies in a finished manner. However, the songs might profitably be accentuated, which at present carry the act notably a musicalized recitation of Kipling's "Danny Deever" which closes. The first half of the time is spent in the usual monologic anecdotes while the last half is given over to the songs. Here, where Miss Phillips is known locally as Mrs. Chas. E. Evans, she was fairly well received.

Grace Gibson.

Songs.

15 Mins.; One.

Harlem Opera House.

Grace Gibson, using a pianist, attempts the style of three different stars in her character song efforts. Irene Franklin, Connie Ediss and Bert Williams appear to have been her guiding stars. She sings a song recently sung by Miss Ediss at the Alhambra, London. Miss Gibson's efforts, however meet with certain success and she should prove popular.

Val Trainor and Helene.

"Kloroform N. G." (Special Drop).

16 Mins.; One.

Hudson, Union Hill, N. J.

Val Trainor has a new vehicle that is bound to make them laugh. A special drop on a railroad station in a tank town is used. In itself this is good for a laugh or two. Mr. Trainor is a drummer with dancing shoes as his line. He jumps off the train and bumps into a comely miss who tells him she is an artist's model. After some talk they tell their names, learning they were childhood friends. He speaks of his shoes, and says that he will demonstrate them. This he does with a little dance. Finally they decide to get married and end with singing "Home to Indiana." Lots of business that is certain laughs. Trainor does some magical stuff with the changing color of his gloves, which will also gain them interest. His partner has a string of slang that can bump the best of them. As a laughing of comedy two-act Trainor and Helene are there. They can fit into any bill.

Eduardo and Elisa Cansino.

Dancers.

11 Mins.; Full Stage.

Hudson, Union Hill, N. J.

Two young Spanish dancers, probably the most authentic of any of the so-called Spanish performers. These two are brother and sister, the former a dancer unexcelled by any steppers who do this type of dancing. His partner is rather heavy but is improving, so that now she gets her share of the applause. The boy does some twirling of the feet that is bound to go over. The couple open with "Mala-guena and Bolero," a very much Spanish affair in which the click of the castanets figures largely. The girl follows with "El Garotin," another of this style in which she does considerable bending and squirming. They use "La Cucupanda" next, closing with a whirlwind trot. This last is the only American movement in the act and they handle it capably. These young people should be working steadily, as the boy is a natural dancer and his sister has possibilities.

The De Bars.

Water Jugglers; Magic.

10 Mins.; Full Stage (Special Set).

Harlem Opera House.

Two people, a man and a woman, in a very fast act start things with experiments in water fountains, first shown in the country by the old Ten Ichi Troupe, a Jap organization. The two get a lot out of this style of work and immediately show a few so-called Hindu mysteries which, while not new, prove very interesting. This act should be kept busy.

Eastman and Moore.

Songs and Talk.

13 Mins.; Two; One.

Harlem Opera House.

Man and a woman with good voices, sing and attempt comedy. With comedy strengthened they will have a good chance for the popular priced houses.

HARRY LAUDER SHOW.

Harry Lauder is back, at the New York theatre for the week. The Scotchman opened very light at the Monday matinee, but the night house, at the \$2 scale, held an ample attendance though not capacity.

Mr. Lauder gave a hint of future bookings for himself over here when he mentioned during a speech he had played every city in the U. S. of over 45,000, and hereafter would "tap" those not yet visited. Lauder also remarked he had no intention of retiring "while the dollars are flying." A reference made by him to the same New York theatre stage, where he first opened in America, Nov. 4, 1907, playing for Klaw & Erlanger ("Advanced Vaudeville") and booked then, as now, by William Morris.

You might just as well hand it to Lauder and let it go at that. When an English vaudeville star, who solely uses the halls over there, can repeat over here for seven seasons, and come back this bad time at \$2, it tells everything. Mr. Lauder might say in that witty line of Van Hoven's, "the nut": "I realize this cannot go on forever."

Mr. Lauder sang seven songs Monday night. After finishing the first five he did a pure Scotch ballad, without accompaniment, then delivered a musical ode of his own composition to Honolulu, which he declared to be the most beautiful country under the sun (agreeing with you, Coral), and closed with "Deoch-an-Doris" in which the audience was induced to join. After that the Scotch band and the curtain.

The earlier numbers in the order sung were "She's the Lass for Me," "Same as His Father Did Before Him," "She's Ma Daisy," "It's Nice to Get Up in the Morning," and "Roaming in the Gloaming." Lauder has extended his talk for the latter number, stretching it just a trifle.

The usual Lauder show surrounded somewhat better than last season though containing more substantial turns. Irene Berseny, with her affectations and male violin player retained, is again with the troupe. Miss Berseny, who came from abroad, plays the Hungarian piano, with much "eye and shoulder" business.

The hit of the bill next to Lauder was Bobker Ben Ali's 14 Arab acrobats. The bunch did some cutting-up in fast time, and pyramided the entire lot upon the understander for the final trick. Bobker has an unusually good Arab turn, stronger in its personnel, all genuine Arabs, than any yet shown.

One of the best acts on the bill got a poor position, Alfred Latell, the dog mimic, appearing "No. 2," assisted by Norma Boardman in "A Dog Fantasy." It was too early to waste this good turn, for Latell does a remarkable animal impersonation that is entitled to the best of recognition.

Comedy acrobatics were performed by Martinetti and Sylvester, while Jed and Ethel Dooley, after intermission and just before Lauder, secured laughs with Dooley's comedy talk while handling the lariat. Much of this recalls and seems the same as Will Rogers employed, but the New York audience appeared to be hearing it for the first time. The Dooleys are wrong with

their "Tommy" dancing at this late date. The "Tommy stuff" has passed to the discard. Miss Dooley looks very pretty, and even such an eminent authority on women's dress as Mme. Frances acknowledges her short dancing frock was exceedingly well designed and becoming. (No, Frances did not make it). Albert Donnelly, with shadowgraphs opened the program.

Lauder did 70 minutes, closing the performance, singing his first five songs in 50 minutes. That appears to be his average per number, 10 minutes.

Stme.

PALACE.

Dancing predominates at the Palace this week with a miniature production building up one section of the program and a star of the ball-room adding a terpsichorean touch to the other. Both principals cover considerable territory with their repertoires and the final kick and glide pulls the inevitable curtain over the season's dance craze in vaudeville selections, for it seems well nigh impossible for anyone else to step in and command attention after a gaze at Bessie Clayton and Maurice and Walton.

One could comfortably follow the other with no conflict occurring except in the classification of their work. Maurice and Walton, carrying their own orchestra for this engagement, have slightly reconstructed their routine with a general improvement noticeable. Maurice soloing with a so-called "skating waltz," carrying a series of movements suggestive of the winter sport. It gave the turn the required touch of progressiveness and forced lobby comment which has its own valuation. The other numbers consisted of the Lu Lu Fado, Waltz Classique and Chez Maurice Trot, each scoring an individual hit.

Bessie Clayton, in her second week, was the big hit of the show, her dancing versatility, combined with the general class of her surrounding production, lifting the act far beyond the efforts of all preceding competitors. Every little detail has apparently been attended with expert guidance, the net result being one of vaudeville's best dancing numbers. The orchestra under the direction of Mel Craig calls for individual comment, their intermittent overtures most agreeably filling the waits between changes.

Another welcome addition to the program was Chick Sale in his version of a country school entertainment which has undergone a slight alteration in spots since last reviewed. Sale as a characterist is probably the best in present-day vaudeville, at least the best to reach Broadway. He went the limit in encores, finally exiting with a short speech.

The show opened with the Okabe Japs (New Acts) making their American reappearance, after which Joe Cook introduced his one-man vaudeville entertainment. Cook's idea has been splendidly worked out into a great comedy number, but the finish is rather rough, introducing an extra character after his first curtain. It could be comfortably dropped altogether. The main section of the turn is full of comedy angles and coupled with Cook's natural ability in certain lines

completes an excellent big time bit. In these days of uncertain originality, Cook has something worth while, a vaudeville act that should keep him continually busy among those prominent on the big time.

Bert Lamont and His Cowboys, who were changed in position after the matinee, are a diversion from the stereotyped singing specialty working in a unique and attractive setting of western origin. The comedy section, although light in importance, keeps things moving smoothly between the numbers. The repertoire in use shows sensible selection and the harmony has been excellently constructed. They were a decided hit.

Howard and McCane were somewhat handicapped through the inability to utilize the special picture sheet for their finish, the stereopticon views being thrown on the house curtain which relieved the picture of its natural background. Nevertheless, they fared well, particularly in the closing song wherein a special miniature set is introduced for the coloring. The costumes displayed by Miss McCane were attractive and interested the feminine portion, the turn in general seeming to please everyone present.

Mike Donlin and Marty McHale are a bit beyond the freak classification, despite that another profession is responsible for their vaudeville appearance. McHale has a corking good voice, delivers a song with the best, and looks good. Mike fits in perfectly, reputation notwithstanding, and with a neatly constructed routine of talk and numbers they present one of the best of the baseball specialties of this or other seasons. They were a popular hit, but beyond the sentimentality, their efforts deserved a great section of the reception tendered them.

La Milo in her second week closed the performance with the usual interest prevailing. A special reel of the Yale-Harvard football struggle of last Saturday followed, keeping all but a very few pinned to the seats for the final exit march.

Wynn.

86TH STREET.

Tuesday night the house was comfortably filled and the patrons witnessed a show of six acts and a five-reel feature picture as well as pictures of the Yale-Harvard game.

The bill opened with Von Dell, who played musical instruments in a listless way. This chap with his imitations of famous musical artists is not doing as good work as he can. Maybe the opening spot did not please him.

Klein and Dwyer (New Acts) were next, followed by Kinsie Le Roy and Co., who put over a good hit with a crook play. The crook part is well played and the man taking a character different from the usual second-story man. The other two fail to impress with his work.

After the feature film Sullivan Pasquelina and Co. got the laughs easy. The comedy by the woman is bound to get over in Yorkville and her partner does a little singing that fits in well enough, his "Tipperary" number going very big. This couple made their spot a good one by getting the house quickly.

Whelan, Weir and Whelan sang,

danced and kidded around in the next to closing spot. The boy is rather pretty and if his parent's don't look out he will be trying to hold the stage during the whole act without giving them a chance. The white suit, with knee trousers, worn by the kid looks somewhat out of place as he is taller than either the man or woman.

The Three Glanz closed, showing a good routine of teeth-holding work and general strong-man acrobatic stuff.

HAMMERSTEIN'S.

Business took a little lift at "The Corner" Monday night, but even with this there was still room on the lower floor. The customers were late in coming, and this made the first part rather slow. Eleven acts and a couple of pictures programmed. Ten of the acts showed, Gertrude Vanderbilt and Jack Clemmons failing to appear. There was enough of show, however, without the missing turn, and the program ran from 8.10 until 11.15. All the speed was confined to the last half. The first section didn't get under way until Franklyn Ardell and Co. appeared closing the first part.

The Pathe Weekly was the opener and a Keystone comedy was flashed in lieu of intermission.

The Althea Twins opened the show with singing and acrobatic dancing. The girls had a hard time, due to the audience walking in on them, but they managed nicely at the finish with the acrobatics. Daniels and Conrad with piano and violin had the next spot and got enough applause for two bows.

Pipifax and Pano (New Acts) were moved up one after the matinee. In the third spot at the night show the comedian got a lot of laughs with his falls. Harry Adler and Anna Arline who followed were a laughing hit and got all out of the spot that could be expected.

Franklyn Ardell and Co. in "The Suffragette" closed the first part. The act is so well known at "The Corner" Ardell made no attempt to stick to his lines Monday night and just kidded through the entire act. He was a laugh all the way. His reference to the "flea" story going the rounds on the big street right now brought a laugh from the regulars.

Opening after the comedy film Wellington Cross and Lois Josephine were a nice little hit. They have one number, "The Broadway Crawl," evidently intended for a production, and it seems as though the audience could have stood for more than the single verse and chorus offered. Their closing number done in ante-bellum costume put the act over very nicely, indeed.

La Graciosa (New Acts) one of the Venus type with a number of lantern slides was next. The applause came for the most part from the upper section of the house. Perhaps they could see more from the heights.

Walter C. Kelly (held over) with a brand new set of stories for this week was the laughing hit. Kelly had them from the start and finished strong to great applause. Billy Montgomery and Florence Moore preceded the Six-Day Bike Race winner who closed the show. It is the same old Billy and the same (not old) Florence. There is

the same fast patter, piano playing and general good time for all concerned. The team were equally great with Kelly.

Grenda and Goulette, the six-day race champs finished the show with an exhibition of fast riding on home trainers. The act interested and got some applause at the finish, although the riders did not hold the audience in.

COLONIAL.

Monday night at the Colonial, Society reigned. Some social organization took over the house and occupied the boxes in a body. This section presented quite a European appearance, evening dress predominating. In the other parts of the theatre attendance was rather light.

Irene Franklin is the headliner, and next to closing, she quite justified her billing in the applause line. After singing four new songs Miss Franklin was forced to sing two of her old ones ("The Waitress" and "The Chorus Lady") and finished a big hit. Of the new songs "All Wrong" seemed to get the most. Burt Green as usual got in right through his piano efforts.

Next to the headliner, Doyle and Dixon were the favorites. The boys' easy style and manner in delivering songs and getting into dances made good from the start. Half way through the act it was sure for them.

Carl Demarest, the violinist, at first shows that he can play classics on the fiddle with the best of them in vaudeville. After two, Demarest switches into rag and gradually works up some difficult dancing all the while playing away on the violin. Demarest held up his position (No. 2) in a way that should keep him busy for a long while.

Mlle. Lucille and her "Cockie" caught on from the start. The little cockatoo against tradition certainly seems to possess a wonderful lot of intelligence. Anyway, it really is an adept at picking up cues and seems to know instantly what is required. The "turkey trot" done by the bird on a table while accompanying itself with its own "ragtime" works up into a wonderful comedy idea. The imitation of a cornet also helps to make the act an interesting item. Mlle. Lucille possesses looks and personality enough to make an excellent stage picture.

Chick Sale had little trouble in turning his character studies into laughs. His country school entertainment is perhaps one of the truest of stage caricatures.

Valerie Bergere and Co. in "The Locks at Panama" did strongly at the finish, but at serious moments the audience seemed in the opposite mood. Miss Valerie's support in the sketch is not very convincing and what could be made of the sketch is rather spoiled by their really indifferent playing.

The Wille Brothers in an equilibristic act closed the show and as late as this held the audiences right there. The four Europeans only do a few feats, but any audience could realize the difficulty in accomplishing these, and the act should make a dandy opener or finisher of any program. Toby Claude and Dupree and Dupree,

BROADWAY.

The early arrival of mid-winter weather may have had some effect upon the Broadway attendance this week, the Tuesday evening gathering being a little off in numbers in comparison with the usual business at that house. The show ran rather long, even to a tedious point near the finale when one or two of the program's best specialties were scheduled to appear. The bill proper was preceded by a number of short reel comedies which served to handicap the early turns to some extent, but with the vaudeville section well on its way, the tension loosened up and the performance assumed a moderate gait.

Nana and Alexis properly share the bulk of the billing with Mr. and Mrs. Mark Murphy, both gathering reasonable applause, the Murphy vehicle taking down laughing honors with apparently no effort. Although classified in vaudeville's "Who's Who" as a pupil of the old school, Mark Murphy retains all the essentials of the best of modern comics and for a pop audience, one could hardly pick a better skit. From introduction to finale the pair scored a continuous laugh, nicely climaxed with an excellently constructed comedy speech.

Nana's whirlwind dances held the usual interest, but in general the turn has somewhat deteriorated, the scenery bearing the earmarks of time-wear, and the wardrobe running toward the shabby side. Formerly a splendid number for the two-a-day houses, in its present state it can just about measure up to the standard of the Broadway speed, where it seemed to fit nicely. Notwithstanding, the work of the pair is still worthy of a better production and with a little attention to details there seems no visible reason why they should not regain their former class.

Le Sere and Le Sere opened with a contortion routine, working on the trapeze as well as on the ground. The woman acts as understander throughout and does some commendable work, although at best the pair can hardly reach above the small time circuits. While extremely clever in some feats the absence of any degree of gracefulness will hold the Le Seres back. The Three Shentons (New Acts).

Josephine Sabel's return to vaudeville embraced a repertoire of three songs with her personality predominating, although she still managed to retain a good voice. Miss Sabel's appearance combined with her effervescent delivery should carry her through. She walked off with a welcome at Broadway that promises well.

Lasky's "Six Hoboes" ran second only to the Murphys in the laugh column, and while a familiar combination to many present, looks good for an indefinite attraction on the small time.

Moore and Jenkins (colored) slackened up the speed somewhat with a rather dry routine of talk, but earned some applause on the pedal endeavors. Following the Murphys their comedy went for naught and the dancing of the Shentons, who appeared a bit earlier, did not offer a favorable contrast for the colored men.

Sentry and the Sherrywood Sisters, following a long list of singing num-

bers, had a rather difficult spot in next to closing, but acquitted themselves admirably. The girls make a splendid appearance, and Sentry can handle a ballad with the best. Their burlesque melodrama has been well staged with a good novelty finale in the short moving picture used and had they been afforded an earlier spot, might have taken down top honors. As it is, they did exceptionally well.

Keefe, Lanton and Wheeler harmonized to much applause, and Potter and Hartwell, who closed the show, kept the majority in for the finish. *Wynn.*

AMERICAN ROOF.

Business atop the American Monday night was far bigger than it has been on the Roof in many moons. Manager Potsdam made several changes in his show and they appeared to help the bill immensely Monday.

Instead of a dull intermission the Roof showed a Keystone comedy, and at the close of the show a serial picture was run.

The bill was started quietly by Florenzi, comedy magician. Crumbley and Clipper speeded things up with talk and songs. Crumbley was formerly teamed with Glass. The new partner gave a good account of himself. The act got over nicely and the colored boys scored with their "checker game bit" at the close.

Elsie La Bergere and her two splendidly trained dogs became big favorites. It's a good "sight act" and some neat poses are offered. "The Apple Thief" in particular had them applauding. Browning and Fields added comedy impetus. The Fields with Browning (formerly with a boy named Lewis) is the little Joe Fields of burlesque. He proves a bully partner, and brings some of his former burlesque "bits" into play.

"The Spider and the Fly" was the title of a sketch that pleased. A grafting business man flim-flams an old man and in turn is outwitted by a slangy girl who turns out to be the old man's daughter. Fairly well acted.

