

TEN CENTS

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# VARIETY

v. 39  
(1915)

VOL. XXXIX. No. 1.

NEW YORK CITY, FRIDAY, JUNE 4, 1915.

PRICE TEN CENTS



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**CHICAGO, ILL.**

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NEW YORK CITY, FRIDAY, JUNE 4, 1915.

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## GRAFTING AGENT EXPELLED BY UNITED BOOKING OFFICES

**Summary Action Taken by Big Agency's Officials, Following Investigation of Act's Complaint It Had Been Imposed Upon. U. B. O. Invites Any Vaudeville Artist Mulcted in Similar Manner to File Complaint.**

A vaudeville agent doing business through the United Booking Offices was summarily deprived last Friday of all privileges in connection with the agency and warned to remain away after an investigation of a complaint against the agent, made by an act, had convinced the U. B. O. officials the agent had not conducted his business transactions with the act in a legitimate manner.

In the theatrical vernacular, the charge against the agent would be termed "grafting on an act." The act's complaint was that upon applying to the agent to secure engagements through the United Booking Offices (which is the clearing house for a large number of vaudeville theatres), the act was given the impression it would be necessary for the agent "to see someone inside the office" before that could be done. The plain inference was that the agent would have to give some money to someone connected with the United Booking Offices before the desired booking could be secured.

It was agreed between the artists and the agent that \$75 would be sufficient. This amount was turned over to the agent by the act, which thereafter played a few desultory weeks on U. B. O. time in houses and at a salary that did not indicate any undue influence by the agent.

Upon the act making a complaint to the U. B. O. against the agent, the parties involved were called before one of the officials of the agency, when the particulars were threshed out and the official immediately gave the agent his decision. The agent, in his defense, said the \$75 had been for properties in connection with the turn but offered

nothing in proof beyond his bare statement, which the act denied.

An official of the U. B. O., in commenting upon the case this week, said: "This may be but one of a number of cases where the name of the booking agency has been used to obtain money from acts seeking engagements or routes through this office. We have no means of uncovering this petty kind of business unless we are informed of it."

"We invite any artist approached for money by an act's manager, representative or agent, using the name of the United Booking Offices or any of its staff, by inference or otherwise, to obtain it, other than the amount they are legitimately entitled to, to file a complaint with us and we will give it the most rigid investigation."

"One or two instances in the past where we had to make dismissals from 'the floor' of men caught wrongly transacting business did not receive the publicity they should have had at the time. We want all vaudeville people to know that the United Booking Offices will not countenance this method of practice in bookings, but we can do nothing unless victims will let us know when it occurs."

"There is nothing required in this office to obtain booking excepting merit. There is an over-supply of material and has been since the war started. Although we furnish a large number of theatres, there is a limit to the acts we can give engagements to in season, and there may be some desirable ones at times who must await their turn. It may be this condition that makes it more easy for the artist's representative to mislead him into believing

(Continued on Page 5.)

### WAYBURN ENGAGEMENTS.

Engagements are slowly being completed by Ned Wayburn for his "Town Topics" revue that will open in New York Aug. 2. So far Mr. Wayburn has placed under contract Blossom Seeley, Trixie Friganza, Adelaide and Hughes and Flanagan and Edwards.

Mr. Wayburn is reported about to close the lease on favorable terms of a large theatre located close to Broadway, where the bigness of the place will permit the presentation of varied entertainments throughout the building. A company capitalized at \$200,000 is being formed to operate, with Mr. Wayburn managing director.

### STELLA MAYHEW AT GARDEN.

The next Winter Garden show, which will see the light during September, probably, will have Stella Mayhew as its feminine star, it is said.

Miss Mayhew, with her husband, Billie Taylor (who will also be in the production) lately returned to New York from a long tour with "High Jinks." The Shuberts are reported to have contracted with her last week for the Garden engagement.

### TABS OFF PROCTOR TIME.

This will be the last week for tabloid production on the Proctor Circuit.

Proctor's, Portchester, N. Y., has the only Proctor house evincing any particular fondness for the tabs, and Portchester isn't strong enough for them to remain longer. Tabs were tried in several of the Proctor houses outside New York.

Harry Brunell, the general booking manager for the Proctor houses, has been ill, and is taking a vacation of three or four weeks to recover, it was stated at the Proctor offices this week.

### CHICAGO'S TWO BEST.

Chicago, June 2.

The Shubert-Klaw & Erlanger "pool" of their legitimate theatres here show that the Garrick and Powers', in that order, were the biggest draws of the combination during the season.

The Olympic at a dollar scale has done very good business, helped mostly the past season by "Potash & Perlmutter."

### DEALING WITH ASS'N.

Chicago, June 2.

John W. Considine and Mort Singer (of the Western Vaudeville Managers' Association) have had a number of conferences in the latter's offices during the last week. It is reported some booking arrangement will result. The "Association" could comfortably handle the supply for the Considine string, rearranging their holdings in order to prevent any possibilities of conflict.

Neither Considine nor Singer would give any information as to their plans, but the general opinion seems to point toward a deal in the near future.

### DILLINGHAM'S NEXT.

Charles Dillingham has decided, it is said, to make his next new production about Nov. 1, in New York. It will be a musical comedy, with score by Irving Berlin, who turned out "Watch Your Step" for the same manager.

This week Mr. Dillingham engaged Doyle and Dixon, a dancing team, for the new show.

### MARGUERITE CLARK'S OFFER.

Several film firms are after Marguerite Clark who has been appearing in Famous Players pictures and one offer this week was of such proportions Miss Clark is said to be thinking hard.

Since taking up picture work her success has been phenomenal and she has climbed to the top rung of picture fame in a short time. Miss Clark also has an offer for legitimate work next fall, but if she signs a long-term contract for pictures will devote all her time to the latter.

### WOOD'S SHOW AT COHAN'S.

The A. H. Wood's show, "See My Doctor," opening at Atlantic City this week, will probably be first seen in New York at the Cohan theatre, about Aug. 15.

T. Roy Barnes is the principal player of the cast. He, with the piece, are reported to have made a tremendous score at the seaside.

### Ina Claire in "The Follies."

Ina Claire was added to the cast of Ziegfeld's "Follies" this week, after the press department had sent out a list of the show's roster.

## LONDON'S BOX OFFICES FEELING EFFECTS OF WAR

**Theatrical Business Suffering Sharp Decline in English Metropolis. Twenty Plays Closed in May. Two Leading Halls Doing Much Less Than Capacity. Alfred Butt Ending Palace Show.**

London, June 2.

Local theatrical conditions are beginning to show the effects of the war on the box offices, 20 plays having finished West End runs during May, with small chances of any early improvement in conditions. It is quite likely that several others will close shortly.

No legitimate show is doing big business at all over here at the present time. "Peg O' My Heart" did \$5,750 last week, and "On Trial," which started off like a record-breaker, gathering the unanimous support of the local press, never connected at all. Probably the best business among the local legit plays is being done by "Quinneys" at the Haymarket.

In the music halls, the Empire and Hippodrome are leading, with big receipts, but are not playing anywhere near capacity nor do they seem to be threatened with any immediate rush of business—this despite the fact that both houses hold big hits. The Alhambra, opening Thursday with Gaby in the cast, will undoubtedly lift the receipts there to some extent.

Alfred Butt has agreed to release Elsie Janis, at her request, June 19, despite a contract calling for the run of the piece. This is because of the Palace show failing to draw and is another convincing sign of the decline in local conditions. That decline received its greatest impetus with the Lusitania disaster.

### THE WAR AT HOME.

Doc Steiner brought the European war to Broadway last week, immediately after Italy had declared herself against the German association of warring nations.

The Doctor selected Sully, the Barber, for his enemy-mark. Acting as sentry with a dead-line in front of the Palace theatre building, Doc notified all prospective applicants for a Sully shave that Germany would be offended if they got duded up in an Italian's shop.

Sully's business dropped off that day. Mr. Sullivan could hear the Palace building elevators running on schedule, but they never stopped at the third floor. Sully investigated. One of his best customers, then two hours overdue for a hair-cut, was still missing. Sully found him in another barbershop, with a pair of scissors manipulated by a German reducing the hairy growth on the top of his head. Seeing a friendly policeman Sully implored him to enter the shop and ask the steady customer why he had forsaken Sully's. Then Mr. Sullivan found out about Doc Steiner's embargo.

Rushing back to his tonsorial em-

porium, Sully ground a new razor's edge down to its finest point, picked up a tooth brush and started on the trail for Doc. Sully admitted he was going to have a tough time interviewing the Doctor. Sully's route was from Fabst's on 59th street, to the Ehrich House on 38th street, then the Hof-Brau on 30th street, and Luchow's on 14th street. Asked what he wanted to do with the tooth brush, Sully said he intended holding Doc up with the razor and torturing him through a threat of making him use the brush, until Doc agreed to withdraw his blacklist on the shop.

Sully claims he's neutral and in proof offers as evidence that he has accepted American money from a German for an Italian shave.

### WELL WRITTEN, ONLY.

London, June 2.

"The Laughter of Fools" opened at the Prince of Wales' May 29. While the story is well written, the piece does not carry the essential elements to make it a success.

### GABY BOOKING AHEAD.

London, June 2.

Gaby Deslys has signed to play a legitimate role at Shaftsbury next October, this in addition to her Alhambra engagement of eight weeks and six-week tour over the Moss time.

### Grand Guignol Co. Moving.

London, June 2.

The Grand Guignol Co., coming intact from Paris, will open at the Coronet theatre, London, June 14.

### SAILINGS.

San Francisco, June 2.

June 8 (for Australia) Balancing Stevens, Montambo and Wells, Herbert Brooks, Alsace and Lorraine, Kip and Kippy (Sonoma).

Arriving at San Francisco May 26, from Australia, were Brinkman and Steele Sisters, William Harrigan, Jimmy Coffee, "Young" Abe Attell.

### JACK JOHNSON WHINING.

London, June 2.

Jack Johnson, here with the Havana fight films, showing Willard relieving him of his title, is about town endeavoring to create the impression the scrap was a framed affair and that he "laid down" to the Kansas cowboy. The big smoke is not meeting with much success, for the pictures, plainly showing the agony and pain that accompanied the knockout, belie any such idea.

One American newspaper correspondent, however, has taken sufficient stock in Johnson's endeavors to try and get the ex-champ to stand for an exclusive story to that effect.

### NEW PINERO PLAY.

London, June 2.

Sir George Alexander will produce a new Pinero play at the St. James, Sept. 1.

### HAWTREY'S NEXT SKETCH.

London, June 2.

Charles Hawtreys has been engaged to appear at the Coliseum July 5, when he will present a new sketch, entitled "The Haunted Husband." It is by May Pemberton.

### SKETCH GETS OVER.

London, June 2.

At the Coliseum, a sketch, entitled "The Call," went over big this week.

### Deputized for Vesta Tilley.

London, June 2.

While Vesta Tilley was out of the Coliseum, London, bill through a sprained ankle, Alfred Lester deputized for her. He is also appearing in "The Arcadians."

### IN PARIS.

Paris, May 20.

The estate of the late Harry Fragon will go to the State, in England, no heirs having been traced. Fragon, whose correct name was Philip Leon Victor Pott, was killed by his father in Paris, Dec. 30, 1913. He died intestate and the value of his estate in England, \$5,400, reverts to the British Crown. The French Government will inherit the bulk of Fragon's fortune.

Mme. Rasimi has won her case against her landlord, Habrekorn. She contended that rent for the Ba-Ta-Clan music hall was not due during the time the house was closed, on account of the war, and that there should be a reduction while open. In the same way Baretta has obtained judgment against Oller for the rent claimed at the Olympia. He has a temporary lease on percentage and Oller claimed on the gross receipts. Baretta contended the percentage should not include the amount of the French government poor tax which he has to pay, and in this the court concurred.

A revue is being produced at the Olympia, to supplant vaudeville. New acts are unobtainable in Paris at present. However, the Folies Bergere is now presenting a variety program, under the management of Maurice de Marsan.

The al fresco Ambassadeurs is open with pictures. The Theatre Rejane will revive a cinema show, giving war views. The Casino de Paris is a picture house again. Pictures seem to constitute the only profitable form of entertainment in Paris at present.

The revue at the Marigny is going nicely, although there are no crowds to see it. Norman French, Paul Ardot, Nelly Palmer and Nina Myral form a fine quartet.

The Alhambra closes May 25 for the season, until Sept. 1.

Max Morel, manager of the Grand Guignol, is arranging to take over the Theatre des Varietes.

Antoine, formerly of the Odeon, may be found in charge of the Gaité theatre next season.

### EPIC DRAMA TOO STRONG.

London, June 2.

"Armageddon," the first epic drama dealing with the current war in Europe, was shown at the New theatre this week. It seems a bit too strong for the "highbrow" angle to make a successful bid for popular appeal.

### FROHMAN'S ENGLISH MEMORIAL.

London, June 2.

Haddon Chambers, Edna May, Pauline Chase and Sir J. M. Barrie, have formed as a committee to take charge of the erection of a drinking fountain at Marlow, Buckinghamshire, as a memorial to Charles Frohman.

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



Because of the tremendous success registered by SUMIKO at the Winter Garten, Berlin, the act was held over for a two-month engagement. The only Japanese singing and dancing act in America. Direction, H. B. Marinelli.