Simpson and Dean got away slowly, but cleaned up with their comedy dancing finish in "one." Byron and Langdon followed and the "nance" detective role of the man was just as funny as ever.

Burton, Hahn and Lewis had a song routine, faded and worn. The Three Alects proved an attractive little closer, the balancing and teeth-holds holding up the turn.

UNION SQUARE.

There was one act on the bill at the Union Square the first half of the week that pulled the entire show out of the ordinary class and made it an entertainment that pleased. This was the only turn that showed speed enough to warrant it being taken out of its present company and placed with a faster program. The act is billed as "The Diving Nymphs" and there are three of them. Business at the house was just fair, the lower floor being about half empty for the last show of the day.

Opening the bill Prince Runton and Co. presented a juggling turn. George Donaldson had the second spot with

songs and passed. Frederick, Don and May had the third position and a reel of pictures of the Yale-Harvard game followed. The picture got over.

Following it Harris and Randall (New Acts) presented a sketch that looked promising at the opening, but took a flop toward the end. Mathews and Howard (New Acts) followed and did another flop. Emmett and Emmett (New Acts), a singing sketch, passed and earned some applause with some of the old favorite Irish ballads. The Hearst-Selig Weekly followed. It looks as though all the cameramen in Europe at present who are taking war scenes are picking out easy officers willing to have their commands posed for the movies. It is becoming very tiresome.

Maston and Melville (New Acts) were down next to closing and with a singing and talking specialty did fairly with the few of the audience left. The Nymphs closed the bill, with "The Futility of Revenge," a picture drama as the finisher.

PROCTOR'S 58TH STREET.

That business is good in the neighborhood houses in New York was demonstrated at Proctor's 58th Street Monday night when a packed house witnessed the show Manager Buck served up.

The bill started with Baker and Murray, who have a wrong idea about an opening song, and it is not until the second number, "Sneider's Grocery Store" (sung by the girl) that the audience knows they are there. The dancing at the finish is carried too long. As an opening turn this couple fared nicely.

Walker and Ill with their "bedroom sketch" were "No. 2." The action in the comedy is carried so far at times it is not always amusing. The laughs were coming quite freely all during the act. The Crescent Quartet (New Acts), "No. 3," put over the applause hit of the week's first half bill.

Miss Le Vain and Co. an acrobatic trio, were pushed into the middle of the program and the work was appreciated. Burnham, Yant and Co. followed the acrobats and had the laughs coming with their slap-bang comedy with the chauffeur. The finish does not leave the right impression and might be changed, for at present the people slip away before the audience realizes they have gone.

The Artois Troupe, next to closing and the second acrobatic turn on the bill, got the spot owing to a full stage setting for the Scotch Lads and Lassies who closed. The acrobatic work was enjoyed but were in conflict with the other act, each having a strong woman as the main attraction. The Scotch act did some dancing and singing that pleased. They could have stood an earlier spot to their advantage.

Bud Marlow, Wopman and and Horton, Diamond, Beatrice and Co. (New Acts).

John J. Murdock, of New York, connected with the United Booking Offices, has been elected president of the new Hunter Arms Company, Inc., of Fulton, N. Y. The Hunter concern is the reorganized company from one of the same name which failed for over a million dollars recently.

BILLS NEXT WEEK.

(Continued from Page 13.)

PANTAGES (m)
(Open Sun Mat)
Lander Stevens Co
Bruce Richardson Co
York Trio
Togan & Geneva
Prince & Deorle

Ogden, Utah
ORPHEUM (loew)
Geo & Lilly Garden
Bogart & Nelson
Hippodrome 4
Eugene Emmett Co
The Stanton
Wormwood's Animals

Omaha
ORPHEUM
The Beauties
Burkhardt & White
Rae & Ball
The Grasses
6 American Dancers
Hayward Stafford Co
(One to fill)

Ottawa, Can.
DOMINION (ubo)
Rand's Dogs
Grazia & Ardini
McWatters & Tyson
Andrew Kelly
Alan Brooks Co
Ryan & Tierney
De Leon's Models

Philadelphia
GRAND O H (ubo)
Fern Bigelow Trio
Sylvester
Newell & Pehls
H Brooks Co
Bill Foster
Eva Fay
WM PENN (ubo)
Williams & Siegel
Willie Weston
"The Habershush"
Doyle & Sales
Dyalla Loyal
(One to fill)
GLOBE (ubo)
Le Van Trio
Wilson & Pierson
Mr & Mrs A Coppelia
Chung Wh Four
Bert Wheeler Co
Smith Cook & B
Three Types

KEITH'S (ubo)
Gleeson & Houlhan
Brooks & Bowen
Burr & Hope
Courtney Sisters
Claude & Fanny Usher
Arthur Barratt
Chick Sales
El Cota
Ethel Barrymore Co
KNICKERBOCKER
(loew)

O'Neill & Dixon
Black & Pinner
Geo Randall Co
Edith Clifford
(Two to fill)
ALHAMBRA (loew)
Arthur & Emma Cody
Alf Ripon
Greenwood Sisters
Nowlin & St Claire
Ethel Whiteside &
Pick

O'Neill & Dixon
Harry Waltham
Geo Randall Co
Lloyd & Britt
Keeley Bros Co

Pittsburgh
GRAND (ubo)
Phillips & White
Mr & Mrs G Wilde
Eddie Ross
Eva Taylor Co
Coraill & Gillette
Mr & Mrs De Haven
Marshall Montgomery
Lipinski's Dogs
(One to fill)
HARRIS (ubo)
Wilson & Lamsen
Dancing Maddens
Hemmer & Rice
Carrie Little
R Walters Co
A Nicholson Co
Amata

Pinefield, N. J.
PROCTOR'S
"Girl in Moon"
Wopman & Horton
Mimie Four
Gertrude Arden Co
Bud Snyder Co
2d half
"Making the Movies"
Skedden & Pike
Markee Bros
Arthur Hustin Co
De Pina
(One to fill)

Portchester, N. Y.
PROCTOR'S
Skedden & Pike
Versatile Trio
Montague Birds
C & A Latham
(One to fill)
2d half
Elinore & Frackling
Cameron Matthews Co
6 Navigators
(One to fill)

Portland, Ore.
ORPHEUM
Everest's Monkeys
Sebastian & Bentley
Williams & Wolfus
Fremont Benton Co
Alfred Bergen
Lewis & Russell
Bertie Ford
EMPRESS (loew)
Golden & West
Sallie Stambler Bros
Holmes & Riley
Cameron DeVitt Co
Wilson Bros
Slayman All Arabs
PANTAGES (m)
Staley Erbbeck Co
Edgar & Ely Co
Joe Lanigan
Quinn & Mitchell
3 Kratons

Poughkeepsie, N. Y.
COHEN'S (loew)
Gypsy Countess
Clayton & Lennie
Japanese Prince
(Two to fill)
2d half
2 Bohemians
Nowlin & St Claire
Macart & Bradford
Hager & Goodwin
Carl Damann Troupe

Providence, R. I.
KEITH'S (ubo)
The Hollanders
Robins
Flanagan & Edwards
Newell & Pehls
H Brooks Co
Bill Foster
Eva Fay
WM PENN (ubo)
Williams & Siegel
Willie Weston
"The Habershush"
Doyle & Sales
Dyalla Loyal
(One to fill)
GLOBE (ubo)
Le Van Trio
Wilson & Pierson
Mr & Mrs A Coppelia
Chung Wh Four
Bert Wheeler Co
Smith Cook & B
Three Types

KEITH'S (ubo)
Gleeson & Houlhan
Brooks & Bowen
Burr & Hope
Courtney Sisters
Claude & Fanny Usher
Arthur Barratt
Chick Sales
El Cota
Ethel Barrymore Co
KNICKERBOCKER
(loew)

O'Neill & Dixon
Black & Pinner
Geo Randall Co
Edith Clifford
(Two to fill)
ALHAMBRA (loew)
Arthur & Emma Cody
Alf Ripon
Greenwood Sisters
Nowlin & St Claire
Ethel Whiteside &
Pick

O'Neill & Dixon
Harry Waltham
Geo Randall Co
Lloyd & Britt
Keeley Bros Co

Pittsburgh
GRAND (ubo)
Phillips & White
Mr & Mrs G Wilde
Eddie Ross
Eva Taylor Co
Coraill & Gillette
Mr & Mrs De Haven
Marshall Montgomery
Lipinski's Dogs
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(One to fill)
2d half
Elinore & Frackling
Cameron Matthews Co
6 Navigators
(One to fill)

Chas Howard Co
Johnny Johnston Co
Cartmell & Harris
Elda Morris
"Red Head"
Travolta Bros & Seal
EMPRESS (loew)
(Open Sun Mat)
Canaris & Cleo
Bill Robinson
Bobbe & Dale
Svengali
Hayden Burtin & H
Black & White
PANTAGES (m)
(Open Sun Mat)
Walter Terry Girls
Gardner & Revere
5 Mowatts
2 Kerns
LaTourette 4

San Jose, Cal.
VICTORY (orph)
(4-5)
(Same bill as at Sacramento this issue)
Savannah
BIJOU (ubo)
(Splits with Charleston)
1st half
Richards Bros
Miskel & Miller
William Lake Co
Gibson & Dyso
(One to fill)

Schenectady, N. Y.
PROCTOR'S
Mystic Bird
Aubrey & Richie
Wilton Sisters
Club Room 4
H & A Turpin
"Twice a Week"
Lola Salbini Co
Mott & Maxwell
2d half
Harry B Vokes Co
Sherman De Forrest
Livingston Trio
Elliott & Mullen
Dreano & Doodwin
Summy's Holiday

Seranton, Pa.
POLI'S (ubo)
La Saale & Raymond
Ho, She & Him
"Don't Walk in Sleep"
Eva Shirley
Raymond & Caverly
"Auto Bandit"
Seattle
ORPHEUM
(Open Sun Mat)
Dainty English 3
Brown & Rochelle
Grover & Richards
Violinists
DeHaven & Nice
Spinkette Quinet
Bill B Van Co
EMPRESS (loew)
Bessie's Cockatoos
3 Loretas
Dolce Sisters
Lida McMillan Co
Brady & Mahoney
Edwards Bros
PANTAGES (m)
Imperial Opera Co
Sherbourne & Mont
Sheer & Herman
Haley & Haley
4 DeKocks

St. Louis
ORPHEUM
(Open Sun Mat)
Francis McGinn Co
Grant & Hoag
Cole & Denay
Ernie Potts Co
Anna Chandler
The Gouldings
Schwartz Bros
South Chicago
GAYETY (wva)
Beeman & Anderson
Harris Bros
The Longworths
Robert Hall
Teschow's Cats
2d half
"Follies of Bway"

Spokane
PANTAGES (m)
(Open Sun Mat)
James J Corbett
Baltus Bros
5 Girls De Luz
Transfield Sisters
ORPHEUM (loew)
(Open Sun Mat)
Landry Bros
Rouble Sims
Delmore & Light
E De Olive Co
The Cleveland
Ford's Review

Springfield, Mass.
POLI'S (ubo)
(Splits with New Hav)
1st half
Michel Bros
Violet Carlton
Scott Sketch
Cooper & Ricordo
Morton & Austin
Gene Muller Troupe

St. Louis
COLUMBIA (orph)
Norah Bayes
John & Emma Ray
Bankoff & Gille
Lai Mon Kim

Kingston & Abner
The Astaires
Lew Hawkins
Mijares
St. Paul
ORPHEUM
(Open Sun Mat)
Elsa Ruegger
Merrill & Otto
Rowland & Holt
"Matinee Girls"
McRae & Clegg
Eliot & Haber Co
Blinn & Bert
EMPRESS (loew)
(Open Sun Mat)
Les Casados
Ward Sisters
Arno & Stickney
James Grady Co
Samson & Douglas
Russell's Minstrel
PRINCESS (wva)
Berry & Berry
Kathryn Chaloner Co
Geo Lee
6 Abdallahs

2d half
Wilson & Aubrey
Burns Sisters
Rhoda Royel Circus
(One to fill)
Stockton, Cal.
YOSEMITE (orph)
(2-3)
(Same bill as at Sacramento this issue)
Syracuse, N. Y.
TEMPLE (ubo)
Chief Tendaho
Burns & Lynn
Jos P Wade Co
Ray & Hillard
Abou Hamid Troupe
GRAND (ubo)
Maxine Bros
Raymond & Heisler
Six Spillers
Fisher & Green
Clark & McCullough
Tom Lewis Co
Elinore & Williams
Tuscane Bros

Tacoma
PANTAGES (m)
Maurice Samuels Co
Oxford 3
Nadell & Kane
Agnes Von Bracht
Dunlay & Merrill
Reed's Dogs
Tampa, Fla.
TAMA (ubo)
(Open Sun Night)
Novelty Clintons
Jack George
Nonette
Kelly & Galvin
Stickney's Circus
Terre Haute, Ind.
VARIETIES (ubo)
"Detective Keen"
Nevins & Erwood
"All for a King"
John Libonati
Frear Braggatt & F
2d half
Robt O'Connor Co
Big City Four
Fink's Mules
Madison & Laird
Smiletta B & Mora

Toledo, O.
KEITH'S (ubo)
Vandhof & Louis
Roch & McCurdy
Chauncey Monroe Co
Claire Rochester
Mark Bros Co
Comfort & King
La Kremolina & D
Toronto
SHEA'S (ubo)
French Girls
Ward Baker
Elliot & Mullen
The Hennings
Arthur Prince
Treat's Seals
Chas Case
YONGE ST (loew)
3 Brownies
"Vaude in Monkeyland"
Briere & King
Gracie Emmett Co
Jimmie Britt
LeMaire & Dawson
Blanche Sloane
(One to fill)

Troy, N. Y.
PROCTOR'S
Harry Vokes Co
De Laur Trio
Quirk & Nickerson
Elliot & Mullen
3 Dancing Buds
Livingston Trio
Wyatts Lads & Lassies

2d half
Mystic Bird
Gertrude Arden Co
Wright & Rich
Richard & Brandt
Club Room 4
Gustave Palmer
Cushman & Sunderlan
Helen Page Co
Union Hill, N. J.
HUDSON (ubo)
"High Life in Jail"
Bond & Casson
Melbourne McDowell C
Daniels & Conrad

"Colonial Days"
3 Rianos
(One to fill)
Utica, N. Y.
SHUBERT (ubo)
Twisto
Norwood & Hall
"Squaring Accounts"
Ruth Royce
"Lonesome Lassies"
Three Lyras
Ioleen Sisters
Vancouver, B. C.
PANTAGES (m)
W S Howe Co
Ten Bonamats
Larry Comer
Wayne 8
Beltrah & Beltrah
LOEW'S (loew)
Dixon & Dixon
Meller & DePaula
Chas L Fletcher
"Wife"
Nichols Sisters
Wanda

Victoria, B. C.
PANTAGES (m)
Dancing Nerles
Strenuous Daisy
Laurie Ordway
Davis & Walker
DeWitt Young & Sis
VICTORIA (loew)
Amoros & Mulvey
Meredit & Snoozor
Pisano & Bingham
"Sidelights"
Cabaret 3
Alvin & Kenny

SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SILK STOCKINGS"—Little (7th week).
"CHIN-CHIN" (Montgomery and Stone)—Globe (10th week).
CLASSICAL REPERTOIRE (Phyllis Nielsen Terry)—Liberty (2d week).
"DADDY LONG LEGS"—Gaiety (10th week).
"DANCING AROUND"—(Al Jolson)—Winter Garden (8th week).
"DIPLOMACY"—Empire (7th week).
"EXPERIENCE"—Booth (8th week).
FRENCH DRAMA—Century Lyceum (3d week).
GERMAN STOCK—Irving Place.

"INNOCENT"—Eltinge (13th week).
"IT PAYS TO ADVERTISE"—Cohan (13th week).
"KICK IN"—Republic (8th week).
"LIFE"—Manhattan O. H. (7th week).
MARIE TEMPEST CO. (Repertoire)—Comedy (5th week).
"OUTCAST"—(Elsie Ferguson)—Lyceum (5th week).
"ON TRIAL"—Candler (18th week).
"PAPA'S DARLING"—Amsterdam (5th week).
"POLYGLAM"—Playhouse (Nov. 30).
"PYGMALION"—(Mrs. Campbell)—Wallack's (8th week).
PRINCESS PLAYERS—Princess (2d week).
"PILATE'S DAUGHTER"—Century (2d week).

"SUZI"—Shubert (5th week).
"THE BIG IDEA"—Hudson (3d week).
"THE GIRL FROM UTAH"—Knickbocker (14th week).
"THE GARDEN OF PARADISE"—Park (2d week).
"THE HAWK"—(Wm. Faversham)—Maxine Elliott (9th week).
"THE HIGH COST OF LOVING"—39th Street (15th week).
"THE LAW OF THE LAND"—48th Street (10th week).
"THE LILAC DOMINO"—44th Street (8th week).
"THE MARRIAGE OF COLUMBINE"—Punch and Judy (4th week).
"THE MIRACLE MAN"—Astor (11th week).
"THE ONLY G.I.R.L"—Lyric (5th week).
"THE PHANTOM RIVAL"—Belasco (9th week).

"TWIN BEDS"—Fulton (17th week).
"UNDER COVER"—Cort (15th week).
"WARS OF THE WORLD"—Hippodrome (13th week).
"YOSEMITE"—Daly's (2d week).

TRAVELING STOCKS.
Gertrude Ewing is reorganizing her company to reopen Dec. 25, the stock star to feature "Camille."

A three-night stock, bills to embrace "Daughter of Eve," "St. Elmo" and "His Wife's Peril" is going out under the direction of Harry Burton.

ALCAZAR DAVIS HERE.
George Davis, manager of the Alcazar, San Francisco, is in New York, making his headquarters at the Oliver Morosco office.

Davis denied the Alcazar is to play pictures, but said the regular season of stock would reopen there Dec. 27.

OBITUARY.

The infant daughter of Mr. and Mrs. Jack Jennings (Jennings, Jewell and Barlowe) died Nov. 4.

Mr. and Mrs. Sidney Jarvis are mourning the death of their baby boy.

Mexico, N. Y., Nov. 25.

Charles H. Richardson, 29, manager of the Mexico Amusement Co., died here of pneumonia.

Henry W. Brown, father of Leon Brown, died at Dixmont, Me., Nov. 15, at the age of 76. Mr. Brown was well known to the theatrical profession and a veteran of the Civil War.