## CONEY ISLAND BY THE SEA WONDERS WHAT'S GOING TO BE

**Rain-Jams, Chill-Jams and Jams-Jams Over Decoration Day.  
Nothing New Excepting a Typewriter. Only One  
"Barker" Left and He's Been at "The Island" for  
27 Years. Waiting for July 4 and Rent.**

Coney's official 1915 getaway proved a sort of tail-of-the-kite affair. The parks, Surf avenue and Bowery shows, dance halls, movies-with-the-beer resorts and cabarets were all framed for a three-day clean-up Saturday, Sunday and Monday. But the weather man's rain jam Saturday and chill jam Sunday gave the concessionaires and owners jim jams that the fine weather and fair crowds of Memorial Day itself only partly relieved.

"Butch" Ehrman, the West Second street Jay Gould, was the only dyed-in-the-wool Islander to make a killing, with umbrellas at four bits Saturday and earlaps at two jits Sunday.

Save for two new dime illusion shows in Luna, "Niagara" and "Edge of the World," both from vaudeville, there's literally nothing new at the shore.

Coney's Brighton section that certain investors periodically said would be the Atlantic City of the future is still about a thousand years from realization of the prophecy.

Luna is all dolled up again in new paint. Steeplechase is virtually unchanged save for a new typewriter that emits picturesque numeral effluvia recording novelties and extensions that are only visible in mimeography.

There's a whale with cedar ribs on Surf avenue this season. It has a tarpaulin tail and incandescent eyes and poses gracefully on a painted float. It was once a real spouter.

The cabarets are in the dumps. The Manhattan and Brooklyn resorts of like character, running all winter, have jaded the crowd that last year bought their vaudeville with a beer. Feltman's nine years behind the crowd in offering pictures, now announces the opening of a dance hall when the tango at present is locally slightly taboo.

Dick Martin, the raucous ballyhoon for Thompson's screamery railway, 27 years a barker at Coney, is now the only old timer left of the Island's hypnotic brigade.

King Karlo, ten days back from the twin fliv fairs at 'Frisco and San Diego, is special announcer at the Reynolds' Dreamland freak show. "Sylph" Smith, weight 315, is selling at the "Butterfly" Surf avenue freak vaudeville shop next door.

There's an Oriental Midway in Luna at three jits for the gate and a Streets of Cairo on Surf avenue at two. You can get a better hooch for a nickel on State street, Chi., than in either. Zaza is the name of the Sultan's particular favorite among the undulating agitators in the Luna line-up, but you get more action from a nickel mould of set cornstarch at Child's.

Nothing new on the Bowery. Some

blares, glares and malodorous airs. Most of the Surf avenue eat shops have cut their prices. "The other kind of eaters don't come to the Island no more!" is the way one of the price cutters explained his change.

There were 150 dispossess proceedings last season before July 4, the nut-lift date. Unless a miracle happens, the elastic numbers of the Tilyou typewriter will be stretched to the bustin' point to record this year's list of "I want me rint" writs.

Chronic kickers against more than two-a-day in vaude. will find heartening stimulus in the cheery air of the crowd of lilliput performers this year in Luna, who run a wide gamut of variety cleverness in a long program and give 15 and 20 per day smilingly.

### RATS' SCAMPER POSTPONED.

The big all-star scamper of the White Rats organization, scheduled to open next week at the Auditorium, Chicago, and continue for a 17-day run to the Pacific coast, has been temporarily postponed and the various members and non-members who consented to participate in the affair have been notified to accept engagements that would have otherwise conflicted with the route of the proposed scamper.

The principal cause of the sudden postponement was the short time allotted for the tour, many of the towns where arrangements had been originally made for a one-night visit having made insistent application for a longer booking while other towns not included in the original itinerary "demanded" recognition on general principles.

In order to accommodate everyone as far as possible, the arrangement committee called a hurried meeting where it was decided to temporarily call the event off until such time as a consistent route could be laid out. Jake Rosenthal, who had made all preparations for the advance work, was immediately notified and the pending dates cancelled.

The committee in charge is now working on a new schedule that will permit a three-day stand in some towns, a week stay in others while the smaller towns in between will be booked for one-night stops. Those principals who have accepted engagements in the meantime will be replaced by others and the opening date and town announced within a few weeks.

### CO-STARRING.

London, June 2.

Lewis Waller and Gerald DuMaurier will commence a co-starring engagement when opening at Wyndham's in "Gamblers All."

### LOEW'S BEAUTY CONTEST.

The Loew Circuit had a "Beauty Contest" in its Ave. B theatre Monday night. From accounts it was wholly a success, financially and otherwise. Police reserves from two precincts were called out by 7 o'clock, and the theatre doors closed at 7.30, with an over-capacity attendance.

The contestants were all neighborhood girls, 31 of them, with but two blondes. Each of the blondes finished in the money, taking second and third of the three prizes, a brunette winning the capital prize, a solid gold wrist watch that would be worth \$40 if on the level. The winner's relatives wore out four sets of teeth biting the prize before they decided it was genuine. All the prizes were solid gold. They were made solid so the X-ray could not expose them.

Just faces were judged. These the entries poked through holes in a curtain, five at a time, for the judges and the audience to look at. Three judges, also from the locality, sat around the stage, wearing masks and colored glasses. The faces of the girls came and went through the curtain, with the crowd in front wildly cheering. The Belle of East 5th Street did not enter. It was said her parents thought she intended going on the stage, and told her to hold out for a picture engagement. (Some parents believe picture acting is more healthful than stage work, as the picture people are outdoors more).

The judges inaugurated an elimination process, to faithfully select the handsomest face. Out of each five one face was reserved for a repeat, and these were reduced down to the final three, who were labeled first, second and third. There may be a return match at the same house shortly, as two other blondes in the district claim they were not aware the contest was to be held.

The Loew Circuit may hold a Beauty Contest at several of its New York houses, with a grand finish, also a grand prize (probably a solid diamond), at the Madison Square Garden the first day it isn't busy.

Points figured for winners of beauty contests are: Smile, 4 points; complexion, 3 points; mouth, 3 points; nose, 2½ points; eyes, 2 points; hair (straight down), 1½ points. (curly) 2½ points; looks, 1 point.

N. T. Grantland, of the Loew press department, is reported to be the doper-out of the beauty contest. He did not enter it himself, nor did he know anyone in it, so he says; still, a brunette won.

### ALL PICTURES AT PROCTOR'S.

Two of the Proctor houses will adopt a picture policy next week, replacing the present pop vaudeville shows. The 23d Street and the 125th Street houses are the ones.

Josh Daly, manager at 23d Street, will leave there after Sunday.

### GERRARD-AYER TURN.

London, June 2.

Teddie Gerrard and Nat Ayer are arranging to appear as a two-act in the halls.

### AGENT EXPELLED.

(Continued from Page 8.)

something else beside merit is needed, or he may conjure up other excuses to obtain money from the artist other than what he is entitled to, but the artist, if he does give money to his agent to aid bookings with this office, is throwing his money away, and we do not want him to do that.

"It is our desire to protect the artist with whom we do business as far as it is within our power. It is in our power to stop this extortion, and that is up to the actor; he must tell us; the agent will not.

"I hardly think, though, that this happens very often or that many, if any, others would attempt it. However, publicity can do no harm and I hope all vaudeville will have their attention drawn to this."

### HUNTSVILLE PRISON SHOW.

Huntsville, Tex., June 2.

The convicts of Huntsville prison are arranging to give their annual Prison Show, and have sent out the following circular, as an appeal, concerning it:

This is the most unusual letter you've ever had.

It comes from a bunch of convicts! And it is not a sympathy slobber, nor a "pity us" plea. It is an out-and-out appeal to your noble self, combined with just a wee bit of the spirit that "one touch of nature makes the whole world kin."

Listen! Every year, here at the great Huntsville Prison, the boys get together and put on a crackerjack Fourth of July Show, both for inmates and outsiders. Nor is this merely for the passing of time, but a vital need for the man; thus putting it up to us, "social outcasts," to make good Society's deficiency. We've simply got to raise the money, so that we may read good books, good magazines, good papers—we simply have to help ourselves to our better things. Will you help too?

Of course, we collect some little coin at the gate—but our best and most deserving support comes from the unique program that we issue for this show. And right here is where we hope to declare you in on our souvenir program—*if you will*. Hundreds of these splendid, preservable programs are distributed here, and thousands are mailed to business houses, public institutions and individuals all over the country.

To all who contribute—we are proud to devote an entire complimentary section of our souvenir program, hoping that you will respond to this worthy cause with a dollar—more if you like or can.

"Train our minds. Five times as many prisoners come from the illiterate classes as from the literate. Doesn't it stand to reason then, that the more real education you give your prisoners, the less chance there is for their becoming again a burden and charge on society?"

Is it not evident that every bit of assistance we get makes us more able to cope with the struggle when the gates open again to us? We have to be improved if we may again join the social structure—but we can't do it without tools. Will you help us to keep up our library?

We cannot stand still! We must go forward! Let us give you complimentary space in our truly De-Luxe Prison Souvenir Program, fit for any desk or household.

Thanking you, we are, appealingly yours, etc.

### TWO TEAMS REUNITE.

Joseph Herbert, Jr., and Lillian Goldsmith have reunited for vaudeville for the summer and will open at Morrison's Rockaway tomorrow playing the house for two days. Then they will take the regular route for the act.

Tempest and Sunshine are another team that will come together soon.

### FAIR BURLESQUE SCENE.

London, June 2.

The "On Trial" burlesque scene, placed in the Alhambra revue, last week, does fairly.

### Two "Pegs" in the Provinces.

London, June 2.

Next fall two "Peg O' My Heart" companies will be equipped here to tour the provinces.

## CABARETS

**Castles in the Air**, over the 44th Street theatre, has a revue. It must be rented by the month, since it opened Tuesday night, June 1. More appropriate had the opening been on Memorial Day. Just when everybody with a revue in a restaurant is wondering who started it, the Castles in the Air got the bug. But the Castles weren't there, so they must have seen a rehearsal. There's very little to this latest restaurant show that charges a dollar admission, excepting Molly King. That's because Miss King does everything that is her own. She doesn't need an author. It's quite some advantage, as you will see if you pay a dollar to go up in the air. There were others on the dance floor trying to give a show and at the tables around the dance floor, but those on the floor trying to give a show remained on the roof longer than those seated at the tables. The reason for this was those on the floor giving a show. May be complicated, but it will only cost a dollar to get the key. The Castles in the Air revue is called "A Midnight Fantasy" and billed to start at 11 p. m., which is as wrong as it was not to have started it at 11, and more wrong to have started it at all. The thing isn't laid out right somehow, and a peculiar part of these menu melanges is that they never do seem to be laid out right. Besides Miss King there is Harry Delf, who put on the numbers that Harry Carroll and Ballard MacDonald wrote; and Mr. Delf did some of his work with Miss King. They would have an excellent vaudeville act—in vaudeville. One of the first Don'ts of the cabaret floor is "Don't Talk." Mr. Delf did, not too much, but enough. Then there was pretty Clara Inge, of personality on the stage, who had to start the two acts off each time. This she did by singing. Olga Cook is a blonde also, and she sings. Edward Miller sings. His first song was about Kentucky, a state that is growing lyrically famous of late. Rodriguez, the Spanish dancer, appears to be slowly playing all the midnight shows in New York. She's there, too, both on the roof and when castanetting. An eccentric dancer, moved over from Rector's. He was a male, and the people kept on rating. Besides were Bonnie Glass and Rudolph, dancing as ever; so by this time the Castles revue looked like a composite of all the others. A long intermission was mostly used for the purpose of the public paying their drink checks. One party left in such a hurry their wine bottle still contained wine. This surprised the waiter, who, after looking the bottle over from all sides, tipped it upside down to verify the truth. He should have been doing a turn on the floor, that waiter, but he admitted he had become confused through having all his tables taken at one time. Cake-walks seem to be the main strength of the 11 p. m.-Midnight

Fantasy. They came in a hurry in the second part, as though it were a Cake-walk Contest. When Molly King and her pretty self, with gowns almost as pretty, was in sight, the show was worth the watching, but when Miss King wasn't on the floor no one could be blamed for going up in the air after paying a dollar. The chorus was large, physically, and almost numerically. There must have been a dozen girls. The show maybe costs \$1,500 weekly. They are paying salaries for this revue, which isn't over four months late.

**Well**, they went and done it. Done it good, too. Now the reformers, agitators, young girl savers and foolish wives' protectors are in unison to put the dancing cabarets out of business. So far they have the aid of the municipal authorities, principally the police, and the newspapers. Between all of these the cabarets should have a pleasant little summer. The Eugenia Kelly case was the starter, and the cabarets are fortunate enough that it was only the Kelly case. That wasn't so bad in itself, and compared to some of the things the cabarets have been responsible for, it was nothing at all. Proprietors of Broadway dancing places have but themselves to blame. They knew the certain classes frequenting their resorts that had no business there meaning good to any but themselves, and the proprietors should have barred them out. When a cabaret manager will stand for a bunch of girls and boys to whom 46th street would be a "swell hangout," the cabarets got nothing beyond what was to have been looked forward to. The crowd around Miss Kelly was high grade in its class alongside some of the other gangs the cabarets have stood for. It has been often mentioned in the Cabaret Department of *VARIETY* that many undesirable were allowed to freely mix in the Broadway places. *VARIETY*'s Anniversary Number published a cabaret



JAMES KYRLE MacCURDY

Supported by Mrs. James Kyrle MacCurdy and Sylvia Starr, is presenting his own play, "PUT ON YOUR OLD GRAY BONNET" at the Fulton Theatre, Brooklyn, this week (May 31).

article that said sooner or later something would happen. If the Kelly case only serves to clean or close up the "dansants" (afternoons) it will have accomplished more than the very worthy purpose Mrs. Kelly, the mother, sought, in her drastic measure against her daughter. And the dancing cabaret business was bad enough before the Kelly affair happened. Besides which they are now attempting to make the restaurants playing revues pay the theatrical license, \$500 yearly. But still it mustn't be forgotten that the dance thing has lasted over two years.