IN MEMORIAM
Of Our Dear Beloved Father
JAS. W. BINGHAM
Who Passed Away Nov. 21st, 1913
PISANO and BINGHAM

Wm. S. McGuire died suddenly in Atlantic City of apoplexy Oct. 27. He was connected with the New York Evening Mail at the time of his death, but had previously been an active theatrical manager. McGuire was 52 years of age.

NEW ACTS.

The Harmony Revue (Joe Meyer) is under way with four boys and four girls.

"The Laundry Strike," produced by Daniel Frohman, with three people, is in rehearsal.

The Maston-Melvin Co. will appear in a new act in "one" by Tommy Gray entitled "The Animal Collector and the Tourist."

Phil Morris is reorganizing his "Vacation Days."

Jessie Standish has returned to vaudeville in a singing act.

Minna Phillips has a new sketch.

Louise Mink has a new sketch for vaudeville.

De Ball and Mulchay, from musical comedy, in a sketch in "one."

Izette Jewel, former stock lead, Poli's, Washington, has accepted a vaudeville sketch.

Mabelle Estelle, of the Brownell-Stork stock, Buffalo, will enter vaudeville with a new sketch Dec. 16.

BALTIMORE'S MOST BEAUTIFUL.

Baltimore, Nov. 25.

Baltimore's newest theatre, the Hippodrome (Eutaw street, north of Baltimore), opened Monday night to an enormous crowd. Mayor Preston made a felicitous speech, after Marion S. Pearce, Philip J. Scheck, proprietors, and Charles E. Lewis, manager, had addressed the audience. The house is the most beautiful in the city and seats 3,000.

For the opening week, a bill of seven acts booked by the Loew Circuit is given. It is a 50-cent "top" price house.

AUGUST, K. C. DIRECTOR.

Edwin August has been engaged as director for the Kinetophoto Corporation. The Kin has also enlisted the services of Tom Terriss, who will both play and direct in Kin future features.

MOVING PICTURES

ALCO DISAGREEMENT SETTLED.

Dissensions among the officers which put the Alco Film Corporation into a receivership for one day last week, were smoothed out last Saturday and by Monday the concern was operating as usual under its old directorate headed by Walter Hoff Seely, president. Al Lichman and William Sievers, the latter of St. Louis, sold their stock to President Seely. With the signing of contracts for the sale, papers were also signed discontinuing the suit.

Following the discharge of the receiver Monday, a statement was issued by Alco setting forth that Mr. Seely and his associates who had bought the Lichman and Sievers stock had brought new capital into the enterprise.

At the signing of the new contract President Seely and his associates were represented by Job E. Hedges and Messrs. Lichman and Sievers by ex-Congressman William S. Bennett of New York.

A statement from the Alco offices Tuesday made it plain the transfer of the Lichman and Sievers stock had put an end to any misunderstanding which may have existed as to the stability of the enterprise. Alco exchanges throughout the country wired expressions of their confidence in the Seely regime.

The releases already announced by the concern will be made by the reorganized Alco, and the Alco line of supplies will be continued uninterrupted. Photoplays featuring Florence Nash, Mabel Taliaferro, Olga Petrova, Jane Cowl, Beatriz Michelena and others will be completed and released in the unchanged program.

Harry Cohan becomes manager in place of Lichman. He was formerly manager of the General Film Co. feature department, and later head of the Popular Plays and Players Co., a contributor to the Alco program.

John D. Dunlop, a New York banker and financier, has entered the directorate of the Alco Corporation. He declared this week that he had become allied with the enterprise after scrutinizing it closely. He is said to bring strong backing to the concern.

The statement issued from Alco headquarters gave the list of manufacturers allied with it as All Star Feature Corporation, California Motion Picture Corporation, Popular Plays and Players, Inc., B. A. Rolfe, and Life-Photo Film Corporation.

REICHENBACH AT ALCO.

Harry Reichenbach, who recently resigned as chief publicity promoter for the Lasky Co., joined the Alco Monday, in charge of its press department.

BOSTON PARK, DEC. 1.

The opening of the New Park theatre, Boston, Nov. 25 as a picture house under management of W. E. Greene and Moe Mark, has been set for Dec. 1, or as near that date as possible.

CASINO PICTURE POSSIBILITY.

There is a prospect of the Casino becoming a home for pictures indefinitely, following the term of four weeks the World Film Corporation has taken on the Shubert house.

The World opens its feature policy there Monday. If it returns a profit, the Shuberts will be willing to listen to a proposition to leave the Casino in the picture field, according to a report.

PENN. RIVALS MAY MERGE.

Reading, Pa., Nov. 25.

A committee of the Motion Picture Exhibitors' League of Pennsylvania held a special meeting at Harrisburg recently, at which Jan 4 to 6, 1915, was chosen for a convention to be held in Harrisburg.

At present the Pennsylvania exhibitors are divided, the League representing the eastern picture men, while the Association comprises the exhibitors in the vicinity of Pittsburgh. This session is called for the purpose of amalgamating the organizations. During the convention the legislature will be in session and the exhibitors will take up a number of matters with the senators relative to the recent laws which affect the picture houses. Foremost among these are the censor and tax laws.

The National Censorship Board, which works without any remuneration, has accomplished effectual work, and the exhibitors are willing to allow the latter board to censor the films. They seek to get rid of the Pennsylvania state board made up of two paid members.

At the present time it is alleged that some films bearing the state seal have not been viewed by either member of the state board. This is accounted for by the fact that more reels are released every week than can be viewed by the board of two.

The convention committee is composed of all Reading exhibitors.

HAZEL DAWN RE-ENGAGED.

The Famous Players Co. has re-engaged Hazel Dawn to star in the screen version of "The Love Route." Miss Dawn some time ago played before the camera in the Famous Players' production of "One of Our Girls."

Famous Players' announcements this week included the statement that the subject "The Step Sister" promised as a Christmas surprise is a film version of "Cinderella" with Mary Pickford in the title part. The subject will be released in the Paramount program Dec. 28.

Two new dramatic classics lately secured by the Famous Players for pictureization are "Are You a Mason?" and "The Dictator," in both of which John Barrymore will appear.

Rooms in the Fire-proof REGENT HOTEL Annex are now open. The performer's home. Elmer E. Campbell, Prop. St. Louis, Mo.

FRAMING A BUYER.

San Francisco, Nov. 25.

Both the press and public of Hollister, Calif., vigorously protested last week against the methods used by Mr. and Mrs. George Wheatley, who reside there, to effect the sale of the M. P. theatre, Viola. It seems the Wheatleys got hold of Fred Murphy and his mother, Mrs. Carrie Klas, and induced them to visit the Viola several evenings when it was packed. Later, representing business to be good, they sold the house to Murphy and mother for \$500.

During the following week Murphy learned he had bought a lemon. To lessen the loss he attempted to sell the fixtures and learned they were tied up with a mortgage, so he closed the house and left town after tacking the following notice on the door, "We came to Hollister with hope, money and faith in humanity. We depart with our money gone, hope and our faith in humanity shattered."

The papers declare that the Wheatleys had papered the whole town on the evenings Murphy visited the theatre prior to purchasing it.

FILMING VAN LOAN STORY.

The first moving picture company to go to Banning, Cal., took possession last week, and the town is theirs. Hobart Bosworth and a company of 25 are putting on some lively Western scenes for the opening reel of Charles E. Van Loan's "Message to Buckshot John."

For the big scene of the capture of the Bad Jake Kennedy gang, who "shot up" the town of "Clayton," the entire town of Banning turned out. School was dismissed, stores deserted and when "Kennedy," "Buckshot John" and their followers tore along Main street the citizens helped to make the scene.

Van Loan is with the company. In the cast are Courtenay Foote, Art Accord, the famous cowboy, Karl Von Schiller, Helen Wolcott and Rhea Haines. Mr. Bosworth himself plays "Buckshot John."

The Smalleys have completed "False Colors," a four-reel story of theatrical life, and will begin Monday on "Sunshine Molly," a story of the oil well country written by Mrs. Smalley (Lois Weber). Mr. Smalley will direct the production and he and Mrs. Smalley will play the leads.

The entire company will be taken to Midway, Cal., the center of the oil well region.

Paramount's Weekly, Souvenir.

The Paramount Corporation each week writes its exhibitors a circular letter regarding change of release dates and keeps them posted on any deviation in the weekly service.

The Paramount has announced that starting Dec. 19 it will publish a Paramount Weekly, a little booklet with colorworked cover, which the theatre managers will be permitted to pass out to its patrons as souvenirs.

PARAMOUNT'S REPORT SYSTEM.

The Paramount Picture Corporation has sent out to its theatre exhibitors a blank form of report which is to be filled in by the houses where Paramount films are shown.

Each manager is expected to "classify" pictures, after the fashion of the present-day vaudeville manager, who reports on each act. The exhibitor is requested to jot down on the report whether the film is good, fair, poor or inferior. This in turn is mailed to the picture people, who plan to upbuild instead of go down.

It will also give the manufacturer a line on future booking. The maker of a feature film benefits greatly in a financial way through these reports.

DAILY PROGRAM MAKERS.

Ludwig G. B. Erb, president of the United Motion Picture Producers, Inc., the concern affiliated with Warner's Features, Inc., which proposes to release a daily program of 21 reels a week, a few days ago made public the identity of the various concerns associated in the enterprise. The United opened offices and began the booking of its one and two-reel daily releases. This week's list numbers 10 subjects, an increase of three. Other additions will be made from time to time until the total of 21 is complete.

These are the concerns which make up the United Producers:

Albuquerque Film Manufacturing Co. (G. S. Hamilton, president), using the brand Luna films, with Dot Farley, the comedienne; the Crystal Film Co. (Joseph A. Golden, president), with Superba as its brand; Features Ideal, which has produced single reels under another name; Gene Gauntier Film Co., with the brand Gauntier films; Mittenhall Film Co., with Starlight films; the Nelson Film Co. (J. Arthur Nelson); The Smallwood Film Producing Co. (featuring Ethel Grandin); St. Louis Motion Picture Co., known for its brand of Premier films, and L. G. B. Erb Co., the enterprise of the United, Inc., executive, whose brand will be the Pyramid.

It is proposed to put out one-reel and two-reel comedies, comedy-dramas, Western pictures and educational subjects in conjunction with the feature films made by Warners, Inc.

WOMEN FREE.

The National Winter Garden, a 1,500-seat house, located on the East Side of New York, makes a specialty of admitting women free during the matinees.

LARGE IMPORTATIONS.

In a report issued from the Customs office from Oct. 3, 1913, to June 30 last, picture films imported into this country reached 44,717,323 feet, valued at \$889,500.

FILM FLASHES

Edgar Lewis is directing the production of Bernstein's "Samson." The cast will include William Farnum, Claud Gilbert, Harry Spangler, George De Carleton, E. Peterson, A. Kyle and Cary Lee. Frank Kugler, president of the Camera Club, will be the photographer. Mr. Lewis expects to have the production completed by December 15.

Jack Pratt, director for the All Star Feature Corporation started for Florida last Wednesday with a company of 15 headed by Jane Cowl to produce "A Tissue of Lies." The company will make its headquarters in St. Augustine.

A new picture house is being planned for Fourth and Market streets, San Francisco.

Millicent Evans is enjoying a vacation during the present shutdown of the Colonial studio. Her salary goes right along.

The Gish sisters, Lillian and Dorothy, are co-starring in the two-reel "The Sisters," which William Christy Cabanne is directing.

Sam McFarlane is no longer connected with the United Booking Office Feature Film Co.

Frank Lloyd, formerly attached to the Turner Special Feature Co., is hereafter to direct one of the companies that will release under the Rex brand. With Lloyd will be George Larkin and Helen Leslie as leads. Marc Robbins will play characters.

Harry Joel Parker has taken his wife's place "Under Southern Skies," away from the Eclair Film Co., and is now negotiating with another film company relative to its picture production.

The California Picture Co. has sent in to the New York market a completed edition of Mrs. Wiggs of the Cabbage Patch, in which Beatrice Michaels has the star role. The California Co. plans some new "westerns" this winter.

The Otis Turner forces are making a picture out of Hugh Conway's novel, "Called Back." In the cast will be Anna Little, Herbert Rawlinson and William Worthington.

In "The Heart of Maryland" feature, which the Tiffany Co. is making with Mrs. Leslie Carter as the star and Herbert Brenon the director, William E. Shay will play the male lead. Others will be James McKay, George Fitch and George Stout.

Richard Stanton is directing the picturization of "The Master of the House," in which Arthur Maude will be the star.

Z. Z. Goldfrap, formerly of the Evening World, has become associated with the publicity department of the Box Office Film Attractions.

Work on the film feature, "The Girl I Left Behind Me," will start in December. Robert Edeson will have the principal role.

The company making the picture, "The Idler," has styled itself the Wonderful Play and Players' Corporation.

"Buck Shot John," a Charles Van Loan story, is a "future film" by the Bosworth Co.

The American Co. plans to make a new policy announcement within the near future.

William Garwood is now playing leads for the Imp Co. He was formerly with the American forces.

The Kleine Co. is making arrangements to release the Mrs. Leslie Carter feature, "Madam DuBarry," which was made some months ago. In the cast with Mrs. Carter is Richard Thornton, Hamilton Revelle and Campbell Gollan.

George Beban, who is now engaged in acting before the camera under Thomas H. Ince's direction, has a trip to Italy mapped out for him in order to give his picture role in "The Italian," the real scenic atmosphere. Beban embarks for Naples and from there will proceed to Venice, Italy.

The "Alice of Wonderland" feature which had work stopped on it has been taken over by the Nonpareil Co. and will now be rushed to completion. It's a five-reeler.

Pictures of the Harvard-Yale football game, taken Saturday in New Haven by the Colonial Co., were shown this week at the Palace, New York.

Mabel Taliaferro and her supporting company are in a remote western mining town producing "The Three of Us" for B. A. Rolfe, to be released in the Alco program.

The Temple theatre, Toledo; Willis Wood, Kansas City; Palace, Little Rock; Strand formerly Swisher O. H., Mountaintop, West Va. and the Mary Anderson, Louisville, are among the prominent houses lately signed for the Alco program.

Joseph Skirboll, Pittsburgh and Chicago manager for the Alco, was in New York a few days ago. He reported the opening with Alco features at the New Regent, East Liberty, Pa., built at a cost of \$100,000 by Clark & Rowland.

The William Penn theatre, Pittsburgh, Mr. Skirboll said, has contracted for the Alco service.

"The Aviator Traitor" is a new thriller scheduled this month for release by the Blinkhorn Photoplay Co. It is a war drama in which aeroplanes figure. It is in three reels.

The Balboa is sending out a second pamphlet of instruction in its campaign of instruction to scenario writers. Notes of approval have been received from David W. Griffith, Capt. Leslie T. Peacocke and a host of other leaders in the cinema art. The new folder carries more extensive views and rules for the preparation of scenarios for the instruction of amateurs.

Bertram Bracken has resumed his position of director-general of the six Balboa companies in California. His first production will be a six-reel version of Mrs. Augusta Evans' novel "Beulah."

Announcement is made by the Balboa of the engagement of Dorothy Granville, niece of Granville Barker, the London producer and playwright, to appear before the camera. Besides appearing in American legitimate attractions, Miss Granville has been a vaudeville feature.

This note came to the Bijou, Lincoln, Me., where the Max Fisman feature film "What His Name" was being exhibited: "Max Fisman, Dear Sir: The reason for my writing you this letter is that I am looking for a good clean company of players to travel for 'Haskell Players.' I offer you the chance to obtain this chance as I hear that it is a good clean company. Please send me particulars for about the price you would charge me." The writer gives a postoffice box as his address.

O. A. C. Lund sailed for Havana this week for a three week stay to recuperate from the severe cold which he contracted at Marblehead, Mass., a fortnight ago. He entrusted the direction of the last three "close ups" of "The Marked Woman" to his assistant, George Cowl.

The Star at Waterloo, N. Y., has been sold to Albert Archer by John B. Flanagan. Flanagan will remain as manager.

William Rubin, Syracuse, has purchased the new Regent theater (pictures) from Joseph and Frances E. Bondy. No change in management of house.

One of the coming releases by the World Film Corporation, to be produced in the Peerless Studios, is "The Flash of an Emerald," which is being adapted by Capt. Leslie T. Peacocke from a "Smart Set" story by Ethel Watts Mumford.

Director Frank Crane has secured a remarkable realistic shipwreck off the coast of Gloucester, Mass., for the five-reel feature "As Ye Sow," in which Alice Brady is to be starred.

Director James Young is hard at work on a four-reel production of Paul Armstrong's play, "The Deep Purple," in which Clara Kimball Young is to be featured.

Frank Keenan, who is to appear in a picturized version of "The Hon. John Grigby," is also to do "A Poor Relation." Both are former stage pieces of the late Sol Smith Russell.

Wells Hawk has taken up his new publicity duties for the Universal's new feature, "Damon and Pythias," but found so much to look after in managing the New York theatre during the U. S. tenancy there for four weeks that Lew Wood was engaged this week to handle the job. Hawks will devote all his time to promoting the picture.

Further additions and changes in the selling organization of the World Film Corporation were made public this week in line with the concern's recent signing of Frank H. Vine to handle the New England branch of the business. Robert Etris will be in charge of Philadelphia and H. C. Holah of Cleveland. General Manager Lewis J. Selznick has secured Arthur S. Kane to head the new organization and act as his assistant in the selling end. Other changes in the World's line-up include the transfer of Fred Young from Buffalo to St. Louis, the appointment of Leon Hammerer, formerly special representative, to act as assistant to C. R. Seelye, director of sales, and the transfer of E. J. Sollen from Cleveland to the newly opened branch in Newark, N. J.

Ella Wheeler Wilcox paid her first visit to a film-handling plant this week when she inspected the executive offices of Pat Powers. Warner's Features, Inc., is handling the picturizations of Mrs. Wilcox's verses.

W. S. Ferguson, who created the role of "Pop," the hypercritical crook in "The Deep Purple," has been engaged for the same role in the World Film Corporation picture version. Other members of the cast are: Clara Kimball Young, Milton Sills, Walter Craven, Crauford Kent, Mrs. E. M. Kimball and Grace Aylesworth.

LASKY'S FIRST ANNIVERSARY.

Dec. 5 will mark the first year of existence of the Jesse L. Lasky Feature Play Co. Though but a year old the firm is world-wide known through its productions of feature films.

The Lasky concern, starting with one stock company and director, now has four, is building an enclosed studio on the Coast to continue through California's rainy spell, and its weekly payroll is said to be \$20,000.