**Lillian Bradley**, she of the voice and the blonde locks, who has become most famous through being able to put over a "musicale" at the Hotel Plaza (charging admission), is now beseeching recognition as the first female beer agent in the world. To properly complete her function as a promoter of the foamy, Lillian must drink the beer now and then or more often. This habit of drinking beer, after doing the cabarets for months in the company of wine buyers (sometimes) is threatening the lines of the golden beauty's sylph-like figure. (No, Lillie did not write this notice herself.) She is very active as a beer exploiter, and still does the cabarets, "buying" herself, just like a wine agent, only you have to order beer once in a while, of course, to let Lillie believe she is earning her salary (reported very large, much more than a single singer would receive in these days of depression). Besides asking credit as the first, etc., Lillie wants it made known here that the name of the beer she thinks she likes is Moerlbach.

**Healy's** at Long Beach opened last Friday night. Fair crowd of New Yorkers, with a few who still live on Long Island, careened down there in cars to be in on the event. If Long Beach ever expects to become inviting to New Yorkers, it wouldn't be a bad idea to fill up some of the valleys in the road on the way there, unless the resort is working for the restaurants, to heighten an appetite through the jouncing. The Healy's, Long Beach, revue will go on in a couple of weeks, when the weather steadies down, but the opening was very enjoyable, with many notables present, including Bernard Granville and his bride, nee Eleanor Christie. The Trouville, at Long Beach, is doing the biggest business just now, Castles-by-the-Sea is second, Healy's, third, and the Nassau among the also-rans.

**The action** by the authorities against the cabarets for playing a theatrical production under the guise of a "revue" at the concert hall license fee may result in several of the restaurants stripping their shows down to a straight cabaret bill, as formerly. The official action will likely be welcomed by a number also, who will readily accept the excuse to dispense with the "revue" in favor of the old style program.

**Mr. and Mrs. Vernon Castle** will be sponsors for "Castles-By-the-Sea" at

Long Beach this summer. They may not be there in person, but, however, will receive \$750 as weekly salary, on the condition that they do not dance elsewhere in public while the Long Beach place remains open. In addition, the Castles are paid \$500 a week for the use of their name.

**The New York Roof** will have Bessie Clayton and the Clayton Orchestra as its special attraction, commencing June 14. The orchestra will be increased to 14 players for the Roof run. Ida Fuller's Dance Revue left the New York Sunday. Monday a new show opened. It contains Nana, the dancer, Gladys Lester and Langdon Matthews, who also dance, and Janet McIlwaine, with her dancing partner.

**Ned Wayburn's Revue**, "Splash Me," opens at the Hotel Shelburne, Brighton Beach, June 8, playing twice nightly. It will have as principals Edna Whistler, Marie Lavarre, Sam Ash, Charlie Daly, and (Miss) Evan Burrows, a dancer from the Coast. Miss Whistler was recently married to William Hulbert, a manufacturer of perfumes.

**The Brazilian Nut** and Senor Arboz are dancing at Rector's. Paul Salvain let his free revue pass away last week, and put in a regular bill once again on the stage downstairs and the floor above. When the papers printed Salvain's name as Salvin in connection with his revue, Mr. Paul did not protest.

**Louis Stepp** left New York Tuesday night for Vernon, Cal., where he will join the staff of entertainers at Baron Long's road house. Chief among them at present is Eddie Van Shaick. George Whiting, who returned from an Orpheum circuit last week, advised Stepp to go to Long's.

**The Grand Central Palace** has been running a five-cent dance place with a big play from the East Side. It's worth spending a little while there to look over the dancers. Just above the dance floor is a skating rink, doing but a light business.

**Nora Bayes** is due to join "The Midnight Frolic" on the Amsterdam Roof next week. This removes Miss Bayes from the list of turns in the White Rats Star tour, bound for the Coast.

**Nigel Barrie** and Alison McBain of "Nobody Home" have replaced Maurice and Walton at the Biltmore.

## MOSE HAS ANOTHER.

That Mose Gumble just won't be stopped in his profession of keeping acts busy singing Remick & Co. songs. The latest is from Detroit, where Bradford and Whiting, two boys in the home office of the concern, wrote "Tulip Time in Holland." Mose says this is going to be a bigger hit than "Apple Blossom Time in Burgundy." Mose also mentions that what he said about "Dublin Bay" and all the others, goes double for this one.

## SPORTS

The baseball team representing the United Booking Offices and managed by Arthur Blondell, thoroughly vindicated the sporting reputation of that organization Saturday afternoon at Lenox Oval when it administered a decisive beating to the nine selected by Jim Sheedy to represent the Sheedy Agency. The score at the close of the game was 4-0 in favor of Blondell's outfit, but for eight innings both sides put up one of the most interesting baseball exhibitions on theatrical record with a 1 to 0 score in attendance. In the 9th the Sheedy batters made a tardy effort to tie things up and by bunching hits managed to fill the bases with two out, but O'Brien failed to deliver in the pinch and the U. B. O. backers began counting up.

Paul Dempsey of the U. B. O. carried off the batting honors with three successful blows out of four attempts while Pete Mack and "Happy" Hebblethwaite registered two apiece. Mack's drive over right field fence, while only good for one base because of the existing ground rules, was the feature hit of the game. Lown, pitching for the Uniteds, struck out 14 men while Sammy Smith was less fortunate, mowing down only 3 batters on strikes. Smith, pitched an excellent game, but was poorly supported. Calvin of the Sheedy aggregation played a splendid fielding game at third and smacked out a triple early, but was left on third.

Most of the U. B. O. players, although "legitimately" employed by that agency, are known around the Harlem lots as The Young Sportsmen and comprise one of the best amateur organizations in the city. The United followers were present in large numbers and several hundred dollars changed hands as a result of the game.

This Saturday the United team will play the VARIETYS on the same lot, the game being called for 1.30 P. M. The box score follows:

SCORE.									
U. B. O.	AB	R	H	Sheedy	AB	R	H	U. B. O.	AB
Hougham ss.	4	1	1	Page ss.	3	0	0	0	0
Schoenbaum lb.	4	0	3	Kelly lb.	4	0	0	0	0
Mercer cf.	4	0	0	Calvin 3b.	3	0	0	0	0
Mack rf.	4	0	2	Cole c.	4	0	1	0	1
Allen 3b.	4	1	0	Piermont 2b.	4	0	0	0	0
W. Lane 2b.	4	0	0	Smith p.	4	0	1	0	1
Hebblethwaite cf.	3	0	2	Callan rf.	4	0	1	0	1
Dempsey lf.	4	1	3	O'Brien lf.	4	0	0	0	0
Lowne p.	3	1	1	Stanton cf.	3	0	1	0	1
	34	4	9		33	0	6		
U. B. O.	0	0	0	0	0	0	0	0	0
Sheedy	0	0	0	0	0	0	0	0	0
Two-base hit—Boughan.									
Calvin. Base on balls—off Smith, 1; off Lowne, 2. Struck out, by Smith, 3; by Lowne, 14. Errors, Sheedy, 2; U. B. O., 1.									

The Pathe Roosters (Lefty Miller, manager) is making a fight for the pennant in the New Jersey Manufacturers' League. Louis J. Gassner, a Pathe official, is a director in the league.

The first open air boxing matches around New York were held Decoration Day, under the recent ruling of the Boxing Commission permitting them. Ebbet's Field, Brooklyn, had five bouts in the afternoon, and the Brighton Beach Track held the Coffey-Flynn match at night. Flynn's seconds threw up the sponge in the ninth. All were limited to 10 rounds. Around 10,000

people attended each affair, including many women. It has been a frequent sight of late in New York to see women at prize fights, indoors.

Harold Cole, of the VARIETYS, catching Sammy Smith (pitching for the Sheedys in last Saturday's game), did so with a swollen left hand that was almost raw beef before the game was ended. Harold's hand explained why the Uniteds stole two bases on him. He had to turn with the ball each time it landed in the mitt, and Smith had his speed with him all the way. In the same game Benny Piermont dropped a fly back of second he would probably have hung onto had he been left alone.

Jack Dempsey's UBOfed, otherwise the second United team, won from the Washington Heights nine Sunday, 11-9, and beat the Isham Field Club Monday, 19-3, having the assistance at each game of Pete Mack, the star slugger of the U. B. O. regular nine. Pete is going to Chicago shortly to spend his vacation, and while out there will play semi-professionally, to collect enough currency from his baseball expertness to defray the expenses of the trip.

Billy Grady admits he's an A1 ball player, though nobody agrees with him. The UBO's blame Grady for the defeat by the Sheedys two weeks ago. Nevertheless, Grady says you can bet \$15 that he played with the Iroquois last Sunday, getting two out of three hits made, or maybe he said he paid \$15 for a baseball uniform. Grady really believes he can play ball, so they let him have it—his way up there, but don't tell him when they are going to play again.

Sunday, June 6, the Sheedy Vaudeville Agency will stage a beefsteak dinner with sports on the side at Dal Hawkins Oval, Westchester and Church avenues. The tickets include a return trip in autos and will cover everything. Baseball, running races, potato races and the usual games will follow the feed. It's to be strictly stag. The machines will leave the Sheedy office at 1 P. M.

Mike Donlin's All-Stars beat the Cuban Giants, at Lenox Oval Sunday, 6-5. An admission was charged, the Donlin nine getting \$180 for its share of the gate.

### TWO TEAMS SPLITTING.

Ball and West will separate at the conclusion of the current season. It will be their second professional separation. Foster Ball will continue with the present act, while Ford West will present a new turn with another partner.

Melville and Higgins, after closing their present season's work, will sever professional partnership. The couple were recently divorced as man and wife, but continued playing together in order to fulfill contracts.

### IN AND OUT.

Wednesday shortly after the Palace matinee had started, Calve sent word to the management she would be unable to appear. Illness was the reason. Nora Bayes doubled from the Brighton theatre, to make the Palace for that day. The Palace's people first thought was to send for Eva Tanguay, but as Miss Tanguay returns to the Palace next week as the feature it was not done. A phone call to Irene Franklin's home disclosed she was out of the city.

Ball and West dropped out of the bill at Henderson's, Coney Island, after the Monday night show and were replaced by the Primrose Four the following day.

Dempsey and Leonard were out of the bill at the Harlem Opera House the first half of this week. One member of the team sent clothes to the cleaners, forgetting Monday was a holiday and that the renovating place would not be open. Sophie and Harry Everett replaced them.

### ACADEMY'S PICTURES, ONLY.

The William Fox Academy of Music on 14th street will start playing a 10-cent straight picture policy Monday week, succeeding the pop vaudeville. Mr. Fox still directs the house. Features will also be exhibited.

Overtures for the Academy to become a fight club were finally rejected by Fox, who thought it would hazard the future of the big theatre, if not a success, and also disliking the 7½ per cent. state tax of the gross on fight clubs, imposed by the recent law signed by Governor Whitman.

Charles Golding, formerly manager of Proctor's, Schenectady, N. Y., will manage the Academy during its picture regime. The general price of admission will be 10 cents.

### JITNEYS HAVE THE CALL.

Atlantic City, June 2.

The jitney bus may wake up Atlantic City, theatrically. About 800 automobiles of nearly all makes are operating on the five-cent-a-ride plan, giving the street cars and taxicabs a severe jolting.

One can go almost anywhere for a nickel. Many of the cars are giving special attention to late home-goers into the suburbs, which will help the theatres, as formerly taxis were charging \$2 to make the trip to Ventnor late at night, after the street railway had suspended its daily operations.

### ARTHUR KLEIN AGENTING.

Arthur Klein has been declared a full-fledged agent by the United Booking Offices, through that agency giving him the privilege of "the floor." Heretofore, while Mr. Klein has handled a few turns in a representative capacity, he was looked upon as a salaried employee of the U. B. O., assisting in the booking whenever called upon.

It is said Mr. Klein sought the full agency designation and will become a regular "floor agent" about Aug. 1, remaining with the United in his present position until then.

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

### KEEFE IN NEW YORK.

Chicago, June 2.

Walter Keefe, the booker of the Miles Circuit, will leave here in about two weeks to take up a permanent occupancy in the Loew agency, New York City, where he will principally look after the vaudeville programs for the Miles houses under the supervision of Joseph M. Schenck, the Loew general booking manager. The Miles houses Mr. Keefe will book are those at Pittsburgh, Cleveland and Detroit.

The Jones, Linick & Schaeffer theatres and a few other small houses hereabouts will remain in the Loew office here, looked after in bookings by Frank Q. Doyle, with Aaron Jones, of the firm, practically the Loew representative for this city.