The Lasky general manager, Samuel Goldfish, has gone rapidly ahead in pictures. According to report, Lasky is spending from \$35,000 upward for each of its productions, and "The Rose of the Rancho," the latest Lasky release, is said to have cost \$44,000 before seeing the sheet.

The firm's biggest film venture to date will be David Belasco's "Darling of the Gods," probably as a longer reeler than has yet appeared under the Lasky brand.

SHOWING WAR PICTURES.

The Belgian War Pictures or Chicago Tribune pictures as they are called, will open at the 39th Street theatre next Monday. The pictures did business when shown at the Studebaker, Chicago, mostly according to report, because the Tribune out there gave much publicity to them.

At a private exhibition of the film last week in New York, spectators held various opinions concerning the film, one exhibitor stating they were little better than the war pictures shown in the picture weeklies.

Defining Union Jurisdiction.

Philadelphia, Nov. 25.

The American Federation of Labor, in convention here, has decided that the picture operators are to remain under the jurisdiction of the Theatrical Stage Employees and has denied the claim of the electrical workers' union which contended the operators should be a part of their organization.



BLANCHE SWEET.

Announcement was made this week that Blanche Sweet, who has attained a high place in filmdom through her association with the David W. Griffith productions, had been signed for two years to play leads in forthcoming feature pictures to be made by the new Jesse L. Lasky-David Belasco combination.

The first release (marked for Feb. 15), in which Miss Sweet will figure under the new arrangement will be a picturization of "The Woman," the Belasco dramatic success of two years ago. Miss Sweet's services will be confined to the Belasco-Lasky productions.

COAST PICTURE NEWS.

By GUY PRICH.

Mrs. Olga Clements, former scenario writer for the Balboa, is now chief scenario editor for the Santa Barbara company.

Dustin Farnum is wavering between pictures and an offer from William A. Brady, to appear in a play called "Jim's Woman." He will probably accept the latter.

M. De la Parelle, Masterpiece director, has retired and Max Fisman is directing his own pictures.

The Masterpiece company is now occupying the entire stage of the Bunker Hill studio in Los Angeles.

Many of the photoplay actors in Santa Monica, Cal., are attending night high school.

Alfred L. Chapman, sole survivor of the Custer massacre, will be featured in a Universal picture.

W. J. T. Miller, a motion picture inventor, visited Los Angeles last week.

Bertram Bracken has resumed the directorship of the Balboa company.

C. Phil Norton has opened a motion picture publicity bureau in Los Angeles.

Ben Deely has joined the Balboa company.

Baldy Belmont is now with the Reliance-Majestic.

Ralph Lewis is laid up with a crippled foot as the result of an accident sustained while appearing in D. W. Griffith's "The Clansman."

Helen Holmes is fixing up her new bungalow in Los Angeles.

Adele Lane has left the Selig company and is resting for several weeks.

Frank Borsage has been elevated to the position of leading man with the Broncho company.

Myrtle Stedman is playing opposite Maclyn Arbuckle.

Marie Wayne is now a member of the Balboa organization.

TAKING ADVANTAGE.

Exhibitors are complaining the exchanges are taking out of their regular releases, films that "draw," making an extra charge for these.

They point to the General Film Co., charging five dollars extra for Lubin's single reel productions featuring Arthur Johnson, and to the Mutual's charge of \$15 extra for two-reel Keystone.

BIO STUDIOS DULL.

It looks like a blue Christmas around the local Biograph studio. Word has gone forth that the Bio is going to send its New York players and directors to the Pacific Coast Dec. 29 but will take only those deemed necessary to get the winter work started out there.

Fully 100 picture people will be out of a job when the Biograph goes into its winter quarters. Among these are some principals who thought all along that they were going to be taken along to the western studios.

ALCO GETS MISS COUNTESS.

The Life Photo Co., releasing through the Alco program, this week announced it had secured the services of Catherine Countess, who will appear in the principal character of "The Avalanche," the picturization of the legitimate success, which will follow the release of "Springtime" by the same organization.

Another Alco announcement is the forthcoming release by the B. A. Rolfe Co. of "Satan Sanderson," following the showing of Mabel Taliaferro in "The Three of Us." The name of the star in the new feature has not yet been disclosed.

DAILY RELEASE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

The Tale of a Coat.
Comedy. Flashy coat with love letter in pocket changes hands many times. Mediocre.
Daddy of Them All.
Comedy. Nothing to scenario. Decidedly poor.

Fatty's Wine Party.
Comedy. After big bill accumulates, corpulent comedian finds but one dollar. Much slapstick, rather amusing.

Dickson's Diamonds.
Drama. Strong detective tale nicely mounted.

Blacksmith Ben.
Drama. With rural settings, interesting story. Not particularly well made.

Traffic in Babies.
Comedy. Many small infants get many laughs in film vastly different from usual comedy reel.

Ninety Black Boxes.
Two reels. Drama. Boring story of knight-hood and chivalry. Cheaply made.

Love Finds a Way.
Comedy. Very cheaply produced, with "souse" only comedy.

His Responsibility.
Two reels. Drama. Peculiar love story with surprise finish. Well directed and cinematography.

Battle of the Nations.
Comedy. Comedy characters find love-making complicated by hostilities. Much slapstick.

Old Enough to Be Her Grandpa.
Comedy drama. Old man saves grandson from adventures.

Master of the House.
Drama. Square-jawed millionaire miner wins love of frivolous wife by rather brutal treatment. Well done.

A Bum Mistake.
Comedy. Tramp comedian engaged to entertain smoker is impersonated by real "hobo" while comedian languishes in jail. Fair.

A Rich Revenge.
Comedy-drama. Pickford reprint.
The Mysterious Black Box.
Comedy-drama. Meat story of stingy husband's reformation.

The Means and the End.
Two reels. Drama. Good treatment by topical question, "Does charity pauperize its beneficiaries?" Interesting.

The Unknown Country.
Drama. Subject of soul transference proved too heavy for whoever put picture on. Tric cinematography gives air cheap artifice.

Million Dollar Mystery No. 22.
Serial. Last two reels have some thrilling climaxes. Mystery still unsolved.

The Indian Defenders of the British Empire.
Educational. Good photography.

Cupid and the Fishers.
Drama. Universal Kid does good acting for juvenile. Well founded story and educational, also interesting.

When the Brides Got Mixed Up.
Comedy. Newlyweds have considerable trouble while on honeymoons. Much old stuff, but should furnish laughs.

The Noise of Bombs.
Comedy. Fast traveling bomb creates excitement. Few new ideas.

Henpeck Gets a Night Off.
Comedy. Messy slapstick work. Little class.

On Suspicion.
Two reels. Drama. Dealing with circumstantial evidence. Some fine heavy sets and people well placed.

A Fowl Deed.
Comedy. Mix up in shirtwists through a tramp. Fairly amusing.

Nipped.
Two reels. Drama. Japanese surroundings fill up interesting film. Fine natural scenery well taken.

A Horse on Sophie.
Comedy. Episode of Slippery Slim. Running reel backward and trick photography. Amusing.

Mutual Weekly.
Review. War scenes scattered, which make it uninteresting. Dancing at the end of picture pleasing. Earlier weeklies had many of the same scenes as shown in this.

The Saving Grace.
Two reels. Fighting parson has serio-comic makeup but rides like Centaur.

The Groom's Doom.
Comic. Usual mess and roughhouse stuff. Intermittent laughter.

Nature's Celebrities.
Split. Chameleon and cobra at close range. Interesting.

A Messenger of Gladness.
Thanksgiving joy brought to troubled waters by little girl. Sentiment reaches.

Broncho Billy's Scheme.
Broncho Billy in new role. As doctor saves young woman from bandit.

The Marriage Wager.
Two reels. Old Nick Carter blood and thunder stuff.

Her Sacrifice.
Same settings used in "The Losing Fight." Good moral. Well acted.

The Girl and the Miser.
Story far-fetched. Action slow and finally easily guessed.

The Theft of the Crown Jewels.
Two reels. Drama. Princess brings jewels to this country and has them stolen but quickly returned by man she finally marries. Fine sets. Fairly interesting.

Sweedie at the Fair.
Comedy. Long chase. Fair.

Hearst-Selig News Pictorial.
Review. Falls down on war stuff. Weak reel.

His Taking Ways.
Comedy. Below average of comedy made by this concern. Mediocre.

His Chorus Girl Wife.
Drama. Interesting, and not too much back-stage life. Interesting reel.

All On Account of the Cheese.
Comedy. Slapstick. Fair in spots.

Sammy's Vacation.
Comedy. Cheapest of cheap.

Mutual Girl No. 45.
Serial. Uninteresting. Mystery business is silly. Getting but few good ideas in this long-continued serial.

The Empire of Illusion.
Two reels. Drama. Second of "Terrance O'Rourke, Gentleman Adventurer." Interesting story, with plenty action. Finely produced.

In the Candlelight.
Two reels. Drama. Artist leaves wife who he thinks loves another. Child who goes with him after many years returns to former home of parents and is recognized. Father told wife was true. Love story interwoven. Fair.

His Night Out.
Comedy. Leading male plays "souse" far from amusing. Cheaply made.

The Old Flute Player.
Two reels. Drama. Nobleman banished from country for killing man in duel. Goes to England where he makes living as flute player. After this to America, and then receives pardon, daughter marries rich suitor. Interesting and well acted.

Beyond Youth's Paradise.
Drama from story in Munsey's. Weak attempt.

A Gypsy Madcap.
Drama. Quiet, with nothing new.

Mother's Baby Boy.
Weak comedy, with common ideas.

He Wanted Chickens.
Comedy. Wife mistakes chickens husband expects for girls. Rough house situations.

Methods of Margaret.
Comedy. Wife objects to familiarity of husband with his stenographer and hires man secretary. Husband and wife compromise by swapping secretaries. Amusing.

Mysterious Mr. Davey.
Comedy. Husband invents "Mr. Davey" to account for absences from home when entertaining old sweetheart. Full of laughs.

UNITED SERVICE.

(New-Review in studio.)
From **Shadows to Sunshine.**
Mittententha's release in United (Warner's Features) daily program. Two reels. Frankest sort of melior, mediocre. Apparently old-fashioned thriller warmed over.

Hello Girl of Angel Camp.
A whale of a thriller. Western drama with punch in every other scene. Minor defects in direction. (Superba brand.)

One on Charlie.
Comedy with capital idea, fairly put on by Premier (in United Producers' flat).

The Colonial Theatre Co. of Harrodsburg, Ky., and the Harrodsburg Amusement Co. have consolidated. C. T. Weisburg has purchased all of the stock of the Colonial from his associates and has merged his interests with the Amusement Co., which will control the only two picture houses in Harrodsburg.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

His Uncle's Will.
Two reels. Comedy-drama. Nephew marries girl uncle wishes him to unknowingly and inherits fortune. Somewhat twisted in story. Exceedingly interesting. Ella Hall, as country maiden, charming.

For the People.
Two reels. Drama. Pretentious production. Story revolves around passage of Ohio Workmen's Compensation Act. Many scenes in actual legislature. Excellent love story lends interest to capital film.

Mary Jane Entertainers.
Two reels. Comedy. Vivacious maid uses mistress' clothes and tango tickets. Produced in higher class style than majority of comedies.

Mrs. Ruydam's Strategem.
Two-reel comedy-drama. Interesting love story of poor girl who wins fortune. Excellent character drawing and narrative together with capital photography.

The Sea Nymphs.
Two reels. Comedy. P. of action on shipboard and at seashore. Bound to prove amusing. Cast could not be better for laughs. Easily one of the biggest laugh makers produced in some time.

FIRE COMMISSIONER'S ORDER.

Acting on a complaint that the condition of film being used in some theatres is so bad as to make it extremely hazardous, the fire commissioner has issued instructions all district captains make a weekly report of the condition and age of the film used in his district.

The complaint is said to have emanated from the mechanical side of the trade.

PHILLY'S PICTURE BALL.

Philadelphia, Nov. 25.

The annual ball will be held by the Exhibitors League of Philadelphia in the Horticultural Hall, Dec. 8. The committee in charge of the affair has announced that it will be larger and more elaborate than on previous occasions. The grand march will be led by Rosemary Theby and Romaine Fielding. The ball is in charge of a committee which includes Jay Emmanuel, chairman, and Messrs. Wilsh, Spiers, Pollon, Hopkins, Fisher and Cropper.

LEVY'S STATE CIRCUIT.

Spokane, Nov. 25.

Negotiations have been completed, it is announced, for the purchase of the Cord theatre in Pasco, and the Queen theatre, Ellensburg, by Eugene Levy.

Mr. Levy has given out that he intends to form a string of small time vaudeville and picture houses across the state and that Sam. W. B. Cohn, local manager, will become his general manager. A. D. Myers is said to be slated to succeed Cohn.

New Cincinnati Censors.

Cincinnati, Nov. 25.

The present Board of Picture Censors is regarded as doomed, owing to the failure of Governor Cox, a Democrat, to be re-elected. Governor-elect Willis, a Republican, is expected to appoint an entirely new board after Jan. 1.

Many picture manufacturers are pleased as they have frequently criticized the present Board for alleged slowness in examining films.

RELEASED NEXT WEEK (Nov. 28 to Dec. 5, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.

GENERAL	UNIVERSAL	MUTUAL
Vitagraph	Imp	Gaumont
Biograph	Bison	American
Kalem	Chrystal	Keystone
Lubin	Nestor	Reliance
Fiske	Powers	Majestic
Selig	Edclair	Thanhouser
Edison	Essanay	Key-Bee
Kleins	Frontier	Domino
Melies	Victor	Mutual
Ambrosio	Gold Seal	Princess
Columbus	Joker	Komic
	Universal Iks	Beauty
	Sterling	Apollo
		Loyal
		Hepworth

The subject is in one reel of about 1,600 feet unless otherwise noted.

NOV. 30—MONDAY.

MUTUAL—The Beggar Child, 2-reel dr. A; Keystone title not announced; Our Mutual Girl, No. 46, M.

GENERAL—A Mother's Way, dr. B; Wood B. Wedd Goes Snipe Hunting (No. 12, "Wood B. Wedd" Series), com. E; A Maid of War, com. S-A; Her Bitter Lesson, 2-reel dr. K; The Beloved Adventurer, No. 12, "Fate's Tangled Threads," dr. L; Unrest, 2-reel dr. and Hearst-Selig News Pictorial, No. 79, S; Everything Against Him, dr. V.

UNIVERSAL—The Coward, 2-reel dr. I; Victor a Lonely Salvation, dr. Vic; Sterling release not announced.

DEC. 1—TUESDAY.

MUTUAL—The Center of the Web, 2-reel dr. T; The Old Good for Nothing, dr. Maj; Cupid and a Dress Coat, com. B.

GENERAL—The Closing Webb, 2-reel dr. B; The Girl of the Open Road, dr. E; The Butler, S-A; Bud, Bill and the Walter, com. K; Coupon Collectors and for a Widow's Love, split-reel com. L; The Rival Stage Lines, com. S; Saved from a Life of Crime, 2-reel dr. V.

UNIVERSAL—Charlie Woos Vivian and The Barber Shop Feud, split-reel com. C; Called Back, 4-reel dr. GS; Nestor release not announced.

DEC. 2—WEDNESDAY.

MUTUAL—A Romance of Old Holland, 2-reel dr. Br; The Strength o' Ten, dr. A; The Lucky Shot, dr. Rel.

GENERAL—A Double Elopement, com. E; The Fable of "The Club Girls and the Four Times Veteran," com. S-A; The Prodgal, 2-reel dr. K; The House of Dr. 2-reel dr. L; The Lion Hunter, dr. S; The Mysterious Mr. Davey, com. V.

UNIVERSAL—Animated Weekly, No. 143, U; The Girl Stage Driver, 2-reel dr. Mel; The Wise Guys and The Ascension of The-schynge Platte, split-reel com & educ. J.

DEC 3—THURSDAY.

MUTUAL—The Vigil, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 101, M.

GENERAL—In Quest of a Story, dr. B; Sophie's Fatal Wedding, com. S-A; The Grip of the Past, 2-reel dr. L; Hearst-Selig News Pictorial, No. 80, S; The Man That Might Have Been, dr. V.

UNIVERSAL—The Young Philanthropist, dr. I; The Mystery of the Sea View Hotel, 21-reel dr. R; Love, Luck and Candy, com. Ster.

DEC. 4—FRIDAY.

MUTUAL—Mother of the Shadows, 2-reel dr. KB; The Creator of Hunger, dr. Fr; Naidra, the Dream Woman, dr. T.

GENERAL—Making Them Cough Up and Bertha, the Buttonhole Maker, split-reel com, MB; Who Goes There?, 2-reel com, E; The Place, the Time and the Man, 2-reel dr. S-A; The Devil and Mrs. Walker, com. K; A Believer in Dreamland, 2-reel dr. H; Hans in Schnappemeiser's and Love's Acid Test, split-reel com, S; The Methods of Margaret, com. V.

UNIVERSAL—When Lizzie Got Her Pollah, com. N; The Heart of a Magdalene, 2-reel dr. P; Father Buys a Bale, com-dr. Vic.

DEC. 5—SATURDAY.

MUTUAL—Who Shot Bud Walton, 2-reel dr. Rel; Keystone title not announced; Sherman Was Right, It's Very Trying, com. R.

GENERAL—The Deacon's Son, dr. B; It's a Bear, com. E; Broncho Billy's Judgment, "Reg. in U. S. Patent Office," dr. S-A; The Stolen Engine (No. 4, "Hazards of Helen" Series), dr. K; Brown's Cook and He Wanted His Pants, split-reel com, L; Her Sister, dr. S; Bunny's Little Brother, 2-reel com, V.

UNIVERSAL—The Circle of Gold, dr. Frnt; The Foundlings of Father Time, 2-reel dr. B; A Dream of a Painting and The Porpoise Fisheries, educ-com, J.

THE CIRCUS MAN.

Thomas Braddock.....Theodore Roberts
Mary Braddock.....Mabel Van Buren
Christine Braddock.....Florence Dagmar
Frank Jenison.....Hubert Whitehead
David Jenison.....Jody Mulally
Ernie Cronk.....Raymond Hatton
Dick Cronk.....Frank Hickman
Col. Grand.....Fred Montague

Packed full of action is the five-part picture version of George Barr McCutcheon's novel, "The Rose in the King," marked for release in the Paramount program under the name of the Laskey brand, with the title "The Circus Man." It introduces Theodore Roberts, always a dependable camera artist, in the role of the iron-handed circus owner who is all but broken by the buffets of fate, but who attains contentment in the end. Roberts makes Thomas Braddock a heroic figure, although the character does not always hold the spectator's sympathy. It is a complex personality for film exploitation. The story has unusual dramatic strength in its rather complicated narration. Bringing it within picture limits must have been a delicate task. That it has been done satisfactorily is a mark of credit for the Laskey scenario expert. The story flows to the final embarrassment of the hero. The tale of the circus man himself would have been sufficient material for a picture. Added to it was the romance of David Jenison and Christine Braddock, not to speak of the adventures of the Brothers Cronk, in themselves the making of a picture. The work of handling the complex narrative has been most skillfully done. The overabundance of material is not permitted to obscure the telling of the story, but at the same time the big episodes are played up to the last limit of dramatic force, the half dozen principal characters are carefully drawn and the atmosphere is handled with authority. Frequent introduction of circus pictures of the most intimate sort lend the picture interesting color. It is said the Laskey company travelled two weeks with the Barnum-Bailey Circus to film the scenes having the big tops as their background. All this material is excellently presented, neatly dovetailed into a story which holds interest at every point. Character drawing here contributes a great deal to the vividness of the scenes. Dick Cronk, the "dip" and circus lot grafter, is an excellent bit of portraiture as is also the character of the circus clown. Mabel Van Buren, as the circus man's wife, and Florence Dagmar as his daughter, are both of admirable degree. The story plays with admirable ease and certainty. The film derives a good deal of value from several effective bits of artistic photographic effect, notably a scene on the riverfront with an eerie background of dark water on which ship's lights move about, and at the finale a silhouette showing the circus man and his daughter looking out the setting sun as they enter their new life. A fight in the dark was very well managed.

THE DESPERADO OF PANAMA.

"The Desperado of Panama" is a three-reel made by the Laskey Co., of Berlin, and released through the channels of the Picture Playhouse Co. on this side. The picture is melodrama, different from the majority. It has mostly male characters, with only one or two women in the three reels and they only as supers. The story is of a foreign spy trying to steal the plans for the mines the Germans have in the Panama Canal. The spy and the other spies get over to the canal zone. He spies around and locates the man who has the plans in his possession. The spy gathers a number of desperadoes under him and they get the plans. The man whom they steal them from tracks them, but the spy and his gang wait in ambush and when he appears they jump at him and he is under a big press which, if he breaks the rope, will crush him to death. The spy locates the mines by the plans and has everything set to blow them up. The soldiers on duty near the canal find the gang of desperadoes and, before they decide whether to arrest them as suspicious characters, the man whom they are looking for is stolen (having released himself) rushes up and tells of the robbery. The spy escapes and a chase follows. It leads to the docks, where the spy boards a ship undiscovered. He is finally found and killed in a battle before his capture. The picture ends with a burial at sea. The film is capably directed and it was impossible to tell whether the picture was made in the Panama country or in Europe, where the manufacturers have their plant. The photography at times is rather poor, especially some of the interiors where proper lighting effects did not exist. It makes a good melodrama for certain parts of the city and shows up much more favorably than the majority of the cheaper foreign pictures.

THE TYPHOON.

"The Typhoon" was pictured from the Byron Ongley dramatization of the Japanese story of making a strong scene of the murder of the woman by Tokoromo in his apartments, the scenario makes the big climax the court trial. As court room scenes have been much worked in pictures the director of "The Typhoon" burned some midnight oil in his efforts to make his scene as dramatic as the more realistic. It's this court scene that saves "The Typhoon." The characters are well played, the roles of Tokoromo and Bernisky standing away out. Their clash in the court chamber is admirably staged, and has the audience almost on its feet. Bully direction, this court climax. The picture is in fact, although by the lowly name of "The Typhoon," released by the Paramount, with no name of the manufacturing company given. "The Typhoon" proved a hard picture subject, no doubt, and the story undoubtedly forced the studio director to keep it mostly within doors. There are few "exteriors." The picture has real Japanese actors, thereby giving the feature effective atmosphere. The film proceeds in a

rather uninteresting way, but waxes warm with the murder of Tokoromo's paramour and the subsequent scenes in court. The photography gives satisfaction.

THE TOREADOR'S OATH.

A corking Pathe three-reel feature. The scenes were evidently taken abroad and there is a Spanish atmosphere present throughout. Photographically perfect and with a very good playing cast, the feature is one that will not only draw money but will also create talk. Its big feature is a real bullfight. The warmane, doubtably taken in Spain. The great arena around which thousands upon thousands are seated waiting for the day's sport to begin reminds one of a crowd at one of the World's series games. The principals are at the fight and when the baiting of El Toro is shown there are many halfbreath escapes on the part of the handier and other minor lights who entertain before the toreador enters upon the scene. The story is of two toreadors who are great friends becoming enamoured of a poor girl of wonderful beauty. The elder is at first successful in his courtship, but later the girl's affections switch to the younger of the bullfighters and they are married. The warmane is engaged to appear in a tournament away from the city. After he leaves the unsuccessful suitor arranges to have the girl kidnapped and when the husband returns and finds the wife missing believes the stories of her unfaithfulness which are poured into his ears. The girl manages to escape and to return home only to be engaged to the younger of the two. Both her husband and her defamer are to take part in a gala day at the arena and she goes to witness the event. As the defamer enters the arena to slay his bull she calls to him at a critical moment, and the infuriated animal goes him. She then manages to draw her husband to her side again and takes him to the scene of the crucifixion, before which he had sworn in the past that naught but death should part them and reminds him of his oath. He then draws his knife and, as she tries to take it from him, she is stabbed and falls dead at his feet. He commits suicide a moment later and falls across her body. There are really only three principal roles in the screen play and they are all well acted. The girl is a stunning beauty of the Spanish type and her beauty alone will be the source of advertising.

THE MAN BEHIND THE DOOR.

"The Man Behind the Door" is a four-part comedy on the new Vitaphone theatre bill this week. It is a picture version by Archibald Claverling Guntter of Marguerite Bertsch's novel, produced by Wally Van, who also acts the principal role. Wally Van also directed the Monday night showing at the theatre together with the picture, before which the Vitaphone boys who figured on the screen. Four reels make an extremely long comedy. "The Man Behind the Door" has very good laughing values and a quantity of really striking scenes, but stretched out to an hour or more, it becomes wearisome at times. This in spite of the fact that the picture is directed by a man who has had considerable experience in the handling of large numbers of actors in studio work. One portion has to do with a masquerade ball. Several bits of ballet dancing were excellent. The masked effects of several hundred dancers were likewise well managed. In the early portions a series of views of an actual college bachelors' party, including the usual college boys' antics, including the usual impasses of the cheering crowds to carry on the story. The story is much too complex to bear more than outline here. Jack De Lacy, champion college oarsman, in love with the daughter of a professor of Greek finds the course of true love anything but smooth. His courting leads him into a series of complications, including a lovely widow during the opera of "La Tosca" (portions of which are shown on the screen); a rescue from drowning; several static battles and finally imprisonment in a millionaire's bachelor's apartment where the tangled threads of his romance are miraculously straightened out. An exceptionally good company, including Wally Van, Nita Fraser, Cissy Fitz-Gerald, Charles Wellesley and a regiment of minor people is concerned. The piece is well done, but with all the skill of player and director, the piling of complication on complication becomes burdensome at so great a length.

THE SAGE BRUSH GIRL.

A three-part western drama written by Frederick Chapin, pictured by Doris Schroeder, produced by William S. Turcon, with the Vitaphone company, and exhibited as the second feature of the new Vitaphone bill this week. The story is a series of dissolving views told by a western "Old Timer," a method of story exposition which calls for an immense amount of title, the only apparent value of which is that it furnished some effective contrast. The film starts with the arrival of an auto tourist in the present. Their motor balks with a blow out. All alight to wait wearily the process of repair. Arrives a picturesque "Old Timer," last relic of the town's ancient population. He climbs into the tonneau and recounts the tale of the "Sage Brush Girl." The story proper is a rather loosely woven affair concerning a desperado, a young man from "back East," a mine owner, an "honest gambler" and Liza, the Sage Brush Girl, and the "punch" comes when a blast is set off in a mine, a rather imposing explosion which kills the villain, but only injures the hero slightly, although the latter is standing together at the time. The story is interesting, but scarcely sensational enough to attract particular attention to the Vitaphone theatre. Mary Ruby is the "Gal," a satisfactory screen player. Other characters are played by George Kunkel, J. A. McGuire, William Burke, Bertie Gonzales, George Holt, Dan Dury, Otto Lederer, the last named as the "Old Timer."

THE LURE OF MILLIONS.

"The Lure of Millions" is a four-reel foreign picture released by the Mishkin Feature Film Co. It is intended to be melodramatic, but misses, owing to but two real melodramatic instances. The picture is about money and is rather complicated in the story, not easily grasped by most of the people attending houses that show this type of film. The tale has a young man borrowing money and prospering from what he borrows. The man who lends turns over his entire estate to the other and decides that he will go his way and endeavor to make good without any money back of him. He does this to some extent, but as he is getting along he meets with an accident and loses his arm, making it impossible, upon his recovery, to secure a position. He goes from bad to worse, becoming a tramp. The young fellow who borrowed has become justice of the peace and when the tramp is brought before him is frightened. He tries to get away to America, but the other follows him, and while on the ship shoots him. The picture then shows the young borrower waking up, indicating it was a dream. The two dramatic instances were the fire and the shooting of the man through the porthole. The fire was well staged and helped the picture. The other scene, however, in the film this one will do, but it plainly lacks class.

THE LAST DANCE.

NinanLaura Darville
Jean Renaud.....Gustavo Serena
Marius.....Camillo Tovaglieri
Conchita.....Conchita Ledesma
"The Last Dance" is a five-reel feature (Picture Playhouse Film Co.), with scenes laid in Paris, where the film was in all likelihood made. There are several things that should create talk and the photography is good. The story can be dug up in almost any corner of Paris. A poor artist who has had a model as a sweetheart, sees Conchita dance and falls madly in love with her. One of those temperamental loves, all fire and blaze while it lasts, but they don't last long, in this case as in others. Jean, the artist, is smitten about the studio. The model sees she has lost his love, but is willing to sacrifice anything to see him happy. She goes to the dancer and pleads with her for the artist. The dancer falls for the plea and goes to the artist's apartment, wakes him from sleep and for a brief moment permits him to reveal in the sight of her many charms. Then she slips back to the studio and the artist cannot realize whether it is a dream or not. But it was she, either in dream or reality, and that was sufficient to inspire him to paint a picture that wins him his fame and riches and he is enabled to wed his love. The two go on a honeymoon but each is longing for his other. Jean, the artist, returns to the studio. The dancer has lost his hold and becomes ill and poverty-stricken. His last days are at hand and the faithful first love, the model, who has nursed him through his illness, goes to the wife and begs her to see the husband before his death. She comes and dances for him and at the finish of the dance the collapse is complete and he dies. The picture was intended for abroad. The dancer is of the rather buxom Spanish type and a beauty. The supporting cast is a good one and the picture has been very well directed. The scenes showing the interior of a crowded opera house with the dancer on the stage and the widely enthusiastic audience applauding her from the stalls and boxes is an innovation from the photographic and directing standpoint. There is also a tango bit very well done.

RIP VAN WINKLE.

The film version of Washington Irving's immortal work has been exceptionally well produced by the E. A. Wolfe Film Co. It is the first picture of the new concern and is in five interesting reels, released through the Alco Corporation. The picture has in the title role Thomas Jefferson, who fits it exceptionally well. The film opens with Jefferson in his library reading the book. The picture jumps to the home of Rip. His wife, a thrifty woman, is trying to scrape enough together by the time to keep the family. Together, the cruel landlord and deep-dyed villain, makes his appearance at the start. His mean disposition is at once noticeable. Rip's first showing in the picture is when he is tramping along the dusty roads with the village children clinging to him. Rip is very much in debt to the innkeeper, who is unable to pay his rent and is contented. Rip is in ill-repute at home. After failing to keep a promise he would refrain from drink, his wife drives him from his own freehold. He goes into the mountains and there takes his famous sleep. The years roll by and the children in the town gradually become men and women. The buildings and general appearance of the place changes. Rip sleeps on. After 20 years he awakes and returns home, to find it in ruins. He goes from place to place, unrecognized. His little daughter has grown to be a very attractive young woman, and is being forced into marrying a man she dislikes. He was chosen for her by Derrick, who now has complete charge of everything. Her true sweetheart, who has been away to sea, returns and rescues her, restoring her to her true bride. Rip finally reveals his identity and he is made at home with the happy couple. The picture has fine photography, with some of the nature scenes comparable with the best outdoor picture ever taken. The cast is admirably selected, every actor doing good work, especially the children who show they are carefully coached and directed. "Rip Van Winkle" is a good name for a picture, and with a production such as Rolfe has given it, there is no reason why the feature should not be a big money maker for all concerned.

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FOR HOME AND COUNTRY.

An English war drama in two reels, retitled and arranged for the American exhibition by the Cosmopolitan Film Co. It has a number of splendid views of huge bodies of troops in movement, cavalry charges by large numbers of men and many impressive pictures of battles, done either at maneuvers or staged purposely for the film. The views are big and broad and of stunning realism. Studio arranged pictures are introduced from time to time to thread the big scenes into the story of a peacefully inclined English clergyman and peace advocate who is reconciled to the necessity of war as a final resort. The story opens with the parson discoursing in his studio on his favorite topic of universal peace. The field changes to a coast guard wireless station. Spies are at work preparing for an invasion by a foreign army (nationality not specified except that the figures of the spies and later those of the invading soldiers could not by any stretch of license be anything but Germans). The wireless operators are struck down and the signal given to the foreign fleet to land its forces. The wireless is demolished, but one of the operators gets the warning over the telegraph line to the war office. Then the invaders land, treating the native population, particularly women and children with the utmost brutality. The clergyman's daughter is maltreated by the soldiery and the dominie himself wantonly assaults her. The telegraph message is shown to its destination and the army of preparations to repel the invasion set forth in detail—airplanes gather, crowds enlist, troops are mobilized and batteries rush into position. Then follow the graphic battle scenes, all of them stirring pictures, with much waving of the Union Jack. A short epilog shows dominie back in his study, his arm lost in battle, quoting from Holy Writ to prove that war is sometimes right and necessary.

SEEDS OF JEALOUSY.

A three reeler Nemo, American made, that tells a story not new to picture makers. A young banker falls in love with a young gypsy woman, notwithstanding that he is engaged to an heiress named Miss Moore. The girl and her mother and sister have a nice little retired cottage of their own, the gypsy pickings in the neighborhood being good, in all events, and the trio do a lot of hanging around the banker's front gate and the lawn of the Moores. At a lawn party Anita does a few classical steps and in departing tosses a rose into the hands of the young banker. That wins him then and there. They are married, and Anita is seen in pretty clothes. A music teacher, or rather voice instructor, named Vincent is asked to show Mr. Banker how to warble correctly. The husband goes to a circus parade in his big machine, taking his wife's mother and sister for an outing. When he alights at his gate he meets Miss Moore accidentally. He greets her rather sweetly, said sweetness being gazed upon by the wife, who plants "seeds of jealousy" that almost floor her. During her apparent faintness Mr. Vincent bends over to offer aid. It's at this juncture the husband enters. He misconstrues and also feels the pangs of jealousy. At a masked ball in the banker's home, Miss Moore, dressed as Anita first wanted to dress until her husband suggested she wear her old street singer's costume, and Vincent, in the same make and design of costume as the banker's, do a turtle dove stunt which is observed at different points by the husband and wife. Anita goes home where later the husband finds her and persuades her that it was a case of mistaken identity. There's a happy finale at the party upon their return. One palpable flaw is where Anita writes a note to her mother. Mother can't read. The daughter can read, and girl, carrying the communication, reads it to them. Anita, knowing this, should have sent a note in her native tongue, whatever it was,

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and then had an English translation shown. "Seeds of Jealousy" may have missed a few points in studio direction, but may please those who note on the "mistaken identity" thing.

CALLED TO THE FRONT.

The war is responsible for this Apex feature. A secondary title is "The War in Europe." A love story goes with it, but everything in the three parts runs to battle skirmishes and maneuvers. Arthur Finn is seen as Warrington of the Secret Service, who, as a wireless operator, is sweet on a nice looking young woman. She also handles wireless messages. Warrington is entrusted with important papers to be delivered to Russian authorities. From time to time the picture shows the war movements. These may be real or they may be phony, and could have been caught during peace practice or they may be snatches of war pictures shown in the weeklies. However, they are realistic and give a battle atmosphere that makes it interesting. Warrington's sweetheart goes out on a motorcycle to her wounded lover and saves him, but one becomes so interested in the hostile activities of the white-uniformed jackies and marines that the welfare of Warrington is forgotten. With the war bulletins still coming in "Called to the Front" should find booking. The photography is excellent.

THE TICKET-OF-LEAVE MAN.

An old English play, a popular one of its day, was known as "The Ticket-of-Leave Man," but that is not the piece filmed by Pathe under above title. The bills say this three-reeler, an eclectic release, has been adapted from the Charles Reade novel, "Foul Play." The book story afforded a splendid opportunity for the screen, but Pathe botched it horribly with an awfully poor and cheap production. Whether the scenes are interior or exterior, they are poorly done. The best thing to say about the Pathe handling is they kept it down to three reels. The story provided for elaborate and extensive views, the scope including England, the penal colony in Australia, and an isolated island, found after a ship-burning at sea. The story likely follows the book, telling of a false accusation of forgery, the colony sentence (in a court room scene resembling "Irish Justice"), rescues by the convict of the English General's daughter, his escape with her on the same boat that afterward burned, the daughter leaving for England to marry (her fiancé being the real forger, also owner of the boat that he conspired with his mate to burn) and the final declaration of innocence that straightened everything out, the ex-convict and the general's daughter having fallen in love while on the island. Under proper picture direction the heart interest would have been fully brought out. The sentiment forces itself upon the auditor, but is not made positive. As an everyday release of a three-reeler that might be made an object through its low price per

reel, this Pathe feature will do, but at that there are likely ever so many better for the same money, or less.

NELL OF THE CIRCUS.