The Colonial, one of the Jones, Linick & Schaeffer "Loop" houses, will discontinue vaudeville commencing June 14, and play a feature film policy at 25 cents. The house will resume vaudeville in August.

### AFTER THE NEW YORK.

The Hammersteins and Marcus Loew were in consultation early this week over the possibility of the former securing Loew's New York theatre for a big time vaudeville policy next season.

The results of the conference did not become known. Since Loew secured the New York on a guarantee and division basis from Klaw & Erlanger the house has been varying in its attendance, although during the cool weather of the past month it is said to have shown a substantial and profitable increase for the picture policy now there.

The Hammerstein idea is to play one-dollar vaudeville in Times Square once again, under its United Booking Offices franchise, since the Victoria will become a picture house in the fall.

### TWO KEITH'S BUILDING.

Syracuse, N. Y., June 2.

The South Saline street site held by the B. F. Keith interests will have a theatre erected upon it for Keith vaudeville, supplanting that brand of entertainment which has been given by Keith at the Grand here, in conjunction with the Shuberts. All of the tenants in the Keith buildings moved out June 1, leaving the property. It is understood arrangements have been made locally to start building.

Providence, June 2.

Before the summer is over work will commence upon the theatre the B. F. Keith vaudeville interests plan to erect here, in place of the present Keith's.

### EPSTIN'S TABLOID.

A tabloid was launched this week at White Plains, N. Y., by M. S. Epstein that is called "The Moorish Honeymoon." It has the first part setting from the Watson Sisters burlesque show, is carrying 20 people, and runs 45 minutes.

Mr. Epstein who is the manager-agent of the Putnam Building is experimenting with this tab, preliminary to extensively engaging in that branch of production work if results are gratifying.

It is curious that in the many events of yearly recurrence bringing together the leaders in all other spheres of stage activity, the name of an actor in burlesque never appears. Starting with the frequent benefits that are given for the Actors' Fund, of which scores of burlesque players are members, and continuing down the list that includes the Lambs' Gambols, the Friars' Frolics, the Greenroom Club's Dress Rehearsals and the various other occasions upon which professional entertainers assemble, there is a total absence of names identified with burlesque. Opera singers, dramatic, musical comedy, vaudeville and picture players are sought for these functions to the utter exclusion of the many distinctly talented men and women in burlesque. There is a reason for this and it should be discovered and overcome unless these people prefer isolation from those in all other fields of stage endeavor.

Burlesque people are eligible to membership in the various theatrical clubs and a large majority are abundantly able to meet the financial obligations entailed. But, for one reason or another, they seem to shun contact, giving them distinction beyond the narrow confines of their immediate activities and furnish opportunities for observation that would not fail to broaden their minds and extend and air their aspirations. People in burlesque have only themselves to blame for being apparently ostracized from those in other divisions of the business and for the very obvious condition that deprives them of prominence and the many benefits, both professional and social, that accrue therefrom. The plain truth is they are in a rut that leads to nowhere that would be of advantage to them.

This comment must not be construed as a depreciation of the abilities of burlesque players or as a reflection upon their fitness in any particular to mingle with their contemporaries outside their own sphere. Instead, it should be regarded as a plea to them to come out of their self-imposed seclusion and let others than those familiar with their admirable qualifications, both as artists and as individuals, know their true worth. There is no earthly reason why the men and women in burlesque should not receive equal recognition in all things with their fellow actors in all grades of the profession. Let a few of the leaders make a start in this direction and they and all the others will quickly discover that their sequestration has been of their own making.

Personal pride and consideration for their special craft should urge them to pull away from the obscurity that now, and always has, enveloped them. The remedy is in their own hands. And for the glory of burlesque let them apply that remedy.

## HERK ON BOARD.

There will be a special meeting of the American Burlesque Association Saturday when I. H. Herk, of Chicago, will be elected to the board of directors.

## CHICAGO OPENING DELAYED.

Chicago, June 2.

The opening of the "Maid in America" show at the Palace has been delayed through the addition of Florence Moore to the cast. The show may open to-morrow night or perhaps not until Saturday.

The present engagement of Miss Moore marks the dissolution of the vaudeville team known as Montgomery and Moore. The young woman has also been placed under contract by Philip Bartholomae for future productions.

## LARGE COLORED TURN.

Will Marion Cook and J. Leubrie Hill, the colored composers, are at work upon an idea suggested by H. B. Marinelli for the formation of an elaborate vaudeville turn, composed of colored people.

The lay-out at present contemplates expensive costuming, with 12 chorus girls, 8 chorus boys and seven principals.

## PARIS SOPRANO COMING.

Stella Romano, from the Paris Opera, will debut in American vaudeville this month, probably at the Palace, New York.

The war has prevented the fulfillment of her engagements abroad. Paul Durand induced the soprano to listen to vaudeville.

## MOSS BOOKING TABS.

Ben S. Moss, directing the Moss houses, last week took a fling at the tabloid policy, splitting one between his Prospect and Jefferson theatres. The tabs booked in last week and this do not provide the whole show, the booking department putting in enough acts to round out the playing time of the regular program.

## SAYS SKETCH INFRINGES.

Chicago, June 2.

Local attorneys, acting for the management of "On Trial," have notified the Western Vaudeville Managers' Association not to place the new Hugo Koch sketch, "After Ten Years," claiming it to be an infringement on the play.



JEANETTE DUPREE

who will be again seen in her own musical comedy production next season, opening at Red Bank, N. J., Aug. 25.

## HIP'S DRESSING ROOMS.

Chicago, June 2.

Chicago's augmented "hot weather league" is at it again, this time with a proposition for a new theatre in the Wilson Avenue district, made possible by the proposed changes in the "L" structure at that corner. The same outfit had a house built on several occasions last summer, the locations varying between Wilson and Lawrence avenues although just where an available site in that vicinity could be landed is somewhat of a problem.

Meanwhile the Wilson Avenue theatre, playing W. V. M. A. vaudeville will be kept open as long as the weather permits. Likewise the Kedzie on the West Side. Both have postponed closing from week to week and may possibly continue right through the coming month. The Logan Square will remain open all summer.

To make matters of more general interest, the Great Northern Hip has built new dressing rooms, a fact that will undoubtedly be hailed by the profession with a scream of joy.

## Indianapolis Columbia Coming Down.

The Columbia, Indianapolis, will be demolished during the summer and replaced by an office building.

## LIFE MEMBERS.

The following are life members of the White Rats:

Armstrong, Wm.	Keough, Ed
Arnold, Gladys	Keller, Jos.
Bell, Ernest R.	King, Chas. J.
Bergman, Henry	Kluting, Ernest
Black, Ben	Lambert, Bert
Brown, Jack	Lambert, John
Brown, Alex	Lane, Grace
Brown, Tom	Leahy, John W.
Carroll, Earl	Leahy, Geo.
Cassano, Edward	Levy, Bert
Clark, Edward	Lewis, Tom
Cohan, Will H.	Lloyd, Alice
Coleman, Harry	Lohse, Ralph
Conway, Jack	Lorella, Colie
Cosby, Will J.	Loring, Joe
Cosby, Jas. J.	Lowry, Clarence M.
Cornell, Eddie	Lynch, Dick
Cornon, Cora Youngblood	Macart, Wm. H.
Coyne, Joseph	Mack, Fred
Curtis, Samuel J.	Mack, Joe P.
Dadley, Robert L.	McGee, Jamie
DeLano, Geo. H.	McDonald, Chas. M.
DeVries, Coy	McMahon, Tim
Diamond, Mary	McNaughton, Tom
Dick, William	McNeil, Lillian
Dickey, Paul	McPherson, Chas.
Dixon, Marland	Meirese, Bert
Dobson, Frank	Monroe, Geo. W.
Dolan, Jas. F.	Montgomery, Dave
Doyle, Patsy	Morton, Sam
Eldred, Gordon H.	Mullen, Geo. E.
Ellings, Julian	Murray, Elizabeth M.
Emmett, Cecil	Nava, Tom
Emmett, Leon	Nible, Fred
Evans, Frank	Noian, Jack
Fagan, Needles	Noian, Billy
Farrrell, Chas. H.	North, Frank
Fay, Frank	Patti, Grog
Fay, Gus	Payton, Corne
Fitzgerald, Eddie	Prinze, Arthur
Fogarty, Frank	Provol, N.
Ford, A. A.	Rabe, Harry
Foy, Eddie	Reeves, Billie
Gardner, Happy Jack	Reid, Jack
Garry, Edward	Rogers, Will
Gaylor, Bobby	Roscoe, Pat
Gibson, J. Grant	Ross, Eddie
Grant, Alf.	Russell, Marie A.
Gray, Mary	Russell, Thos. J.
Green, Bert	Ryan, Thos. J.
Griffin, Gerald	Sanford, Walter
Griffith, J. P.	Sawyer, Joan
Groves, Hal	Sidman, Sam
Halliday, William A.	Simmons, Dan
Haseall, Len	Smith, Tom
Herbert, Chauncey D.	Stadford, Frank
Herman, Dr. Carl	Stone, Fred A.
Higgins, Robt. J.	Sullivan, Jacob
Hughes, J. J.	Van, Billy B.
Huma, Dick	Vandana, Dorothy
Inns, Rohela	Ward, Map
Joss, Johnny	Waters, W. W.
Johnson, Al	Watson, Jos. E.
Keenan, Frank	Weber, Johnnie
Kelly, Harry	Welch, Thos.
Kelly, Lew	Willard, C. H.
Kelly, Walter G.	Williams, Sam Elinore

From week to week in *VARIETY* will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

## AMERICAN ASS'N RULES.

The producing managers of the American Association held a meeting with the directors last Friday when definite plans and regulations for the conduct of the new corporation were settled upon.

It was agreed that all the productions shall be new and the rule for clean shows strictly observed. Also that in routing the shows no performances of the same character will follow closer than four weeks.

Casts that are headed by Hebrew comedians will be kept apart and the same system will be followed with reference to other shows having distinctly similar leading players.

The producers will arrange among themselves for the selection of musical numbers in order to further promote the idea of dissimilarity in the attractions routed close together.

From time to time during the summer other innovations will be decided upon having direct bearing on the general conduct of the Association with specific reference to box office returns.

## HEUCK STOCK CIRCUIT.

The Heuck interests are forming a stock burlesque circuit consisting of the People's, Cincinnati; Majestic, Indianapolis; Walnut, Louisville, and the Grand, Cleveland, with a likelihood of including the Academy, Pittsburgh.

The plan is to organize four companies each with a repertoire of three productions and alternate them, giving each show a season of fifteen weeks.

The main obstacle to be overcome is the engagement of people for so brief a season besides the uncertainty of being able to secure attractions for the theatres after the burlesque shows have become exhausted.

## COLUMBIA'S FIGHT FILM.

Late Wednesday night arrangements were made for the first public exhibition of the Coffey-Flynn fight pictures as an additional extra feature of "The Behman Show" at the Columbia commencing next Monday afternoon. Under the agreement these pictures will not be shown elsewhere in Greater New York during that week.

## NORTHWEST ON AMERICAN.

Minneapolis, St. Paul and Milwaukee will be shifted from the Columbia to the American Circuit commencing next season.

The shows on the Columbia will play Chicago after Omaha with a week's lay-off between as formerly.

## ROUTES NEXT WEEK.

The routes for the American Circuit will be given out next week.

## Donated Albany House for Elks.

The Columbia Amusement Co. donated the use of the Empire, Albany, for a benefit performance given by the Elks of that city Thursday night of last week. The bill was made up of artists who were appearing at the various houses, but the honors of the entertainment appear to have been grabbed off by "Jake" Carlin, who is the stage manager of Proctor's theatre.



# VARIETY

Published Weekly by  
VARIETY, Inc.

SIME SILVERMAN, President

Times Square New York

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

## ADVERTISEMENTS

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

## SUBSCRIPTION

Annual ..... \$4  
Foreign ..... 5  
Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XXXIX. No. 1

Spencer H. Cone, who has been ill with pneumonia, is recovering.

Jule Bernstein, manager of the Yonge Street (Loew), Toronto, was married this week to Frankie McKnight, of Toronto.

The Howard Bros. and their flying banjo act will reach New York late in June, to play vaudeville engagements procured by M. S. Bentham.

Helen Stewart and Harold Woolf are in Havana on their honeymoon. They were married May 26 and will be home after June 17.

Ann Rainsford, until recently one of the Orpheum Circuit staff in New York, is now with the Metro Film Co., having decided to abandon her clerical career for a try at screen honors.

Three of the boys of the Four Australian Hagans have joined the Canadian Expeditory forces for service in Europe. The volunteers are Victor, Pat and Jack Hagan.

The tank managers do not feel that pictures can be relied upon to make up their programs all of the time and a scarcity of road shows is expected, causing many to make preparation in advance for the rep companies.

Lester Whitlock won't stand for a little thing like changing the sex of his only child, born last week. It's a girl, persists Lester, not a boy, so give the young father credit for knowing and let it go at that.

Willie Connors, former treasurer of the Republic theatre, is holding down a position with the Iron Steamboat Co., over the summer. He will return to a box office with the opening of the season.

Plainfield, N. J., is having its first big airdome, a license having been granted a quartet of New York men to operate it with pictures this summer. Saturday night a new airdome, seating 2,500, located in Front street and Watchung avenue, Plainfield, was opened by William Spaeth, Ed MacDowell, Sam Cunningham and Mike Shannon.