"Nell of the Circus" is the four-reel film version of the play of that name by Cecil Spooner. Miss Spooner is the leading film player, a circus rider, who is having difficulty in securing her true heritage owing to a money-loving villain. The first reel acts as a prolog and does not bring the leading character into the picture. The next three reels show some interesting inside views of life under the white tops. The picture has not been made very costly, some of the big scenes missing because money was spared in the making, but on the whole the feature is interesting. A pleasing character is that of Jimmie, the clown, and the dashing young hero does good acting. The villain has a face that does not rightly belong to one for that part. He is more of the true and faithful lover type. Miss Spooner did remarkably well, displaying versatility and vivaciousness. She gets considerable comedy out of a bathing scene where she appears to have no bathing suit. This was good for laughs and helped along. A fair picture with a good name and title.

NEW INCORPORATIONS.

Albany, N. Y., Nov. 25.
Allied Film Dealers, pictures. Capital, \$1,000. Harry O'Cooghlan, Sidney A. Anderson and Job F. Curtin.
Eleven Park Row Co., theatres. Capital, \$5,000. Frieda V. Goldstein, New York; Reuben B. Smith and J. Krans Polikoff, Brooklyn.
Puck Film Corporation. Capital, \$30,000. Ab. Breithard, Samuel Horowitz and Sadie Segal, of New York.
M. & L. Amusement Co. Capital, \$1,000. Max Manishor, Max Langor and Fannie Jacobs, of Brooklyn.
New York Play Actors. Capital, \$1,000. Douglas J. Wood, Marie Kleckhoefer, of New York, and Harry Doel Parker, of Great Neck, L. I.
Travers Amusement and Construction Co. Capital, \$12,000. Nathan M. Eisenberg, Leo Offenber and David W. Nemis, of New York City.
Irving Berlin, Inc., public entertainments, and sale of musical instruments and novelties. Capital, \$10,000. Irving Berlin, Max D. Josephson and A. M. Wattenberg, of New York City.

NEW BUILDINGS.

The Goodman Amusement Co., Willoughby and Knickerbocker avenues, Brooklyn, is lessee of the proposed one-story brick picture theatre to be built at Wyckoff avenue and Bleeker street, Brooklyn. Cost, \$12,000. Ray Riese, 612 Broadway, owner.
Sheer Bros., Corona, Long Island, have leased before completion a picture theatre at 1110 1st St. in the city. Cost, \$10,000.

ANOTHER POSSIBLE CENSOR.

Philadelphia, Nov. 25.

Indications that the Catholic Church movement, responsible for the recent issue of a "white list" of plays for the present season, may extend its scope to cover pictures as well, were given in an interview with the Rev. John J. Wheeler, the general secretary of the movement.

After stating that it is important for all persons to realize that the movement was defensive and not offensive, Father Wheeler sketched out tentative plans by which those concerned intend to safeguard the public from pictures which are considered offensive.

"From the first," he said, "the movement has been asked to take some definite attitude upon this phase of modern amusement and since, under pres-

ent conditions, plays are constantly being adapted to motion picture form (some of them having been barred from our white list), we feel that the subject cannot be longer ignored by us. Though we have taken no drastic steps looking toward any censorship of pictures for our parishes we feel the the movement could, at least, promise cooperation with the efforts of individuals and organizations to curb the possibilities of evil in the movies.

He added that whatever measures in this direction might be taken could be carried out through such bodies as the Knights of Columbus and the Holy Name Society.

Maurice DeVries, formerly of the Hippodrome, has the post of treasurer at the Broadway.

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A

Abeles Edward Variety N Y
Adair & Adair Orpheum Salt Lake
Adams Rex & Co Variety N Y
Adler & Arline Royal Bronx N Y C

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Alpine Troupe Alhambra N Y C
Arnaut Bros Royal Bronx N Y C

Franklyn Ardell

In "THE SUPFRAGETTE"
Direction HARRY FITZGERALD
VAUDEVILLE

B

Barnes & Crawford Variety N Y
Barnold's Dogs & Monkeys Variety N Y
Barnum Duchesse Variety N Y
Big Jim Bernstein 163 Bway N Y C
Bowers Fred V & Co Variety N Y

Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Bracks Seven care Tausig 104 E 14th St N Y C
Brady & Mahoney Empress Seattle
Brooks Wallie Variety N Y
Buch Bros Empress Columbus
Busse Miss care Cooper 1416 Bway N Y C

CARL BYAL and EARLY

Direction, M. S. BENTHAM.
Byron & Langdon 174 E 71st St N Y C

C

Cameron Girls Keith's Boston
Carus & Randall Alhambra N Y
Carr Nat 10 Wellington Sq London Eng
Co Dora 9 Riverside Ave Newark N J

SAM CHIP and MARY MARBLE

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JOHN W. DUNNE, Mgr.
Clark & Hamilton Keith's Providence
Conroy & LeMaire care Shuberts
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C
Courtney Sisters Keith's Philadelphia
Cowboy Minstrels Orpheum Brooklyn
Cross & Josephine Hammerstein's N Y C

D

Darrell & Conway Shea's Buffalo
D'Arville Jeannette Montreal Indef

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Hayama 4 Variety N Y
Hayward Stafford & Co Orpheum Omaha
Haywards The White Rate N Y
Hermann Adelaide Pierpont Hotel N Y C

I

Inge Clara Variety N Y
Ismed Orpheum Des Moines

J

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Jarow Colonial Erie
Jefferson Joe & Co Orpheum Los Angeles
Johnson & Wells Keith's Providence
Johnston John & Co Orpheum Oakland
Johnstone Musical Empire Birmingham Eng
John & Doherty Orpheum Rockford Ill
Joesefsohn John Iceland Glima Co Variety N Y

K

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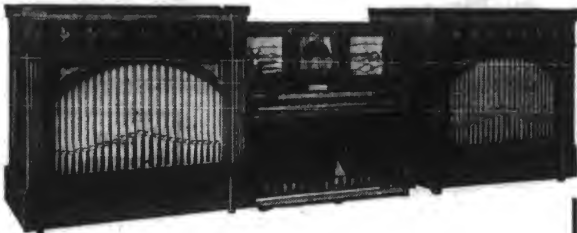
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Al Reeve's Beauty Show 30 Palace Baltimore
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7 L O 14 Empire Newark
Auto Girls 30-2 New Nixon Atlantic City 7-9
Stone O H Binghamton 10-12 Van Culler O
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Beauty Parade 30 Gayety Pittsburg 7 Star
Cleveland
Beauty Youth & Folly 30 L O 7 Gayety Balti-
more
Bohman Show 30 Music Hall New York 7 Em-
pire Philadelphia
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Big Revue 30-2 Stone O H Schenectady
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Cherry Blossoms 30 Murray Hill New York 7 Star Brooklyn.
City Belles 30 Academy of Music Jersey City 7 L O 14 Gayety Baltimore.
City Sports 30 Star Brooklyn 7 Trocadero Philadelphia.
College Girls 30 Empire Brooklyn 7 L O 14 Westminster Providence.
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Garden of Girls 30 Olympic New York 7 Academy of Music Jersey City.
Gay New Yorkers 30 Empire Newark 7 Casino Philadelphia.
Gay White Way 30 Empire Philadelphia 7 Empire Hoboken.
Gay Widows 30 Academy of Music Norfolk 7 Gayety Philadelphia.
Ginger Girls 30 Columbia New York 7 Orpheum Paterson.
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Girls from Follies 30 Grand Boston 7-9 Worcester Worcester 10-12 Empire Holyoke.
Girls of Moulin Rouge 30 Englewood Chicago 7 Gayety Detroit.
Globe Trotters 30 Casino Philadelphia 7 Palace Baltimore.
Golden Crook 30 Gayety Washington 7 Gayety Pittsburgh.
Gypsy Maids 30 Empire Toledo 7 Columbia Chicago.
Happy Widows 30 Princess St Louis 7 Gayety Kansas City.
Hastings Big Show 30 Gayety Toronto 7 Gayety Buffalo.
Hello Paris 30 Garden Buffalo 7 Star Toronto.
Heart Changers 30 Haymarket Chicago 7 Standard St Louis.
High Life Girls 30 Buckingham Louisville 7 Standard Cincinnati.
Honeymoon Girls 30 Gayety Detroit 7 Gayety Toronto.
Liberty Girls 30 Columbia Chicago 7 Princess St Louis.
Lovemakers 30 Casino Brooklyn 7 Music Hall New York.
Marion's Own Show 30 Westminster Providence 7 Gayety Boston.
Million Dollar Dolls 30 Gayety Montreal 7-9 Empire Albany 10-12 Grand Hartford.
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Rosey Posey Girls 30 Gayety Kansas City 7 Gayety Omaha.
September Morning Glories 30 Standard St Louis 7 Century Kansas City.
Social Maids 30-2 Bastable Syracuse 3-5 Lumberg Utica 7 Gayety Montreal.
Star & Garter 30 L O 7 Empire Newark.
Sydel's London Belles 30 Empire Hoboken 7 Empire Brooklyn.
Tango Girls 30 Standard Cincinnati 7 Empire Cleveland.
Tango Queens 30 Trocadero Philadelphia 6-9 New Nixon Atlantic City.
Taxi Girls 30 Century Kansas City 7 L O 14 Folly Chicago.
Tempters 30-2 Worcester Worcester 3-5 Empire Holyoke 7 Murray Hill New York.
Transatlantic 30 Columbia Indianapolis 7 Buckingham Louisville.
Trocadero 30 Gayety Boston 7-9 Grand Hartford 10-12 Empire Albany.
Watson Sisters 30 Star Cleveland 7 Gayety Cincinnati.
Watson's Big Show 30-2 Grand Hartford 3-5 Empire Albany 7 Miner's Bronx New York.
Winning Widows 30 Gayety Cincinnati 7 Empire Toledo.
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A
Abdullah Sam
Alburtus Al
Aldro & Mitchell (C)
Alexander Russel
Anderson Howard W
Armento Angelo (C)
Armstrong Lucille

B
Bailey Clifford
Bailley Leo B (C)
Baptiste & Fraconl
Barclay Beasle
Barrett Harry
Barry Katherine

Bates Louis
Bayer Lillian
Beane Thornton C
Beaudry Gene
Bell Peggy
Bell Thazer Harry
Bence Bret (C)
Bennett George
Benvard
Bentley Carl
Brelia Luio (C)
Bernard Mike
Bernie Louis
Bert & Mark
Bertram Louise
Bonita
Bowen Chas (C)
Bradlock & Leighton
Bradford Leo
Brown Fred
Brun Lou Je (C)
Bulla Fred

Burbank N C
Burns Sammy
Burns Sue (C)

C
Callaway Tom (C)
Cameron Daisy (C)
Carey James
Carmen Kittle
Carr Nan (C)
Chang
Chanvet Oliver D
Chiyo Geo
Clark Floretta
Claudius Dane
Clayton Una
Coate C
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Coleman Roy
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Curran Thos A	Dolly Babian		Forbes Marion
Cutty Margaret	Donovan James B		Forrest Jerry
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Robinson Mable (P)
Robt Lotus (C)
Rockwell Louise (C)
Roehm Will (C)
Rolando Charles
Romor Hugo A
Rooney Aileen
Rooney Julia
Rorke Frances
Ross A J
Roy & Francis (C)
Royal Jack
Rays The
Russell Jack
Russell
Russell & Lotta
Saubert E E
Schmidt Lillian
Scott & Wallace (C)
Serita Miss
Shattuck Truly
Sheen Billy
Shepard Holley
Sheehan E (C)
Silver James
Skedder Edw
Small Ada
Small Johnny
Small Sisters
Smietta Trio (C)
Snyder F (C)
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Sodini Manager (C)
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Treese Betty	Wellen Lorenzo
Tyler Lottie	West Irene
U	White Elsie
Uncycle Hay Duo	Whitten Delico
Uyeda Kame (C)	Whitten William
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Van Buren Wm A	Wilkes Ruth (C)
Van Spinetti	Williams Foster
Vance Beatrice	Williams Harry
Varga Nicholas	Willing Julia
Verra Geo (C)	Wilson Ollie
Vincent Mr	Wilton Belle
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Viscoas The	Woodford's Animals
W	Woods Albert (C)
Waldo Grace	Wright E G
Walker Adele	Y
Walters Helen	Yorke Alice
Walton Victoria	Younts Ephraim M
Ward Herman	Young Jacob

CORRESPONDENCE

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

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

The Windsor theatre, which has been playing vaudeville of the 10, 20 and 30 variety, has changed its policy to 10 and 20 style.

McCarthy and Woolcott went into the bill at the Majestic on Monday to replace Mijares, who would not open the bill.

Alfred Latell is the fond father of a boy. Mrs. Latell is known on the stage as Elsie Vokes.

George Baldwin will rejoin Valeska Suratt when she opens at the Winter Garden later in the season.

K. R. Grainger, manager of the "Cabrila" pictures, was called to New York this week on urgent business for Webber & Leuscher.

Bickel and Watson replaced Sam and Kitty Morton at the Palace last week on account of the sickness of Mrs. Morton.

Joe Sullivan has routed Dan Maley and Mildred Woods over the "Association." They will open in Watertown in South Dakota.

Sheppard Butler, formerly Sunday editor of the Chicago Herald, has been made press agent of the Fine Arts theatre during the run of the Universal pictures.

A stock company will occupy the Fine Arts theatre after the first of the year, if present plans materialize. Such plays as "Alice in Wonderland" will be given.

Eddie Pomeroy, amusement manager of the Harlow's cafe, Los Angeles, stopped over on his way to New York to obtain suitable talent for his place.

"The Good Fellow" is the title of a new tabloid that will have its premier in Gary Sunday. The Chesleigh Sisters are members of the cast.

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Now being featured over the Pantages Circuit in the Motorcycle Sensation, "THE DIP OF DEATH," will open on the ORPHEUM CIRCUIT the first week in February, 1915, in his latest original thriller.

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There is a rumor extant that "Susi" will be brought to Chicago a little later, and possibly be seen at the American Music Hall, although no definite announcement has been made.

The Century Opera company opened at the Auditorium Monday night before a large and fashionable audience. Those in charge report that the season promises to be a prosperous one.

"A Fighting Chance," a prize-fight play that was stopped by the police when playing at the Virginia theatre, was offered at the Academy. An injunction was obtained, restraining the city from interfering with the act.

Mrs. Ralph Russ, wife of the motion picture man at the Majestic, was operated upon for appendicitis last Sunday morning at the American theatrical hospital. The Great Richards, playing the Colonials, injured one of his toes while doing his dance and was cared for by Dr. Max Thorek. Col. Bill Thompson, still at the hospital, is able to get out for walks and is improving rapidly.

AMERICAN MUSIC HALL (Joseph Garrity, mgr.).—Helen Ware in "The Revolt."
AUDITORIUM (Bernard Ulrich, mgr.).—Century company in grand opera.

BLACKSTONE (Edwin Wappler, mgr.).—Maude Adams in "The Legend of Leonora."
COHAN'S (Harry Riddings, mgr.).—"Under Cover," getting good returns.

CORT (U. J. Herrmann, mgr.).—"A Pair of Sixes," still finding favor.

FINE ARTS (Albert Perry, mgr.).—Last week of "Consequences."

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," getting good box office returns.
ILLINOIS (Augustus Pitou, Jr., mgr.).—"The Little Cafe," in its closing week.

LA SALLE (Joseph Bransky, mgr.).—"The Candy Shop," opened Monday night.

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," getting the biggest returns in town.

PRINCESS (Sam P. Gerson, mgr.).—"Kitty MacKay," opened Sunday night.

POWERS' (Harry J. Powers, mgr.).—"The Misleading Lady" playing to just fair business.

MAJESTIC (Lyman B. Glover, mgr.; agt., Orph.).—Adeline Gence headlined and gave selections from her repertoire of dances, assisted by Serke Litavkin and Mile. Vannol. The act was a triumph, especially for Mile. Gence, who received an ovation. The bill went well from start to finish, and the house seemed to be in a mood to enjoy everything offered. Cressy and Dayne got by big with their sketch, "The Man Who Remembered," and Claire Rochester won new triumphs with her two voices. She was a distinct hit, offering songs that ran the gamut from low baritone to high soprano. Her pleasing personality gained her immediate attention and she won her way in no time. Nat M. Willis, down next to closing, got a lot of hearty laughs. His bulletins from the war were funny and got him into the good graces of the Monday afternoon audience in a jiffy. The Kaufman Brothers popped into favor in "D" spot and went so well that they came near stopping the show. Lee and Cranston, in second place,

got much applause with their line of Irish songs. The act is neatly dressed and makes a certain special appeal. Nat Nazarro and his company of acrobats made a deep impression, closing the show. Mr. Nazarro is a thorough showman and he knows how to put an act together. The midget in the act is particularly active, and some of the feats displayed are away out of the ordinary. The act was of such drawing power that it held

the audience intact. McCarthy and Woolcott were impressed into service to fill the gap made by Mijares. They offered their sketch called "Can Dreams Come True?"—a story of love and the races which went over very well, considering that they were called upon to open the program.

KEDZIE (William Malcolm, mgr.; agt., W. V. M. A.).—Hit of the bill in this house was McIntyre and Hart in "The Sugar Plum Girlie and the Marshmallow Boy." They took the house by storm. Similletta Brothers and Mora opened the bill with a triple bar comedy act. They work at a swift gait and get over neatly. Harry Sauber, a monologist, has a style of his own and makes good all the way through. He presents a neat appearance and, considering his position on the bill, did remarkably well. Charles Wayne and Co. in a comedy sketch got by, although their sketch is not the best in the world. They closed with a dance that allowed them to get over well. Amblers open in a club scene and then go into an acrobatic act which is swift and full of life. They are good enough for big time, for they offer an act that has daring feats which will make any audience gasp. The bill went smoothly throughout and seemed to tickle the audience immensely.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agt., W. V. M. A.).—Good, brisk bill on the day shift, running smoothly and with several high points of interest. Rodriguez, a wire walker, opens show, offering several novel feats. Billy and Edith Adams, who dance, do so cleverly and make a nice impression. They are graceful and have some ideas of their own in regard to dancing. Sam Watson's barnyard circus, which is very well known, had third place, where a cockerel and a pig furnished much fun, and added to the general hilarity. Carson and Willard, a standard act, made a decided hit with their parodies and their line of comical conversation. The Parisian Harmony Girls, six in number, offer an artistic act, well dressed and groomed and with a good repertoire of songs, ranging from operatic selections to popular airs. Jack Strause, who has a neat line of jokes and does some very good character work, won applause easily and got over very well. He has a neat and natty appearance, and works smoothly. One of the biggest hits of the bill was made by the Georgettys, an acrobatic act in closing spot. This act won applause throughout, and a boy who is thrown about from one to another in the act gets applause all along the line.

McVICKER'S (J. G. Burch, mgr.; agt., Lowe).—"Ye Olde Time Halloween," a big musical act in Colonial dress had feature place. This act is novel and went over big. Frank Morrell also made a very good impression with his line of talk and his tenor voice. He sang several songs that he had formerly used in minstrelsy and was encored a number of times. The Masloff Troupe of Russian dancers gave a very good exposition of fast work and entertained most creditably.

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Crawford and Broderick, a man and woman team, sang, danced and talked and gave a very good account of themselves. They have an inclusive style, and put their jokes over the footlights with unerring aim. Ergott's lilliputian act had a good spot and found much favor with the Monday night audience. The show was plentifully supplied with motion pictures and "Zudora," a new Thanhouser film, was featured.

PALACE MUSIC HALL (Harry Singer, mgr.; agts., Orph).—Seven acts comprise the bill in this house this week, with three hits and one striking feature. Gus Edwards and his new song revue of 1914 was featured, and in closing position at that, where his show hit home. The show is admirably staged and has a lot of bright numbers. The honors of the show went to the juvenile star, "Little Georgia." Claude M. Rodeo opened the show with a wire act in which he was billed as offering something new on the wire, hardly lived up to his billing, but did not do so badly, after all. Prince Lai Mon Kim, the Chinese tenor, was on in second place, and was generously applauded. His "ragtime violin" done in Chinese proved to be a very entertaining number. Julia Nash and her company offered a playlet called "What Molly Knew" with fair results. Her supporting company was not all that could have been desired, but Miss Nash herself was adequate at all times to the requirements of the vehicle. Ray Samuels came on fourth with a repertoire of songs that seemed to have been made for her. She scored in every one of her songs, and so insistent was the applause that she had to make a speech. Burns and Fulton hit the bull's-eye with their dancing at once. They have a plush background and their act is neat in every particular. They were a hit. Rooney and Bent, two prime favorites in Chicago, went over. The Belgian pictures, closing, held more than half of the people in.

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ORPHEUM.—"The Red Heads," riot. Elphye Snowden, scored. Trovato, favorite. Ann Traaker and Co., liked. The Diving Seal, closed show successfully. Corbett, Shepard and Donovan, enjoyed. Miller and Vincent (held over), entertaining. Asahi (held over) opened the bill satisfactorily.

EMPRESS.—"School Days," liked. Earl and Curtis, pleased. Grey and Graham, good. Blanch Leslie, passed. Ricola and Myers, satisfactory. Bolzin Bros., opened the show, passable. An Old Fiddlers' contest was an "added attraction." Vernon and Armstrong were also an acquisition to the bill in a motorcycle show that closed the show with a bang.

PANTAGES.—"The New Chief of Police," well applauded. Great Allen, closing show, held the audience breathless. The York Trio, passable. Prince and Deering, liked. "Moving Day," funny. Togan and Geneva, fair opener. Lydell and Hughes, satisfactory.

CORT (Homer F. Curran, mgr.).—"When Dreams Come True" (first week).

Hit Closing Show at Harlem Opera House This Week (Nov. 23)

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6-PRINCIPALS-6

6-BEAUTY CHORUS-6

SPECIAL SCENERY—GEORGEOUS WARDROBE—SINGING, DANCING AND COMEDY
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COLUMBIA (Gottlieb, Marx & Co., mgrs.).—May Robson in "Martha-by-the-Sea" (first week).

ALCAZAR (Belasco & Mayers, mgrs.).—Dramatic stock.

GALEITY (Thomas O'Day, mgr.).—Kolb & Dill in "The Girl in the Train" (second week).

WIGAM (Joe. Bauer, mgr.).—Monte Carter Co. and vaudeville.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

The "Let's Get Married" company" disbanded upon closing at the Galeity Nov. 15.

The final preparations for the Screen Club's big ball at the Coliseum Nov. 28 have been completed.

Florence Malone, leading woman at the Alcazar, will join the Bishop Players, Oakland, opening week Nov. 28.

It was announced here last week that in all probability France would participate and exhibit at the Exposition.

Walter Lawrence and Francis Cameron left for New York Nov. 17, having severed their connections with the Galeity theater company.

The Visalia theatre, recently erected in Visalia, with a capacity of 800, will open early in December.

"Kid" McCoy has received an offer from a manager to appear as a special attraction for a week in one of the downtown variety houses.

While the regular Alcazar stock company is

laying off, "Damaged Goods," "Ruth St. Denis" and "Mutt and Jeff" will be the attractions, each playing a week at the Alcazar.

A. B. Bennison, father of Louis Bennison, leading man at the Alcazar, died at his residence in Berkeley Monday night, Nov. 16. Although heartbroken by the loss Louis continued to appear nightly while the funeral preparations were being made.

Tony Lubelski, for years conducting an agency here, has closed his office and gone to Los Angeles, declaring he will in the future confine his efforts to producing cabaret feature girl acts.

Frank W. Leachey, local theatrical promoter, has returned from Panama, where he claims to have finished arrangements for the formation of a South America Vaudeville Circuit which will play nothing but Spanish-speaking turns.

It is said that the management of the Seattle theatre, in Seattle, will receive a demand from Louis Bennison for an accounting of business done week of Nov. 7 and a royalty of five per cent. based upon the gross for using "Damaged Goods" without getting Bennison's permission. Sometime back Bennison purchased all rights to present and control the piece west of the Missouri River.

Panama Pacific International Exposition announcements: President Wilson will attend the opening. One of the educational features will be the display of a miniature navy with models of the various warships ranging from the first fighting boat used up to the most modern warship afloat, thus showing the progress made along this line of warfare. The

\$25,000 exhibit, "The Samoan Village," arrived on the Ventura last week and is being set up. The inhabitants are due about Jan. 15.

Professor Armes, who has supervision of the Greek theatre, of the University of California, in Berkeley, Cal., has aroused a storm by emphatically announcing that in his opinion the theatre should not be loaned for charity benefits, on the grounds that in the past it has been an established rule not to use the theatre to make money with, but for the advancement of art. The professor's attitude in the matter is the result of being asked by a committee of Oakland citizens for permission to use the theatre for a big benefit being planned for the Belgian war sufferers.

Eleanor Gates' second husband, Frederick Ferdinand Moore, formerly a San Francisco newspaper man and author of "The Devil's Admiral," has been threatened with suit by his former wife, Florence Moore, for the support of their six-year-old daughter, Majory Moore. The former Mrs. Moore is living with relatives in Santa Rosa, Cal., and according to the dailies has made the necessary preparations to bring legal action against Moore unless he immediately contributes to the support of his offspring. Moore is said to reside in New York City.

Two of the local theatres suffered slightly from the students' after celebration of the annual football game between the California and Stanford Universities on Saturday, Nov. 14. To celebrate the victory the Stanford students attended the Galeity in a body and indulged in a rough house to such an extent the curtain was rung down at 9.30. The California students held forth at the Savoy, where a vaudeville show was put on for their express amusement, and attempted to ease the sting of defeat by throwing eggs at the performers. After many interruptions the show finally managed to finish.

ATLANTA

By R. H. McCRAW.

FORSYTH (Hugh Cardozo, mgr.; agt., U. B. O.).—Homer Lind, big; Doris Wilson and Co., success; Han Ping Chien, goes well; Melville and Higgins, hit; Mary Dorr, scores; Rawls and von Kauffman, applause; Pierlot and Scofield, please. Business breaking house records.

BIJOU (Billy Holmes, mgr.).—"Pop" vaudeville failed and house is dark until 30th, when it opens with stock.

COLUMBIA (James Roberts, mgr.).—Stock burlesque, doing fairly well.

ATLANTA.—Otis Skinner, good business; "Trail of Lonesome Pine," last half of week.

Miss Billy Long, the stock actress, has deserted the stage temporarily to manage the Sans Souci dancing parlors in Nashville.

The Piedmont theatre in Greensboro, N. C., has dropped vaudeville for musical tabs.

Black Patti was forced to cancel her date in St. Petersburg, Fla., last week because of anti-negro feeling following the slaying of an aged white couple.

Dance demonstrators are beginning to arrive in Atlanta from New York for the winter season. Emily Hooper and Ellsworth Cooke are at the Piedmont Palm Rooms and

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AUDITORIUM (Wedgewood Nowell, mgr.).—Poll Players in "The College Widow." Fair production, with Grace Huff doing poor work in leading role. Thanksgiving week, audiences large.

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COLONIAL (C. F. Lawrence, mgr.).—"Newlyweds and Their Baby," caters to packed houses throughout week.
GAYETY (J. C. Sutherland, mgr.).—"Zallah's Own Company." Largest receipts of present season.

PALACE (W. L. Ballau, mgr.).—"Golden Crook." Fair attendances.
HOLIDAY ST.—"The Darktown Follies of 1915." House filled at each performance with colored folk.

With Johanna Galski as the soloist, the Philharmonic Society of New York gave the first of its current season's concerts here at the Lyric Monday evening before a large and fashionable audience.

Anna Pavlova, the Russian dancer, comes to the Lyric for a single performance Nov. 28.



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MODERN METHODS

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Little Billie heavily featured and putting on an act going much better than his previous performances. Chrestienne and Louise, got over. Claude and Fanny Usher, scored big. Fritz Bruch and his Sister, neat musical; Seven Bracks, corking risley act; Ford and Hewitt, should have had better spot; Harris and Manion, opening; Harvard-Yale reel closed bill.

BIJOU (Harry Gustlin, mgr.; agent, U. B. O.).—Small house catering to an exclusive audience and doing nobly.

PARK.—Dark. No explanation of delayed opening and Paramount Service has gone into the Boston opera house this week.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Novel pictures and acts that can bear an advertising campaign being used successfully.

HOLLIS (Charles J. Rich, mgr.).—Margaret Anglin in "Lady Windemere's Fan," open Monday night to fair house and cordial reception. Two weeks.

COLONIAL (Charles J. Rich, mgr.).—Julian Eltinge in "The Crinoline Girl." Booking cut down from original time.

MAJESTIC (E. D. Smith, mgr.).—Sam Bernard in "The Girl from Kays." Good.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Man from Home," 12th week to excellent business bolstered up by heavy advertising campaign for small capacity theatre.

TREMONT (John B. Schoeffel, mgr.).—"The Yellow Ticket" opened with unexpectedly cordial reception Monday night, although well prepared. Rather strong dose for a Boston audience but will probably fare well.

BOSTON (Robert Jeannette, mgr.).—Opened Monday with the eight-reeler, "The Crinoline," and will play features until next September, when the house will probably be torn down.

PLYMOUTH (Fred Wright, mgr.).—Cyril Maude in "Grumpy" picking up steadily. Seats selling three weeks in advance.

CORT (John "Eddy" Cort, mgr.).—"Peg," 12th week, with business holding up so well it will probably play into 1915. Florence Martin in the lead by her own merits and some clever press stunts has made a big name here.

SHUBERT (E. D. Smith, mgr.).—"The Passing Show of 1914" on its last week to poor business.

CASTLE SQUARE (John Craig, mgr.).—Stock, "Too Much Johnson" drawing big with no prospect of any further stock competition in this city following the collapse of the William H. Leahy managerial balloon.

BOSTON OPERA HOUSE (W. H. MacDonald, mgr.).—Beginning this week the Paramount Service, well advertised, the feature to-

gether with grand opera orchestration. Supporting acts will continue to be few in number of the ultra-exclusive type.

NATIONAL (Charles J. Harris, mgr.).—Second week of a vice film to business showing a margin of profit unexpected in this enormous house, which seats 3,800.

LOEW'S GLOBE (Frank Mcagher, mgr.; agent, Loew).—House doing only fairly. Recently opened with Loew vaudeville.

LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew).—Capacity.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Excellent.

GAITY (George Batcheller, mgr.).—"Ginger Girls." Excellent.

CASINO (Charles Waldron, mgr.).—Billy Watson's "Big Show." Good.

GRAND (George E. Lothrop, mgr.).—"The Tempters." Fair.

HOWARD (George E. Lothrop, mgr.).—"Girls from the Follies" and vaudeville.

The death of Bernice Tupper in Bangor was known here last week. She lived nearly all her life in Everett, a suburb of Boston, and was best known as a classical dancer. She danced "the Blue Danube" for Lole Fuller.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Osher, mgr.).—"The Midnight Girl" opened to good house. First time here and delighted an audience appreciative of good music. Cast excellent, staged beautifully. Next, opening 30, a gigantic Kirmess, under auspices Women's Union and Red Cross, features cast of 1,000 local folk in daily change of program. "Pinafore," "The Mikado," most prominent. Dec. 7, "The Passing Show of 1914."

STAR (P. C. Cornell, mgr.).—Geo. M. Cohan's "Baldupe" opened return engagement. Fair house on opening night and good advance sale. Capable cast pleased an audience, which was thrilled with laughter from the first rise of the curtain to the final fall.

Next: First half, "Everywoman," last half, Marie Dressler in "A Mix Up."

GAYETY (J. M. Ward, mgr.).—Stone and Pillard opened return date to capacity. This Hurlig attraction opened the season for the Gayety. Unquestionably one of the best on the Columbia first wheel. 30, "Girls From Happyland."

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—This week's bill is featured with headliners, at least three of the acts being capable to fill the position Arthur Prince, ventriloquist, was royally welcomed after several seasons' absence; Charley Case, in "Talking of Father," is a riot of fun; Helen T-ix in her own compositions, a real hit;

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the Amoras Sisters, please; Ward Baker won usual applause; John and Winnie Hennings, in "The Kill Kare Couple," scored; Treat's Seals, entertain; Horelick's Imperial Russian Dancers in "The Gypsy Camp," appear extra good; pictures conclude.

REGENT (M. B. Schlesinger, mgr.).—Doing capacity business with feature pictures. This week, "Mystery of Edwin Drood" and "Rip Van Winkle." Miss Santina Catalano appears in classical songs.

LYRIC (G. S. Schlesinger, mgr.).—Brownell-Stork Stock, appearing in "Quincy Adams Sawyer," their first home play, doing good. A more fitting production expressive of Thanksgiving time could not have been chosen. Next, "The Girl in the Taxi."

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MAJESTIC (John Laughlin, mgr.).—Revived somewhat by last week's receipts, and encouraged by the general increased patronage coming with the first snow of the winter, the management expresses some relief of the fear which early threatened financial loss and the ultimate closing of the house. "The Rosary" drew good house on opening night, and continuing with attractive holiday prices should do well. Next, "Rebecca of Sunnybrook Farm," return engagement.

OLYMPIC (Charles W. Denzinger, mgr.; agt., Sun).—"College Capers," with cast of seven, headline; Carlton and Darron, get over good; Laradée's Models, artistic; Mark G. Dale, fair; Burns, Brown and Burns, held in-

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forest; "Million Dollar Mystery," continues. Big business.

GARDEN (W. F. Graham, mgr.).—"Pay Foster Company," doing fair. 30, "The French Frolights."

HIPPODROME (Henry Marcus, mgr.).—Prices were lowered this week at Shea's new movie palace. Three thousand seats are now offered for 10 cents during matinee, while at evening a part are sold at 15 cents—no higher. "The Country Mouse," with Adele Farrington in the leading role, played first half. May Irwin in "Mrs. Black Is Back," last half. As a special feature, the Yale-Harvard football game in picture was shown Mon., Tues., Wed. and Thurs. Coming 30, "Rose of the Rancho."

STRAND (Harold Edel, mgr.).—Max Figman in "The Hoosier Schoolmaster," drawing big houses. "The Win(K)some Whop," extra.

PLAZA (Jacob Rosing, mgr.; agt., McMahon & Dee).—Gibson and Bell, featured; The Hawthornes, pleased; The Boldens, good; Great Frimlinis, novel; Russell, excellent; Arding and Turner, success; pictures close. ACADEMY (Jules Michael, mgr.; agt., Loew).—Thanksgiving week has been called "Feature Week" at this only Loew theatre in Buffalo. William O'Claire and his "Seven Shamrock Girls" are the headliners; Charles MacDonald, who argues "The Great Question," has a decided novelty; "Spot," the mind-reading dog, creates much interest; The three Trowers are sensational and carry with their thrills a good amount of comedy; Les Valadons, is fair; Simms and Thompson, get over with effort; Tops and Topsy, entertain; Kimble Bros., have a good closing number; feature pictures conclude.

FRONTIER (Charles Boew, mgr.).—Doing capacity business with full performance of first-run features.

Rumor has it, despite the statement made early in the season (that the Brownell-Stork Stock was to remain in Buffalo permanently), that the Lyric is to go into dramatic stock soon. Mr. Stork declares that at least two weeks will follow the present production, "The Girl in the Taxi," and "Old Heidelberg." After that he stated he could not tell just what the management had decided to do.

Manager Henry Marcus, of the Hippodrome, a director himself, has taken personal charge of the orchestra, and is featuring special musical programs. The musicians have been placed on the stage and the overture each evening at 7:30 packs the house.

John McCormack, noted soloist, appeared at Elmwood music hall Thanksgiving night. Big seat sale.

Thanhauser's new photoplay sensation, "Zudora," opened this week at the Family. Manager E. C. Long reports big business.

Buffalo's annual Poultry and Pigeon show opened this week at the Broadway Auditorium.

The annual All-Theatre Employees' ball is to be an event of the night of Dec. 7 at the Gorman-American hall. Many prominent stars have signified their intention to attend.

Coming attractions at the Star are: "On Trial," "It Pays to Advertise," "The Girl From Utah," "Daddy Longlegs," "Diplomacy" and "Grumpy."

The Circle theatre, new movie house at Connecticut and 10th streets, opened 25.

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BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agt., U. B. O.).—Adelaide and J. J. Hughes, very good; Doree's Imperial All-Star Opera Co., wins popular favor; Master Gabriel, long and loud applause; Laddie Cliff, warm welcome; Farber Girls, please immensely; Lillian Shaw, versatile, but songs are spiritless; Arthur Barat, thrills; Marie Fitzgibbon, first woman monologist here, makes good; Lupita Peres, good.

HIPPODROME (Charles E. Lewis, mgr.; agt., Loew).—Opened Monday night for the first time with seven acts from Loew Circuit.

VICTORIA (Pearce and Scheck, mgrs.; agt., N.-N.).—Ishikawa Troupe, unique setting; Emmett's Dogs, show high degree of intelligence; "The Village Choir," pleasing; Doris Vernon and Co., clever and humorous; P. Tennyson Neely, holds attention; the Juggling Burkes, wonderful.