Maurice Ritter, professional manager for the Chicago office of Will Von Tilzer's Pub. Co., is in New York, the advance guard of the entire Chicago music colony who contemplate a summer visit to Broadway.

Evelyn Nesbit will finish her season at the Majestic, Chicago, this week. The Coast trip to play the Orpheum houses, also other summer engagements, are in doubt through Miss Nesbit requiring a rest.

Cohen's theatre at Poughkeepsie, N. Y., has dispensed with vaudeville owing to a scarlet fever epidemic. The Colonial, Peekskill, N. Y., also Loew-booked, is playing stock instead of pop vaudeville.

Howard Powers, manager of Gus Hill's "Newly Weds," is being sued for divorce by his wife, Laura Bishop, formerly a chorus girl with one of the Hill shows. She charges neglect. He will not contest.

The Family of Kings (Charles, Molly and Nelly) have located for the summer and thereafter in Rockville Centre, New York, which isn't so very far from Long Beach. Charlie King purchased the home as a present for his mother.

In a report to Washington U. S. Consul R. B. Mosher at Victoria, B. C., says that the Province of British Columbia will have sixty-five fairs this fall. These will all be arranged into circuits in order to facilitate the judges' itinerary.

Frank Tinney had the middle finger of his right hand painfully injured in a polo match on Long Island Sunday. In "riding" Alan Pinkerton, of the opposing team, he was thrown from his horse and the finger stepped upon by his mount.

Louis Deklade, stage manager of the Loew Circuit, has been selected by Nicholas Schenck to act as stage manager for the Avitabile-Martelli Grand Opera Co., Palisades Park, N. J. Deklade has a crew of nine men working under him at the Palisades.

Ella Wesner, probably one of the greatest of old-time male impersonators, and one of the first two in America who ever attained any prominence, is in a serious condition in the Home for Incurables at 183d street and Third avenue. Her sister, formerly a ballet dancer, is ill in the same institution. Miss Wesner is 70 years of age.

Robert Fulgora has received a communication from the State Department to the effect the French Government has informed it that in the matter of the release of Kara, the juggler, from detention, France does not think it is expedient at this time to do so. Kara, under his proper name, is detained at Abbaye Frigolet, Bouches de Rhone, France, as an alien enemy (German). Mr. Fulgora with other of Kara's friends on this side did all they possibly could to secure his release, in order that he might be able to fulfill American theatrical contracts.

The small town managers are looking to repertoire companies to supply them with their flesh and blood shows for next season. The high railroad rates and various other reasons are given for this. Plans for reps are already being formulated. Some will play three shows a week and others twelve, carrying 20 people and a carload or two of stuff.

Jeanne Thompson, who was a member of the "Watch Your Step" chorus, has been ill for several weeks at the Hotel Calvert. She has been practically penniless, and the physicians have ordered her to the mountains. Jim Toney, of Toney and Norman, has been circulating a subscription in her behalf and is endeavoring to secure enough to send the chorister away.

Mrs. Jule Delmar is the patron for the Classic Dance Revue, to be given to-morrow (Saturday) morning in her husband's town, New Rochelle. Eleven dances will be a portion of the program. Several ensembles will have local children in them. Jule Delmar will stage manage the affair, given for the benefit of the Building Fund of the Women's Club.

At the business meeting of the Managers' & Agents' Theatrical Association Tuesday afternoon in Bryant Hall, George Costan, who had been nominated for vice president, declined the office and George Leffler was unanimously chosen in his stead. The slate as published last week in VARIETY, with the Costan exception, was elected for the new year. The Association raised the dues from \$6 to \$8 per annum.

## TOMMY'S TATTLES. By Thomas J. Gray.

June—the month of brides and lay-offs.

After looking at a group picture of the Kaiser's family, we wonder how he remembers all their names and who writes their titles for him.

The Chaplin imitation rage has been a boom for the rubber heel concerns.

The war in Europe has put a lot of people out of work; but think what A. H. Woods did when he closed all the "Potash & Perlmutter" companies.

The people who are panning President Wilson for not booking some war time for this country would probably be the first ones to send their regrets if the army or navy should call for more supers.

Couldn't understand why the police arrested some restaurant keepers for putting on revues—until we saw the revues.

The Japanese acts are not worrying about the summer lay-off; they all have rolling ball games at the beaches.

Honolulu has been attacked quite savagely by the song writers since they ran out of states down south to write about. There are only a few more places left.

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## WITH THE PRESS AGENTS

Rose Coghlan will celebrate her 50th year on the stage in the fall with a monster Golden Jubilee.

Townsend Walsh has sailed for Bermuda and from there will go to South America for the summer.

"Twin Beds," following a ten months' engagement at the Fulton, moved over to the Harris Monday.

The 18th census of New York state is being taken. The population of Greater New York was 4,766,885 by the Federal Census of 1910.

H. H. Frasse has announced a new farce for presentation in August. It is called "Brother Masons," by Seymour Browne and Harry Lewis.

Harry Brown, Jr., who has been associated with his father in the management of the Savoy, Atlantic City, is press agent for "Nobody Home."

W. A. Brooks, manager of 101 Ranch at the 'Frisco Exposition, gave a turkey dinner May 28 in the Green Room of the mess house to 20 newspaper men.

Al. Strassman, formerly of the A. H. Woods' department, is doing the publicity for the Lamb's Gambol and has done a very good job with it.

Eddie Buckley has severed his connections with the Hedge Holmes musical comedy company, playing tab next week at the Union Square.

Henry Miller has obtained the producing rights to Jules Eckert Goodman's new play, "Just Outside the Door," and will bring it out some time in July in association with Klaw & Erlanger.

Sir James Forbes-Robertson ended his farewell American tour at the Academy of Music, Northampton, Mass., May 24. The gross receipts for tour amounted to \$500,000, it is reported.

Walter J. Kingsley, of the Keith Circuit, took enough time off Monday to make Healy's, at Long Beach, where, with the assistance of one of the "Pollier" girls, Walter grabbed off the dancing contest cup for the day.

Anna Pavlova and her Russian Ballet will be seen next season in a performance that is termed a new art for America. Besides the dances there will be a number of operatic people including Marie Teyte, Marie Nedelova, and Ricardo Martin.

The New York dailies devoted considerable space to the City College Stadium, New York, this week, which had the Grauville Barker Company as the attraction, headed by Lillian McCarthy. The afternoon productions in the open drew immense audiences.

Robert Edgar Long, who went to the Coast ahead of Santley's "When Dreams Come True" and located with the 101 Ranch Show at the Exposition as press agent, will be a member of the William Brady staff the coming season, and in all probability pilot one of the road companies of "The Sinners."

The bookings of several of the small town opera houses of the Hudson River Valley have been put in the hands of the Lewis Hallet Agency which will furnish the attractions, booking legit, vaudeville and features. The Maxwell O. H., Saugerties, N. Y., will be the first of these to start under this management.

Another of the much advertised schools for acting closed last week and will not open for a time at least. The vigilance of the District Attorney's office in watching these places has caused the sudden closing of several, leaving but few "schools" open, all of which are reputedly complying with the law.

A chinning bee of no small proportions took place Tuesday afternoon in Charles O. Tenny's office when Prof. M. Taylor, managing the Academy, Newburgh, A. A. Elliott, manager, Playhouse, Hudson, N. Y.; R. F. Woodhull, manager, Baker, Dover, N. J., and J. T. MacCauley, manager of the Kirk Brown repertoire company, got together at the same time.

"The House of Glass," the new Cohan & Harris show, which was to have opened at the Apollo, Atlantic City, June 14, has had its premiere set forward until June 21. In the cast are Lila Rhodes, Ada Gilman, Mary Ryan, John Fenton, Sam Meyers, Florence Walcott, Thomas Flindley, James C. Marlowe, Earle Browne and Frederick Burt.

Leon Friedman, for Flo Ziegfeld, has sent out the announcement for the opening day of "The Follies," now set for June 21, at the American. The complete cast has Bert Williams, Leon Erroll, Bernard Granville, Annette Kellermann, Ed Wynn, W. C. Fields, Will West, Mae Murray, Ann Pennington, Lucille Cavanaugh, George White, Carl Randall, Helen Brook, Stella Chatterline, Justine Johnson, Phil Dwyer, Oakland Sisters, Ina Claire.

This is William L. Wilken's first year as one of the story men with the Barnum & Bailey circus. Since leaving New York Billy has put over some great stuff. In Cleveland, May 29, he arranged for Lorne Kelly, of the Plain Dealer, to ride an elephant in the street parade, Miss Kelly dressing up to represent

a Hindoo Princess. She used the "novelty" for a first-page story and Wilken got the credit.

"See My Lawyer," Max Marcin's new play, which is having its "first time on any stage" in Atlantic City this week, will be the opening attraction next season at the George M. Cohan theatre, starting Aug. 16. Among the principals are T. Rex Barnes, James Spotswood, Georgia Ramey, Walter Horton, Wilton Taylor, John Flood, Harry Lilford, Cal Ball, Pearl Havlin, Grace Valentine, Walter Wilson, Hal Russell, John Daly Murphy, Hueston Richards. This Marcin piece was first entitled "Shanties Money." A. H. Woods is the producer.

There are at least a couple of newspaper men in New York this week who have been saved from starving to death through the intervention of a press agent. The press agent is Leon J. Rubinstein, connected with the Thanhouse Company. He sent out the following letter:

"May 17, 1915.

"Dear Sir:  
"Don't mind this being a carbon copy. 'I like to see fair play. So do you. New Yorkers are usually spoken of as provincial and clannish. Here's the situation. 'The Billboard sent on Messrs. Page and Evans to take charge of their New York office. They have been here now for a few weeks, and, strange to say, they are finding it mighty difficult to get a hearing anywhere. I don't know what the attitude is, but when I was told about it, I unhesitatingly vowed that they were mistaken. This is why I am going to ask you to join the rest of the publicity men in a little informal luncheon to both of these men. They are from Cincinnati—don't know a soul in New York, and are bully, fine fellows. I will be glad to do whatever work there is in connection with the arrangements so that we can all get together about 12.30 some afternoon and spend an hour around a table. I don't think it will cost us more than 60 or 75 cents each and I conscientiously think that we will be doing something which is almost a duty. We never can tell when the shoe will be on the other foot and, besides, why not give the glad hand to any stranger in our midst?"

"In order to facilitate matters, send me 60 cents and whatever other incidentals there are we will settle for later. I will see that it does not come to more than 75 cents. A number of the boys have already expressed their endorsement and I am just waiting to hear from you so that I can arrange the time and place. Very sincerely,  
"Leon J. Rubinstein."

The luncheon took place this week, Wednesday, and up to the hour of going to press it was impossible to obtain information as to where the spread took place.

## SHOWS CLOSING.

"Experience" at the Maxine Elliott will close Saturday and next week "Nobody Home" will move from the Princess to that house, leaving the latter theatre dark for the balance of the season.

"Experience" will reopen in Atlantic City in August and then go to Boston for a run.

## MUSICIANS CLOSE SHOW.

The tour of "The Chocolate Soldier" through the maritime provinces came to an unexpected close in Ottawa, Can., May 27, when the six musicians with the show and the union stage crew were called out by the Musicians' Union, upon A. J. Small refusing to allow the house orchestra to play during the engagement.

There was \$602 advance sale and this money was refunded. The men behind the show, A. E. Root, manager, and Joe R. Beymer, advance agent, cancelled all further time and returned most of the company to New York, a number of the chorus girls remaining there to accept other berths.

Less than five months ago this company was about \$16,000 ahead, but a continuance of time didn't hold the gain.

The company carried 35 people and augmented orchestra, led by Max Fichandler.

## PLAYS DELUGE MOROSCO.

From more than 1,000 plays submitted to the Oliver Morosco Play Reading bureau, Elmer Harris, who has been the chief reader, recommends a number for production and many will be given stage presentation by Morosco, either in stock or otherwise, before the end of the new season.

The plays selected as worth while include: "The Frame Up," by Leroy Clemmens, Massachusetts; "Ann," by Lechmere Worrall, London; "Land of the Free," by William C. de Mille, Los Angeles; "Not Guilty," by Henry V. Bimm, Ohio; "The Night Blooming Cereus," by Mrs. Howard Forbes, Mass.; "Leave It to Me," by John Merker, New York; "The Secret," by Roda G. Bushnell, Texas; "Miss Sherlock Holmes," from the Lehman Herbert Co.; "The Claim," by Frank Dare, New York; "Waste Paper," by Frances Medhurst, New York; "Crooked Paths," by Frances W. Van Praag, New York; "Mrs. Skeffington," by Anita d'Este-Scott and Cosmo Hamilton, New York; "The Surprise," by E. C. Carpenter, "And Now Mother Wants to Vote," Thomas W. Wharmley, Brooklyn; "Two Rings," Harold Mellor Harvey, Michigan; "An Adventure in Justice," Edward Oliver Tilburne, Los Angeles.

Other pieces on the Morosco list are "Circe," "On a Bet," "Other Men's Sisters," "The Bond," "A Daughter of the Dawn," "The Incendiary," "The Eurasian," "I Like Your Name," "40 Years Young," "Mother-in-Law" and an unnamed play by Cecil Owen and C. W. Ball.