NEW (George Schneider, mgr.; agt., Ind.).—J. C. Mack and Co. scores big; Griffin and Griffin, funny; Morgan Chester and Co., many laughs; Major Lewis, good; Robert's Animals, well trained; Eddie Morrison, quite entertaining.

FORD'S O. H. (Charles E. Ford, mgr.).—"Pinafore" draws pretty large houses.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—Robert B. Mantell in Shakespearean and classic roles. Business good.

STANDARD (Charles Arnold, mgr.; Columbia No. 2).—Miner's Bohemian Burlesquers.

Three well known theatrical men were in town this week. Charles D. Barton was visiting Rud Hynicka, treasurer of the Columbia

Circuit; William A. Brady is visiting his wife, Grace George, playing at the Lyric, and

Henry M. Ziegler came on to see old friends and pick a new manager for the Walnut.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agt., U. B. O.).—"Sergeant Bagby," good sketch; "A Telephone Tangle," snappy; Hymack, laughs; Ryan and Lee, very good; Mayo and Tally, hit; Misses Campbell, good; McAllen and Carson, roller skaters, opened; Four Nightons, strong act.

MILES (Dr. Paul C. Dullis, mgr.; agt., Loew).—James J. Morton, laughs; Ines Macaulay, in good sketch; Morton-Jewell Troupe, club-swingers; Mlle. Fleurette, striking poses; Armstrong and Ford, pleasing; Victoria Four, well liked.

ORPHEUM (H. P. Williamson, mgr.; agt., Fantase).—"The Riding Duttons," equestrians of unusual merit; Clairmonth Bros., opened; Elina Gardner, well liked; Gordon Bros., clever dancers; Al Burton, pleased; Milton and Dolly Nobles, good.

FAMILY (J. H. McCarron, mgr.; agt., U. B. O.).—James Kennedy and Co., comedy sketch; Nolan and Nolan, jugglers; Symonds and Weston, good; Oliver and White, good; Ezra Kendall, Jr., well-acted sketch; Janet Gardner and Co., operatic vocalists; Carrie Little, good; McMillen and Whalen, good.

COLUMBIA (M. W. Schoenherr, mgr.; agt., Sun).—Fiddle-up Reese, pleased; Dublin Colicane, good; Marion Trio, very good; La Tripp and Carr, jugglers; Rhinehart and May, fair; Leasig and Co., sketch; May Melville, excellent; Jackson Family, clever.

NATIONAL (C. R. Hagedorn, mgr.; agt., Doyle).—Musical Tabloid. Drawing better every week. Anetta Ling, fair; Clark and LaVere, pleased; Dean and Morton, poor; Edythe Gibbins, fair; Matthes Trio, good; Neimote Lanois Troupe, good.

GARRICK (Richard H. Lawrence, mgr.).—"The Peasant Girl," with Emma Trentini and Clifton Crawford. Cast is excellent. Next week, "Kitty MacKay."

DETROIT (Harry Parent, mgr.).—Charlotte Walker in "The Better Way," by Eugene Walters. Four acts, filled with human interest. Given excellent reception by first-night audience. Next, "Watch Your Step."

LYCEUM (A. R. Warner, mgr.).—"The Round-Up." Next, "September Morn."

AVENUE (Frank Drew, mgr.).—"Uncle Tom's Cabin." Next, "The Burglar and the Lady."

CADILLAC (Sam Levey, mgr.).—"The Heart Changers." Next, "The High Rollers."

GAYETY (George Chenet, mgr.).—"Hastings Big Show." Next, "Honeymoon Girls."

FOLLY (Hugh Shutt, mgr.).—"Stock Burlesque."

PALACE (C. A. Hoffman, mgr.).—Capt. Brunswick and Co.; Cardiz; Earl and Reede; Hecklow and Duvall; Geraci; Eheu and Smugu; Fred Harris; Nice and Nice; Gus Nager Trio; Merkel Sisters, and DeLyon Troupe.

Manager Parent of the Detroit opera house reports an enormous advance sale for "Watch Your Step."

The proprietors of the local dancing academies have formed an association to combat the dancing in public cafes. Despite a local ordinance, prohibiting dancing where liquor is sold, all of the hotels and leading cafes permit it; the dancing masters claim it is cutting in on their business, as people will not pay for dancing when they can go to cafes and dance free.

George Chenet is the new manager of the Gayety theatre, succeeding James Rhodes, whose resignation took effect Nov. 22. Chenet was last seen in Detroit as manager of the original "Madams Sherry" company. Of recent date he has been located in Rochester. Mr. Rhodes, who formerly resided in Albany, has gone east.

B. Harlan Starr has resigned as manager of the new Empire on Woodward avenue and is succeeded by W. M. Smith, formerly assistant manager.

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Mme. Hendrikle Carnes of Berlin, who was preparing to appear in Wagnerian opera when the war shattered her plans, has arrived in Minneapolis to visit her sister.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Pleasant show. Ower and Ower, interesting; Fred Kornan, whistler, amusing; Lianne E. Carrera, a well-staged number; Stewart Barnes, hit; Edwin Stevens, thoroughly entertaining; Lina Arbarbanell, engaging singer with poor selections; Olympic Trio, the conventional organization.

TULANE (T. C. Campbell, mgr.).—"Peg o' My Heart."

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CRESCENT (T. C. Campbell, mgr.).—Al. H. Wilson.

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

BUNTING (E. A. Schiller, mgr.).—Emma Bunting stock in "St. Elmo."

LYRIC (C. D. Peruchl, mgr.).—Peruchl-Gypsy Players in "Under the Lash."

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

Jesse Youngblood and Gladys Arnold have combined, matrimonially.

Matt Caulfield has forsaken vaudeville for street advertising, being signed up for an indefinite period. Caulfield caused trouble Saturday when he called a competitor a "ham" sandwich man.

Geo. H. McKeune, scenic artist of the Orpheum circuit, is looking over (not overlooking) drops, sets and settees of the local Orpheum. Mr. McKeune knows as much about exteriors as some night watchmen, and a whole lot more about interiors than some surgeons.

Consternation at a local small time theatre when the leader refused to give some woodchoppers a chord.

Alexander Sandow, a strong man, is being held here at the instance of Birmingham authorities.

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Michael Egan, of the local T. M. A., died here last week.

The Shear theater is self-heating, the temperature varying according to the size of the audience.

The South Pole pictures shattered all local film records, remaining at the Lafayette one month, and playing to nearly 40,000 persons.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—The holiday week opened with a house considerably below average, although the last half was practically sold out in advance. It was good singing show with the comedy end well supported. Eddie Foy and the little Foyes were a riot. Morton and Austin shared equally in the applause. Jacob's Circus was a good opener. Ryal and Early were next, running through a comedy singing routine in smooth style. Dudley and Lorraine put over their sketch, "The Way to a Man's Heart," nicely. Bobby North, who showed some sparkling material. The Foy family were in next spot. Two more hits followed in succession, Willa Holt Wakefield registering, and the Morton and Austin turn. Ryan and Tierney had songs heard here before. Henrietta De Serris and Co. closed.

GRAND (F. G. Nixon-Mirdlinger, mgr.; agent, U. B. O.).—Nice bill this week, the house having a fairly good audience Tuesday afternoon. Opening were the Aerial Crane wells. Lees and Fields got over nicely. Britt Wood kept the house laughing. "In Old Tyrol," musical sketch, good. Muller and Coogan followed with another hit, and DeWard's Circus closed.

KNICKERBOCKER (William Engle, mgr.; agent, Loew).—Even with a liberal distribution of "discount checks" by means of which admission to the afternoon shows is obtained for the entire house at a nickel, Monday afternoon's audience numbered less than 200. Consequently there was little enthusiasm displayed either by the acts or the house. Cojetti and Bennett opened with dances artistically done. Gertrude Cogert followed with songs, the lyrics being responsible for what success she obtained. "The Claim Agent," a comedy sketch, billed as the headline, did not get much, the comedy being faint. A feature film followed. Annie and Morris and Billie Wilson, one singing ballade and the other offering rage, were the applause hit, the ballade winning out over the ragtime. Others on the bill were LaVall and Bordeni and Bean and Mamillon.

GLOBE.—"The Bachelor Dinner," Felix and Valre, Nina Payne, Arthur Houston and Co., Cotter and Boulden, Mlle. Zinka Panna, Ishikawa Japs.

WILLIAM PENN.—E. Frederick Haight, Frances Hawley and Co., Tervitt's Military Canines, Hoy and Lee, Warren and Francis, Boyer's Petticoat Minstrels, King Quartet.

BROADWAY.—Eva Fay, Alexander Kids, Red Raven Trio, Smith, Cooke and Brandon, LeVan, Howard and Chase.

NIXON.—Ellis Nowlan Troupe, Kenney and Hollis, De Pace Opera Co., "Love in the Suburbs," La Verne and Allen, La France Brothers and Eugene.

KEYSTONE.—Milton and De Long Sisters, McCormack and Irving, Three Heddars, Roxy La Rocca, Subers and Keefe, Lavine and Inman.

BROAD.—John Drew opened Monday in "The Prodigal Husband."

FORREST.—"The Queen of the Movies" opened Monday.

LYRIC.—"High Jinks" opened Monday. GARRICK.—"Potash and Perlmutter" opened Monday.

ADELPHI.—Sixth and final week of "A Pair of Sixes." Nov. 30, "To-Day."

LITTLE.—Second week of "Hindie Wakes" by the resident company.

WALNUT.—"The Old Homestead" opened Monday for the week at popular prices.

AMERICAN.—"Madame X" stock.

ORPHEUM.—"Painting the Town," otherwise the "Gay Morning Glories" burlesque, opened for the week at popular prices. This is the first Columbia Circuit show to play this house.

LIBERTY.—"A Fool There Was" at popular prices.

CASINO.—"London Belles."

EMPIRE.—Reeves "Beauty Show." Reeves not with show Monday afternoon.

GAYETY.—"Monte Carlo Girls."

TROCADERO.—"The Auto Girls."

ARCH.—"Maid of the Orient" burlesque, second week of Barton chain in this city.

DUMONT'S.—Stock burlesque.

Stair & Haylin attractions, which have been playing the Liberty, will be replaced by vaudeville next week at the first named house.

The Globe's business has increased considerably since vaudeville was taken out of the Palace two weeks ago. Feature pictures are now being shown at the Palace. The Globe, under the same ownership, is less than a block away.

Rebecca Greenstein, proprietor of a picture house at Franklin street and Fairmount avenue, was fined \$50 and costs last week by

Magistrate Hogg for showing a film which had not been approved by the State Board of Censors. Prosecution was brought by the board through J. Louis Breitinger, the chief censor.

Title to the Little theatre passed this week from Mrs. Beulah E. Jay, the manager and her husband, Edward G. Jay, Jr., to Frederick H. Shelton. The transfer was announced as a mere business formality, and will bring no change in the management or policy of the house.

Hart's theatre, Kensington, at which melodrama had a brief stay recently, is now playing pop vaudeville.

"My Lady's Dress" has been booked for the Broad early in February.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Douglas Fairbanks & Patricia Collinge, big hit; Boganny's Bakers, scream; Moran & Wiser, good; Van Hoven, laugh; Ball & West, pleased; Weber & Capitola, fair; Mlle. Doria, usual; Gould & Ashlyn, excellent; Moneta Five, good.

MILLS (Harry Wood, mgr.; agent, Loew).—Ernest Penster Troupe (misses opening Monday afternoon) big scream; Edna Aug. headline, good; Paul Stephens, unique; Green & Parker, usual; Jewell's Manikins, pretty; Goelet, Storts & Lafayette, high class.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—Seppie McNeil & Ballet, headline, good; Fuller, Rose & Co., laugh; Yamamoto Japs, excellent; Mitchell & Lightner, good; McManus (2) Carlos, clever; Stuart & Hall, scored; Fields & Hanson, much encoored.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—The Green Beetle, scored; Frank Terry, laugh; Twisto, good; Fred & Adele Astair, singers; Threo Lyres, pleased; Hale & Bro., good.

NIXON (Thos. Kirk, mgr.).—Ziegfeld's Follies drew capacity house, 7, "Ben Hur."

ALVIN (J. P. Reynolds, mgr.).—Marie Dressler in "A Mix Up." Farce, big scream; went well; good house. 7, Trentini in "The Peasant Girl."

LYCEUM (C. R. Wilson, mgr.).—"Way Down East," full house again. 7, Fluke O'Hara.

SCHENLEY (Harry Davis, mgr.; stock).—"Mrs. Dot" drew good house. 7, "The Ghost Breaker."

ST. LOUIS

GRAND (Harry Wallace, mgr.).—Mlle. Irene's Circus; Wm. Flomen and Co.; Neuss and Eldrid; Barnes and Barron; Altman and Lewis; Kelly Pistel and Co.; Three Flying Kays; Lillian Watson; Jack Taylor, and the first-run pictures.

HIPPODROME (David E. Russell, mgr.).—Power's Elephants; Bowman Brothers; Four Portias Sisters; Rice, Bell and Baldwin; Billy Immann and Co.; King and Jolly; Max Figman in "The Hoosier Schoolmaster" (exclusive photodrama).

COLUMBIA (Harry Buckley, mgr.).—Bickel and Watson; Harrison Brosbank and Co.; Mme. Jeanne Jomil; Motorist; Jones and Sylvester; Mme. Ernestine Asoria and Co.; Eddie and Ramaden; Ward, Bell and Ward; motion pictures.

OLYMPIC (Watren Sanford, mgr.).—Billy Burke in "Jerry."

SHUBERT (Melville Stoltz, mgr.).—Arthur Byron and Bertha Mann in "To-Day."

AMERICAN (Harry Wallace, mgr.).—"Excuse Me."

PRINCESS (Joe Walsh, mgr.).—Rosey Posey Girls.

STANDARD.—Taxi Girls and "The Girl in Green."

GAYETY.—Girls from Laughland.

PARK (William Flynn, mgr.).—Mitchell Harris and Marion Ruckert in "The Conspiracy."

SHEANDOA.—Mabel Wilber and Roger Gray in "The Balkan Princess."

GARRICK.—"Damaged Goods."

NEW GRAND CENTRAL.—"Little Gray Lady."

VICTORIA.—German Stock Company.

SPOKANE.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr.; agt., N. W. T. A.).—Week 22, Baker Players, "Alias Jimmy Valentine"; week 20, "Little Miss Brown"; 4-5, "Milestones."

LOEWS (Joseph Muller, mgr.; agt., direct).—Week 15: Dixon and Dixon, entertaining; Mellor and Paula, good voices; Charles Leonard Fletcher, types well done; "Wifey" players much better than sketch; Nicholas Sisters, repeated former successes; Wanda, held interest.

PANTAGES (E. Clarke Walker, mgr.; agt., direct).—Week 15: Beltrah and Beltrah, novelty; Joseph Calahan, applauded; Wayne Trio, delightful; Walter S. Howe and Co., real feature; Larry Comer, good voice; Bonamour Arabs, bard workers.

SPOKANE (Sam W. B. Cohn, mgr.; agt., Fisher).—Week 16, first half: Jamison and Davis, Annabelle Moore, Leo Delmage; second half: Art Adair, Annabelle Moore, Latell Brothers.

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Annabelle Moore, who played the week at the Spokane, is a Spokane girl, seen here last with John Laraway in a pretentious dancing act at the Pantages.

The new Ye Liberty theatre, now building, has signed up for the Alco film features. The opening is set for the first of the year.

Einar Peterson, a young Danish artist, has been given a contract for mural paintings in the auditorium of the new Clemmer theatre, now building.

Several of the N. W. T. A. attractions, booked for the Auditorium, will be used instead at the Empress, because of the presence of the Baker stock at the former house. "September Morn," "Mutt and Jeff" and Richards and Pringle's Minstrels are in the number.

Juliette Happel and Auguste von Roosen-dael, professional steppers, here to dance for the Apple show, have made arrangements to be married Nov. 28 at the cathedral of Our Lady of Lourdes.

Miss Lily Courtney Snow, head of the local Drama League movement, which has been inactive for some months, has arranged for a revival of the organization's work here.

The Seventh National Apple show, held here Nov. 10-22, in point of attendance and quality of exhibits was the best of the series.

TORONTO.

By HARTLEY.

GRAND (A. J. Small, mgr.).—"Winning of Barbara Worth" opened well. 30, "Way Down East."

5 to 7 WEEKS. Write or Wire.

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SHEA'S (J. Shea, mgr.; U. B. O.).—"Bride Shop," hit; Harry Giffoli, artist; Ellmore & Williams, scream; Flying Martins, sensational; Lane & O'Donnell, pleased; Ethel & Emma Hopkins, interested; Toney & Norman, clever.

PRINCESS (O. B. Sheppard, mgr.).—Feature films. 30, "Adele."

LOEWS YONGE STREET (J. Bernstein, mgr.; agent, Loew).—"Kinkadees Kitties, scored strongly; "When We Grow Up," pleased; Caesar Rivoli, marvel; Oscar Lorraine, clever; Barnes & Robinson, entertaining; B. Kelly Forrest, good; Madge Caldwell, dainty; Ed. Zueller Trio, hit.

SHEA'S HIPPODROME (A. C. McArdle, mgr.).—Feature film. Abeles, in the title role; "Dream Pirates," novelty; David Stuart, fine; Nelson & Cain, funny; Cavanna Duo, pleased; William Lake & Co., well received.

GAYETY (T. R. Henry, mgr.; Columbia).—"Girls from Happyland."

STAR (Dan T. Pierce, mgr.; Columbia).—"Broadway Girls."

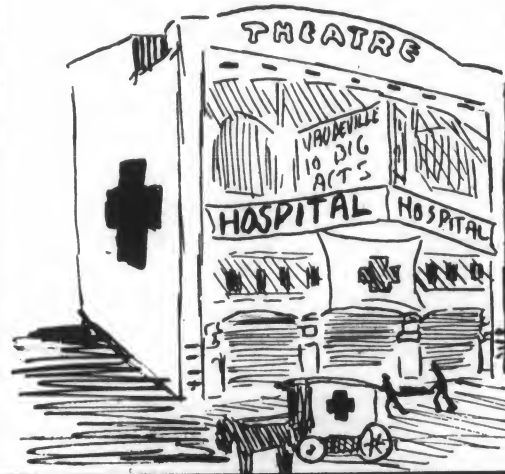
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(If any of this has been censored by Sims, let us know.)

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