## ROAD ROUTES.

There is considerable activity just now toward booking road routes for the summer and fall.

C. Weis and William Moxson this week acquired the road rights for "Seven Keys to Baldpate" from Cohan & Harris. It opens Aug. 28 in the East.

Two companies of "When Dreams Come True" are being routed by John Coutts. The Eastern company opens Aug. 30 at Wilmington, Del., and the Western Aug. 31 at Poughkeepsie, N. Y.

A summer route for "The Gingerbread Man" is being arranged by two New York agents.

"A Celebrated Case," with a new cast, is to be given a road tour next season.

O. E. Wee is sending out two summer shows, "The County Sheriff" and "A Girl of the Mountains," each playing different territory. Next season he will give the James Kennedy repertoire company a long road route.

"The Candy Shop" may be revived by a New York manager who has an option on the piece until July 1.

The Aborns are planning an extended trip for "A Bohemian Girl," opening early in August.

## FIELDS OPENING POSTPONED.

"Hands-Up," the Lew Fields summer revue, which was to have opened in New Haven Thursday, will not open until next Monday, June 7, in that city. This will postpone the opening in New York until some time later next week. The company is to play Monday and Tuesday in New Haven and then is to come to New York to open Thursday.

## EQUITY ASS'N ELECTION.

The Actors' Equity Association held a business meeting Tuesday afternoon in the Hotel Astor. Over 300 members turned out for the second annual session. There was applause when the report was made that out of 100 cases handled by the Equity, not a single verdict had been recorded against an Association member.

Olive Oliver was selected as the woman delegate to the Panama-Pacific Exposition in July.

The election of officers practically returned the former officials to their old stations. The result: President, Francis Wilson; vice-president, Bruce McRae; corresponding secretary, Howard Kyle; recording secretary, Grant Stewart; treasurer, Richard A. Purdy; councilmen to serve three years: Albert Bruning, John Cope, Jefferson de Angelis, Frank Reicher, Milton Sills, John Westley, Edward Abeles.

## SHOWS IN LOS ANGELES.

Los Angeles, June 2.

The opening of the Mizzi Hajos engagement in "Sari" at the Mason drew a big audience. As this is the first musical show to come to town in a long time predictions are that it will do splendid business.

At the Burbank "Merely Mary Ann" was offered by the stock players, with Marjorie Rambeau as the featured actress, and as it marked her first stock appearance in a year she was given a big reception.

## "PARADISE" IN CHICAGO?

Chicago, June 2.

There is a report that when the Shuberts' production of "A Day in Paradise" is ready for presentation (which may not be before June 21) the show will first be seen at the American Music Hall here.

There is nothing definite regarding the report, however, which says the Shuberts are on the point of making a definite selection for the theatre that will house it.

Cecil Lean heads the cast.

## NAZIMOVA CONSIDERING.

Nazimova is considering an offer from the Metro to appear in a proposed film version of Hall Caine's powerful story, "The Woman Thou Gavest Me."

## Show People Want Representation.

Chicago, June 2.

A petition was circulated around the theatrical colony last week, addressed to Mayor Thompson, asking that J. H. Brown, a former local theatrical manager, be appointed to a municipal position that will enable him to represent the profession in some way.

It is understood the move was originally planned to have Brown represent them on the Censor Board for general protection. As soon as the necessary signatures have been procured, the petition will be handed the Mayor who has always shown a fondness for the theatrical men of this city.

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## RAILROADS WILL COMPROMISE; THIRTY TICKETS FOR A CAR

**The Transportation Companies and Managers Seem Ready to Adjust Their Troubles. Railroads Seem Willing to Cut on Number of Fares for a Baggage Car.**

It is practically a certainty the railroad companies will concede to give shows buying 30 tickets a car next season. The new Inter-State Commerce ruling which increased the rates from two to two and a quarter cents a mile also call for the managers to purchase 40 tickets for a baggage car. The managers did not mind the increase in mileage but did not think that the roads were treating them fairly when they insisted on the 40 tickets.

The managers were shaping up for a battle and the roads this week gave an indication that they would be willing to make it 30 fares for a car.

### SHOWS IN 'FRISCO.

San Francisco, June 2.

Business took a noticeable jump at the downtown theatres this week for some unaccountable reason.

Maud Adams opened at the Columbia in "Quality Street" to an unusually large house and was well taken care of in the dailies, which will probably help the engagement.

At the Cort, Pavlowa in her second and last week is doing good business, but not drawing anything like on her former engagement here.

### GOODWIN CALLED WEST.

Nat Goodwin has been called to California. It's understood he is the central figure in an important court case on the Coast and that his presence there is so urgent that that is one of the main reasons why the present engagement of "A Celebrated Case" at the Empire draws to a close to-morrow night.

Goodwin may take part in the White Rats' gambol in the West.

### "MOLOCH" AT LIBERTY?

It is reported "The Moloch," withdrawn from Powers', Chicago, last Saturday, may reopen in September at the Liberty, New York.

There is an even chance, however, from stories around, that the Klaw & Erlanger production has been permanently retired, through the moroseness of its theme.

### "SMART SET" CLOSES.

"The Smart Set," headed by J. Homer Tutt and Homer Tutt Whitney, negro comedians, which has been out since Aug. 1, closed its tour at the Standard, Philadelphia, Saturday. This company with practically the same principals will start out early again next season with J. M. Free in charge.

### NO GUARANTEE NEEDED.

The report that John Cort guaranteed the salaries of Van den Berg

operatic stock at the Standard Theatre is erroneous, the company management says the expenses each week have been fully met by the men who projected the amusement. The business is reported as having jumped, following the space devoted to the productions by the daily paper critics last week. The bills for the next three weeks embrace "The Chocolate Soldier" next week, with "Floradora" week June 14, and possibly "The Belle of New York" June 21.

### NEW ACTS.

"A Mile a Minute," the spectacular feature with the "Honeymoon Express" at the Winter Garden will be presented in vaudeville by Howard Thurston, who together with Langdon McCormick, invented it.

Merian, the foreign dog trainer, has a new act called "Quartering," in which a special set and 40 animals are used.

Mado Minty in "The Spider Dance" who appeared over here for the Shuberts vaudeville at the 44th Street theatre, may return next season in the same turn but with six girls added (H. B. Marinelli).

The Ballet Divertissement, with nine people, opening this week (Paul S. Durand).

Emily Lee and Donald MacDonald have formed a vaudeville two-act (M. S. Bentham).

Cook and Rialto, singing and dancing. The latter was late of Gus Edwards' "Kid Kabaret" act.

Marion Mills, singing.

Aaron Hoffman, who has contributed monologs and sketches of almost every known dialect to the vaudeville stage, has added a new mark to his record with an Irish monolog, which will be introduced by Jack Lewis, formerly of Fields and Lewis. Lewis will change his billing incidentally, hereafter dropping the Jack for John. The monolog carries no title, but deals with the life and experiences of an Irish-American. Lewis is 95 per cent. Irish and 5 per cent. Welsh.

Abe Attell in sketch with Gert Phillips.

Billy Smith, Chas. Keefe and Irene Shaw in three-act.

May Thatcher and Dick Richards have rejoined as a two-act.

Charles M. Stuart and Dixie O'Neil who have been dancing at Pabst's, Harlem, are going into vaudeville.

Violet Pearl and Billy Mechan, in a girl act with six choristers.

### HOUSES CLOSING.

The vaudeville houses at Madison, Wis., and Rockford, Ill., booked by the Western Vaudeville Manager's Association will close June 14.

### STOCKS OPENING.

Arrangements have been made for the reopening of the Grand, Brooklyn, with stock early in August by the Namm people who own the house and who operated for several months prior to closing it for the summer.

Dudley Ayres has been reengaged as leading man. The leading woman is yet to be selected. From the former Crescent (Brooklyn) Company Charles Schofield and Isadore Martin are engaged for the Grand, also Clara Macklin and William Everett. Lew Parker will manage the house next season.

Indications point to no resumption of stock at the Crescent next fall. Some of the Brooklyn neighbors say it may play pop vaudeville next season.

Franklyn Clifford, who recently vacated Stamford, Conn., has organized a stock company that will alternate between Tarrytown and Peekskill, N. Y., starting his new venture Monday at Tarrytown. He will play three days in each town.

Springfield, Mass., June 2.

Heading the new Corse Payton Co., which opened Monday at the Court Square, are Claud Payton, Phyllis Gilmore, Bobby Livingstone, and Ray Payton. The opener was "Bought and Paid For," with Corse in the comedy role of Gilley.

Saugerties, N. Y., June 2.

The Lewis Hallet stock company, which opens here next Monday, will include Lester Walters, Pauline Geary White, Wilfred H. Nixon, Robert and Norman Davis, Eugene La Ruse, Gosette E. Staples, Marcelle Girard and Ed West. After playing two weeks here the company will travel through Pennsylvania.

### SANTLEY SHOW DOING WELL.

Chicago, June 2.

The Joseph Santley Revue opened successfully at the Garrick Sunday night. The show, outside of receiving good notices, drew in big business. For the first three performances, including a Decoration Day matinee, the receipts totaled around \$5,000.

Margaret Anglin in "Beverly's Balance" opened at Cohan's Grand opera house Monday night, and the actress personally received much praise. Mrs. Charles Craig is another member of the cast who received special mention.

### MOORE REDHEADED.

Victor Moore, who just completed a film production of "Chimn Fadden," is back in New York and will play a five-week vaudeville route, returning to Los Angeles immediately after to resume his film work with the Lasky plant.

In order to fit the character of Chimnie Fadden, Moore had his hair dyed red. The picture completed, he made a futile effort to eliminate the color, and now he learns he will have to wait for it to wear down to his customary and dignified gray or carry the bright color through life.

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## OBITUARY

Notice of death of friends, relatives or of persons not directly connected with theatricals will be charged for at 50 cents a line (seven words).  
Memorials, boxed in, minimum, \$1.75 (¼ inch, not over 3 lines). One inch, \$3.50. Larger space proportionately.

Elisabeth Wright, mother of Horace Wright (Wright and Dietrich) died May 24, at Kearny, N. J.

Leon Roslen died in Paris, France, May 19, after a painful illness. He was secretary of the Chambre Syndicale des Artistes Lyriques (affiliated with the White Rats of America) and was one of the French delegates at the conference of artists' associations held in Paris some years ago.

Ruth Light, sister of Ben Light (Delmore and Light) died in Kansas City last week.

**THE MOTHER**  
of  
**Grace Leonard-Dempsey**  
Died Suddenly  
**TUESDAY, JUNE 1ST, 1915,**  
At Her Home of Pneumonia.

Sir Robert Tyler Bensonhurst, known professionally as Bob Benson, was among those lost on the Lusitania. He was a member of the British nobility and 35 years of age. For the past five years he has been connected with Willing and Glennister, the English booking agents. Benson was unmarried.

The father of Isabel Atlantis (Atlantis and Fisk) died at Winnipeg, Man., May 22.

The mother of Shirley De Me died in Portland, Ore., May 23.

Mrs. Nellie Winchell, mother of Manolita Stetson, died in San Francisco on May 22.

The father of Sophie Tucker died May 24 at his home in Hartford, Conn. He was in his 57th year.

Frank Kelly, drummer at Fox's Jamaica theatre, died May 26 from a complication of diseases. A widow survives.

James F. Fogarty, brother of Frank Fogarty, died at his home in Brooklyn Wednesday morning at the age of 50. oFgarty was general manager of the Wise Jewelry Co., in Brooklyn, and was Democratic leader of the Tenth Ward. He leaves a wife and six children. The funeral services will be held Saturday morning at 10 o'clock with requiem high mass at the church of Our Lady of Mercy in Brooklyn.

### ATLANTA IN ONE JUMP.

The Forsythe, Atlanta, next week will have Kitty Gordon and Co. as the headline attraction. Another special engagement on the same bill will be Jack Wilson and Co.

Both acts go south for this engagement only, returning here at its conclusion.

## NEW ACTS NEXT WEEK

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

Ballet Divertissement, Palace.  
Kerr and Weston, Palace.  
Howard Estabrook, Prospect.  
Clayton and White, Prospect.  
James Montgomery & Co., Bushwick.  
Clairmont Bros., Bushwick.

## Watson Sisters.

## Songs.

12 Mins.; One.

## Bushwick.

The Watson Sisters, of burlesque fame, require little in the way of a vaudeville introduction. The couple are playing some summer vaudeville, debuting at the Bushwick, Brooklyn, this week with a series of well selected numbers, delivered in their usual style and result. An unusually pretty set of costumes is displayed by the pair, each making one change while the other solos. The opening number was "Watch Your Step," one of Berlin's comedy rags, with the larger Watson girl offering "When It's All Over" in second spot. "I Can't Stop from Loving You Now" came third, followed by "Kentucky Home" which loomed up as the big bright spot of the routine. This was followed by an encore. The girls make a splendid appearance, carry reasonably good voices and know how to deliver a song, which seems sufficient for a specialty of this particular kind. They landed nicely and should do likewise in any spot, anywhere. *Wynn.*

## Winifred La France.

## Songs and Talk.

## One.

## Union Square.

Winifred La France is not neutral, according to her name. Just as she could not display that name in every country, neither could she play her present act in every vaudeville theatre. Winifred has funny ideas about a turn. One of them is wearing tights. Fleshings may save wardrobe, but there should be some excuse for them, and this is not meant to infer that Winifred should not wear them for two reasons, because that would not be true. Her tights are white, denoting purity, which is not always to the fore in Winifred's act. She believes in spice if you can get away with it, and, to further demonstrate her belief, carries some comedy translations of Oriental store signs on a sheet, projected by the picture machine. It's a wholly new departure and as original as the reading matter itself, the latter often daring. Winifred may make the small time in this turn, not all houses; but for burlesque she would be a card—herself, her tights, her songs, her talk and her signs. In burlesque she could do even more songs and talk, but she should retain the number about her two A. K. husbands. That's some little song, Winnie, even if the Union Square audience didn't get it.

*Stimo.*

Madge Voe and Co. (3).  
"Dum Dums" (Dramatic).  
18 Mins.; Two (12), Full (6).  
Harlem Opera House.

Madge Voe, assisted by three men, is presenting a war sketch entitled "Dum Dums," written by Jerome Wilson. This sketch is a bit different from those that have gone before, and has as its theme the American manufacturer of dum dum bullets who sends thousands of his fellow men to death in his greed for the almighty dollar. The two scenes show the interior of the office of the cartridge company and a Red Cross camp on the firing line in Europe. The author goes to his meat with a directness that at times detracts from the value of the sketch because of its melodramatic flavor. The first scene is entirely too long and at times too talky, but in all the sketch is one that has great red fire material for the small time houses. The cast could be improved upon to the betterment of the chances. Miss Voe is the only one of the quartet worth while. The man playing the father is frightfully stagey and his gestures most mechanical. The son is played as though the actor in it was trying too hard. The big scene at the finish Monday afternoon was ruined by his overplaying. Where he should have gotten the sincere attention of the house when he meets his father on the battle field, he received only a laugh from the audience. *Prod.*

## The Naesses (2).

## Skating.

10 Mins.; Full Stage (Special Set).

## Academy of Music.

A novelty that will prove interesting in any small time house and has a chance for the bigger bills. A man and a woman comprise the company. They have a well worked out routine of ice skating. The entire floor of the stage is covered with artificial ice. The man is one of the best whirlers in this ever seen. He has a string of medals across his chest. The young woman is capable on the steel runners and besides the regular skating, does a dance on the steel. A special set shows an attractive winter scene. The two dress neatly in white tights and cream color coats. Interesting from start to finish.

## Lynn Cantor.

## Songs.

14 Mins.; One.

## 86th Street.

With a good voice and a repertoire of songs that can readily be comprehended by a pop house audience, Lynn Cantor was heard to advantage. Miss Cantor has a high register and her voice shows considerable strength. On the simple ballads she got much applause, but her Rube song didn't land. Miss Cantor's forte is the sentimental. A dialect character selection doesn't give at all. *Mark.*

## Lillian Devere.

## Songs.

10 Mins.; One.

## 23rd Street.

Lillian Devere is an Irish comedienne, singing Irish songs. Her repertoire consists of the latest popular Irish songs, all put over to good results, "Dublin Bay" chiefly.

## "The Garden of Mirth" (10).

## Musical Comedy.

27 Mins.; Full Stage.

## Union Square.

Geo. Choos is reported to have launched this musical comedy near-vaudeville into vaudeville. It has four principals and six girls. Why called "The Garden of Mirth" is up to Choos. It may be his idea of comedy. More actual fun, however, in the act would find quicker booking than this number will ever receive on the big time. The small time may be satisfied, if one character player is changed. It is the English nobleman, now taken by a man who looks as though he might be a couple of lords with a prince left over. So much Englishman in one person has never been seen on the stage before. He's too big to be funny in this turn, surrounded by medium-sized people and no material to be funny with. It's about a lord who wants to marry an American girl and practises love-making on a maid. The American girl is pretty and the maid is lively; also a bell-hopped uniformed young man. It's a well dressed production, without any special scenery. All it needs is an exterior house setting. Some dialog with snap to it will go a long way, for it's still a question whether the small time has forgotten about the English wanting to know why someone got their animal, meaning goat. *Rime.*

## Irwin Bros. and Dixon.

## Singing and Talking.

17 Mins.; One.

## Jefferson.

The "heavy-weight" comedian who resorts to rough stuff for comedy will keep this act in the company they are now sharing, providing new comedy methods are not employed. The two straight men look well, have good voices, and know how to deliver numbers. The act opens with a song by the straight men, only to be interrupted by the comedian, who is late. Talk follows, resulting in the comedian being told to leave the stage. He then "kids" with the audience for comedy, while the other two sing a number. With new comedy the act can play the smaller houses on the strength of the straight men's voices.

## Pelli Trio.

## Acrobats.

10 Mins.; Full Stage.

## 86th Street.

One of the men, of Lilliputian proportions, works in chalk face and handles the comedy through his ability to keep pretty close to the floor in all sorts of tumbles, whirls and spins. The principal work of the others is hand balancing, and a few leaps are made by one to the other. For the closing trick one of the boys does a hand-leap from a high pedestal, well done but lacking showmanship. The "straight men" looked like Italians. Their appearance could be improved as far as dressing is concerned. Less stalling and more speed would also help this turn. *Mark.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Hands Up," 44th Street (June 9.)

## Weimers and Burke.

## Songs and Dances.

12 Mins.; One (2); Full (10).

## Harlem Opera House.

Angie Weimers and a young man partner are offering a hodge-podge of songs and dances, with a little patter and some character work that shapes up as a desirable turn for small time as soon as the duo smooths off the rough edges. At the opening there is a little talk in "one" which leads to a full stage studio set with Miss Weimers as the teacher. She removes her dress and discloses she is underdressed in opera length stockings and pantelettes in which she makes a stunning appearance. The team offer a soft shoe dance in the full stage set and this is followed by a silhouette motion picture of the two dancing. During this they make a change to blackface masks and offer a cake-walk. Another change to a Jap costume, which is also underdressed for the finish, consisting of a bit of a fox trot and a one-step. The act was liked by the Harlem's holiday audience. *Prod.*

## Harry Hines and Co. (1).

## Songs.

16 Mins.; One.

## Academy of Music.

Although billed as Harry Hines and Co., Harry Hines is practically doing a single—and a good one. The company in an inconspicuous piano player. Hines as a single is going to make good if the Academy audience knows what's what. They seemed inclined to keep him on the stage all night Monday, something that very rarely occurs at the Academy. In spic and span ice cream trousers and a blue coat, his appearance was faultless. The songs started with a fair comic number, after which came a couple of jokes. The "freckle faced boy" one is above the age limit for big time, or it should be. An impersonation of Chaplin is used with "Charlie Chaplin's Feet." Hines' Chaplin could be carried a little further, at present, as it will not always be usable since too much of it is being shown, but the time is ripe now and this chap gets over easily. An Irish number follows with a "cissy" bit, a comedy hit in itself, called "Whoops We Won." Some base ball lines did very big. This turn is ready for the big time.

## Helene and Emilon.

## Aerial.

10 Mins.; Four (Interior.)

## Royal.

Man and woman. Look unquestionably like foreigners. Woman a willing worker. Most of the aerial routine is done by the man from a hoop, bar or perch supported by the woman, swinging from a stationary trapeze bar at the top of the stage. What the man does is effectively done. Pop timers. *Mark.*

(Continued on Page 15.)



# BILLS NEXT WEEK (June 7)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "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. M. A.," Western Vaudeville Managers' Association (Chicago)—"P.," Pantages Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.—"M.," James C. Matthews (Chicago).

**New York**  
**PALACE** (orph)  
Eva Tanguay  
Opera Revue  
Ballet Divertissement  
Bonita & Lew Hearn  
William Morris Co  
Joe Jackson  
Lal Mon Kim  
Kerr & Weston  
**PROCTOR'S 58TH**  
4 Windmunters  
Wayne Warren Girls  
Dorothy Weather  
4 Melodious Chaps  
Imma & Ryan  
Mr & Mrs M. Murphy  
2d half  
Anderson Sisters  
Wilson  
O T Fluke Co  
3 Musketeers  
Dunbar & Turner  
Flying Rogers  
**AMERICAN** (loew)  
Stewart & Dain  
Phillipi Quartet  
Rucker & Winifred  
"Fascinating Flirts"  
Walton & Boardman  
Stuart Black Co  
Maidie DeLong  
Ward Bell & Ward  
(One to fill)  
2d half  
Frevoli  
Marshall & Cumby  
L & E Drew  
Richmond & Mann  
Caeser Rivoli  
Honeyboy Minstrels  
Wilgas & Giffie  
(Two to fill)  
**ORPHEUM** (loew)  
Nichols Sisters  
Chas Ledegar  
Crawford & Broderick  
J K Emmett Co  
Cohan & Young  
Ward Sisters  
(One to fill)  
2d half  
Walton & Boardman  
Clark & Rose  
Lora Payne  
James Grady Co  
Namba Bros  
(Two to fill)  
**BOULEVARD** (loew)  
Elkins Fay & E  
Sampson & Douglas  
"Jack & His Jills"  
Morris & Allen  
Gash Sisters  
(One to fill)  
2d half  
Purcella Bros  
Oscar Lorraine  
Stuart Black Co  
May & Tally  
Carl Damann T  
(One to fill)  
**DELANCEY** (loew)  
Reddington & Grant  
Mellor & DePaula  
Caeser Rivoli  
Jones & Sylvester  
The Demacos  
(Three to fill)  
2d half  
Willie Hamilton  
Knowles & White  
"Jack & His Jills"  
Hickville Minstrels  
Phillipi Quartet  
Tom Mahoney  
Ed Zoeller 3  
(One to fill)  
**LINCOLN** (loew)  
Delmore & Light  
Anderson & Burt  
Josephine Davis  
Nip & Tuck  
(Two to fill)  
2d half  
Lucille & Cockle  
E Whiteside Picks  
Jones & Sylvester  
Patricia & Meyers  
Reddington & Grant  
(One to fill)  
**GREENE** (loew)  
Willie Hamilton  
Jas Grady Co  
Healy & Barr Twins  
Lucille & "Cockle"  
May & Tally  
That Sextet  
2d half  
Ward Sisters  
Harley & Pecan  
Annie Kent  
Fall Dough  
Morris & Allen  
Gash Sisters  
**7TH AVE** (loew)  
Knowles & White  
Clark & Rose  
Eddie Ramsdell  
Col Jack George  
Carl Damann Tr  
(One to fill)  
2d half  
Nihlo & Nugent  
Mae Francis Co  
Moore & Elliott  
White Sisters

**Boganni Troupe**  
(One to fill)  
**NATIONAL** (loew)  
Chas Deland Co  
Nihlo & Nugent  
Svengali  
Annie Kent  
Lee Cassados  
(One to fill)  
2d half  
3 Keltons  
Valentine Vox  
"Money Girls"  
Evans & Wilson  
Nip & Tuck  
(One to fill)  
**Coney Island, N. Y.**  
**BRIGHTON** (ubo)  
The Seabacks  
Adler & Arline  
Gardiner 3  
Campbell Sisters  
Morton & Glass  
Doyle & Dixon  
Ernie & King  
Billy McDermott  
Gordon & Ricca  
**HENDERSON'S** (ubo)  
Balser Sisters  
Bedini & Arthur  
Ruth Royce  
Imhoff Conn & C  
Yvonne & Lee  
Montgomery & Moore  
Lucy Gillette  
Trizie Friganza  
Delf & King  
Stanton Bros  
**Brooklyn**  
**PROSPECT** (ubo)  
Franklin & Green  
Travilla Bros  
Donahue & Stewart  
Kenneth Carey  
Howard Estabrook  
Toyo Troupe  
Ed Blondelli Co  
Clayton & White  
Chas McGood Co  
**BUSHWICK** (ubo)  
Clark & Bergman  
Vernie Bergers Co  
Van & Schenck  
Lydia Barry  
Colonial Belles  
James Montgomery Co  
3 Ankers  
Old Homestead 4  
Clairmont Bros  
**HAILEY** (ubo)  
Skrobisch  
Emma Montrose Co  
Evans & Arken  
Montrose & Sardell  
Pat White  
2d half  
May Melville  
Tom Rutherford Co  
Lynch & Zellar  
Frank Terry  
Mason & Murray  
5TH AV (ubo)  
May Melville  
Tom Rutherford Co  
Lynch & Zellar  
Rap's Review  
Frank Terry  
Spanish Goldins  
2d half  
Skrobisch  
Emma Montrose Co  
Evans & Arken  
Patricia Hilde  
**SHUBERT** (loew)  
L & E Drew  
Lora Payne  
Frank Stafford Co  
Sandy Shaw  
Ed Zoeller 3  
(Two to fill)  
2d half  
Josephine Davis  
Ward Bell & Ward  
Nichols Sisters  
Bernard & Harrington  
Cohan & Young  
Reckless Trio  
(One to fill)  
**PALACE** (loew)  
Namba Bros  
Evans & Arken  
Moore & Elliott  
Hippodrome 4  
E Whiteside Picks  
2d half  
Blanche Leslie  
Sampson & Douglas  
Frank Stafford Co  
Sandy Shaw  
Roy & Arthur  
**BIJOU** (loew)  
Ray Snow  
Richmond & Mann  
Honeyboy Minstrels  
Patricia & Meyers  
Wilgas & Giffie  
(Two to fill)  
2d half  
Demarret & Collette  
Anderson & Burt  
Grace DeWinters  
"Fascinating Flirts"  
Elkins Fay & E  
Lee Cassados  
(One to fill)

**WARWICK** (loew)  
Shriner & Richards  
Little Miss America  
The Clevertons  
(Three to fill)  
2d half  
Dorothy Turek Co  
The Demacos  
(Four to fill)  
**FULTON** (loew)  
Purcella Bros  
John Kiehl  
White Sisters  
"Money Girls"  
Tom Mahoney  
3 Keltons  
2d half  
Rucker & Winifred  
Mellor & DePaula  
Owen McDermott  
Maidie DeLong  
Stewart & Dakin  
(One to fill)  
**Albany, N. Y.**  
**PROCTOR'S**  
Captain Kidder  
Elroy Sisters  
Ethel Mae Barker  
Sammy  
Perry White  
David & Duval  
2d half  
Norman Bros  
Throes Loretas  
Lawrence & Edwards  
Bert K Forrest  
Gordon & Lenny  
Chevalier & Marshall  
**Alton, Ill.**  
**AIRDORE** (wva)  
Larry Comer  
Davis Family  
2d half  
Gordon & Day  
Apdiale's Animals  
**Atlanta**  
**FORSTYHE** (ubo)  
Ray Dooley 3  
Walter Walters  
Kitty Gordon Co  
Jack Wilson Co  
Galetti's Monkeys  
(One to fill)  
**Atlantic City, N. J.**  
**GARDEN** (ubo)  
(Opening season)  
Roberta & Verera  
Brooks & Bowen  
Keno & Green  
H Brockbank Co  
Kirk & Foster  
Bicket & Watson  
Primrose 4  
McClellan & Carson  
**Birmingham, Ala.**  
**STONE O H** (ubo)  
Walker & Ill  
Ronald & Ward  
7 White Black Birds  
2d half  
Robbins & Lyons  
Roach & McCurdy  
Leon's Models  
**Boston**  
**KEITH'S** (ubo)  
Balser Bros  
Webb & Clifton  
Hawthorne & Ingis  
Valentine & Bell  
Re Ball  
LeRoy Lytton Co  
Bernard Granville  
Sylvia Loyal  
Fritzi Scheff  
ST JAMES (loew)  
El Cleave  
"Slide Lights"  
Ogden Quartet  
Pisano & Bingham  
Boganni Troupe  
(One to fill)  
2d half  
"Wrong or Right"  
Brown & Jackson  
Elsie Gilbert Co  
Beale LeCount  
Juggling DeLisle  
(One to fill)  
**GLOBE** (loew)  
Baker Sisters  
Walter Lynch Co  
Smith & Farmer  
"Board School Girls"  
Bell Boy Trio  
3 Donalds  
(One to fill)  
2d half  
Joe Kelcey  
Chas Lawlor & Girls  
Ergotti's Lilliputians  
Pisano & Bingham  
Juggling Nelson  
(One to fill)  
**ODPHEUM** (loew)  
Lillian Watson  
"Wrong or Right"  
Joe Kelcey  
Elsie Gilbert Girls  
Brown & Jackson  
Juggling DeLisle  
(Two to fill)  
2d half  
Baker Sisters

**El Cleave**  
"Board School Girls"  
Bell Boy Trio  
3 Donalds  
(Three to fill)  
**Bridgeport, Conn.**  
**POLI'S** (ubo)  
Edwards Sisters  
Harry Cutler  
Whitfield & Ireland  
Anthony & Ruliff  
"Mile a Minute"  
(One to fill)  
2d half  
Silvences  
Harry & Eva Puck  
Trovato  
"Mile a Minute"  
(Three to fill)  
**PLAZA** (ubo)  
Ester & Webb  
(Two to fill)  
2d half  
Monty & Dot  
Doncourt & Mack  
(One to fill)

**Buffalo**  
**EMPRESS** (loew)  
"Just Hal Way"  
Faber & Green  
Maximilian  
(Two to fill)  
**Calgary**  
**PANTAGES** (m)  
Hanlon Bros Co  
Barto & Clark  
Kitner Hayes & M  
Kelly & Galvin  
Morton Bros  
**Chicago**  
**MAJESTIC** (orph)  
Nasimova  
Chick Sale  
Mazie King Co  
Helen Brooks  
Comfort & King  
Moore Gardner & R  
J & E Dooley  
Sherman & Uttry  
Lanette Sisters  
McVICKERS (loew)  
Lemack & Anita  
Napoli Duo  
"Sunvalde of B'way"  
Olga De Baugh  
Hugo B Koch  
Bob Hall  
4 Valentines  
**COLONIAL** (loew)  
Blanche Sloan  
"Birthdays Party"  
Alexander & Kerr  
Tr. Chin Tr.  
3 O'Neil Sisters  
Daniel Belmont Co  
Al H Wild  
2d half  
Von Cello  
Klass & Bernie  
Cooke & Robert  
Sadie Sherman  
Bryan Sumner Co  
Johnson & Dean  
**Cincinnati**  
**KEITH'S** (ubo)  
Turner & Clifton  
Sam Harris  
Stevens & Bordeaux  
Peterson Dick & M  
"Merry Makers"  
**Columbia, Mo.**  
**STAR** (wva)  
Burnham & Yant  
2d half  
Marr & Evans  
**Columbus**  
**KEITH'S** (ubo)  
Johnathan  
Zylo Maids  
Whittier's Boy  
Hawthorne's Minstrels  
Ethel D June  
**Detroit**  
**TEMPLE** (ubo)  
Oxford Trio  
Florida Millership  
Madden & Fitzpatrick  
Wood & Wyde  
H Crozman Co  
Al Herman  
Myrl & Delmar  
**Duluth**  
**GRAND** (wva)  
Georgallie Trio  
Dean Dorr & Dean  
J C Lewis Jr Co  
(One to fill)  
2d half  
Johnson & Crane  
Kumry Bush & R  
Pearl Davenport  
Namba Family  
**East St. Louis, Ill.**  
**ERBER'S** (wva)  
Marcou  
Gilroy & Coriel  
Faber & Waters  
Cole Russell & D  
2d half

**Louise De Foggi**  
Ford & Truley  
(Two to fill)  
**Edmonton, Ont.**  
**PANTAGES** (m)  
Salt Lake Belles  
Gordon Highlanders  
Clark & McCullough  
Edith Helena  
Mint & Werts  
**Elmira, N. Y.**  
**MAJESTIC** (ubo)  
Rommins & Lyons  
Leon's Models  
Morrissey & Hackett  
Everest's Monks  
2d half  
Kinkaid Killies  
Mascott & Athlete  
(Two to fill)  
**Fall River, Mass.**  
**BIJOU** (loew)  
Chas Lawlor & Girls  
"Frog from Yale"  
Mae Francis Co  
Ergotti's Lilliputians  
(One to fill)  
2d half  
Alvin & Kenny  
Lillian Watson  
Eddie & Ramsdell  
Cooper Bros  
(One to fill)  
**Grand Rapids, Mich**  
**RAMONA** (m)  
Selma Brads  
Harry Brown  
Howard & McCane  
Cookley H & D  
Willie Holt Wakefield  
Bowers W & O  
**Harrisburg, Pa.**  
**COLONIAL** (ubo)  
Holly Hollis  
Tom Kyle Co  
Tom Gillan  
Farrell Taylor 3  
2d half  
Jim Doherty  
"Eloping"  
Fagg & White  
Marie's Cockatoos  
**Hartford, Conn.**  
**PALACE** (ubo)  
Mint & Palmer  
Lockett & Waldron  
"Lis"  
Grace De Mar  
Blason City Four  
7 Bracks  
2d half  
Pollard  
T & E Almond  
Chas & Ada Latham  
Humorous 4  
The Stantons  
Pekin Mysteries  
**Heboken, N. J.**  
**LYRIC** (loew)  
Juggling Nelson  
Grace DeWinters  
Reckless Trio  
(Two to fill)  
2d half  
Col Jack George  
Little Miss America  
The Clevertons  
Chas Ledegar  
(One to fill)  
**JEFFERSON CITY, Mo**  
**OEM** (wva)  
Marr & Evans  
2d half  
Burnham & Yant  
**Indianapolis**  
**KEITH'S** (ubo)  
Harry Banker  
Fagan & Byron  
Spiegel & Jones  
Hong Fong Mysteries  
**Ithaca, N. Y.**  
**STAR** (ubo)  
Kinkaid Killies  
Mascott & Athlete  
2d half  
Morrissey & Hackett  
Everest's Monks  
**Jacksonville**  
**ORPHEUM** (ubo)  
Musical Hunters  
Claire & Flo Gould  
3 Hickey Bros  
Ethel McDonough  
Long Tack Sam  
**Lancaster, Pa.**  
**COLONIAL** (ubo)  
Jim Doherty  
Nagel & Fenolyn Sis  
Fagg & White  
"Eloping"  
2d half  
Holly Hollis  
Tom Kyle Co  
Tom Gillan  
"Bachelor Dinner"  
**Los Angeles**  
**ORPHEUM**  
Harris & Manion  
Frances Nordstrom Co  
Mile Aldrich  
Little Nap  
Tom Lewis Co  
Emma Carus  
4 Amaranths  
Lou Dockstader  
**EMPRESS** (loew)  
The Kenners  
Midge Maitland  
"Auto Bandit"  
Chris Richards  
Fanton's Athletes  
**PANTAGES** (m)  
"Garden of Rajah"  
Florence Modena Co

**Barber & Jackson**  
Three Shentons  
Alken Figg & D  
**Leavenworth, Kan.**  
**KEITH'S** (ubo)  
Martini & Maximilian  
Florence Tamponi  
K & A Nicholson  
Jack Prince  
Silverton Girls  
**Madison, Wis.**  
**ORPHEUM** (wva)  
Princess Kalamo  
McMahon D & Chatow  
Davies Family  
(Two to fill)  
2d half  
Badger Quartet  
Mr & Mrs F Allen  
Dave Ferguson  
Coats Troupe  
(One to fill)  
**Memphis**  
**EAST END PK**  
(orph)  
(Sunday opening)  
5 Annapolis Boys  
Two Carletons  
Norwood & Hall  
Elen Glaron  
Geo Roemer  
**Milwaukee**  
**MAJESTIC** (orph)  
Sylvester Schaeffer  
Ben Welch  
Ethel Slattery (local)  
Hayward Stafford Co  
Norecross & Hold-  
man  
"Clown Seal"  
**Minneapolis**  
**GRAND** (wva)  
B & A Graser  
Jarvis & Harrison  
Housley & Nicholas  
Four Valdares  
**Montreal**  
**SOHMER PK** (ubo)  
Julia Gonzales  
Tate & Tate  
Florence Troupe  
4 Solis Bros  
Asahi Troupe  
**Newark, N. J.**  
**MAJESTIC** (loew)  
Demarret & Collette  
Roy & Arthur  
Owen McGivney  
Hartley & Pecan  
Frevoli  
(Two to fill)  
2d half  
Arno & Stickney  
Chas Deland Co  
Ray Snow  
Svengali  
Crawford & Brodde-  
rick  
Equilib Bros  
(One to fill)  
**New Haven**  
**POLI'S** (ubo)  
Silvences  
Monty & Dot  
Chas & Ada Latham  
Trovato  
"College Girls"  
2d half  
Edwards Sisters  
Cavanna Duo  
"Lis"  
Whitfield & Ireland  
(Two to fill)  
**BIJOU** (ubo)  
Doncourt & Mack  
(Two to fill)  
2d half  
Ester & Webb  
Mosecony Bros  
(One to fill)  
**New Rochelle, N. Y.**  
**LOEW**  
Evans & Wilson  
White Lie  
Harry Thomson  
2d half  
Delmore & Light  
Hippodrome 4  
(One to fill)  
**Norfolk, Va.**  
**ACADEMY** (ubo)  
(Richmond split)  
1st half  
Great Carter (full wk)  
Lloyd & Adams  
Lind  
Vine & Temple  
**Oakland**  
**ORPHEUM**  
(Open Sun Mat)  
Adelaide & Hughes  
Mr & Mrs C DeHaven  
Fisher & Green  
Bronson & Baldwin  
Pantzer Duo  
Mme Beeson Co  
Newhoff & Phelps  
**PANTAGES** (m)  
(Open Sun Mat)  
Voukiba & Gibson  
Tate's Motoring  
Curtis & Hebard  
Taylor & Arnold  
Nolan & Nolan  
Johnson Howard & L  
**Orden, Utah**  
**ORPHEUM** (loew)  
Leonard & Louie  
Merlin  
Mrs Louis James Co  
Margaret Farrell  
Ned Nestor & Girls  
**Paterson, N. J.**  
**MAJESTIC** (ubo)  
Harrison & White  
Grace Leonard

**Watson & Rush**  
"Bachelor Dinner"  
2d half  
Nellie English  
Colonial Quartet  
Frank & Georgie  
Rice Bully & Scott  
**Philadelphia**  
**GRAND** (ubo)  
The Frescotts  
John & Mae Burke  
Tuite's Collegians  
Gilding O'Mearas  
Drawes Halon & F  
Lever-Leroy D  
**KEITH'S** (ubo)  
McCloud & Carp  
Willard  
Mr & Mrs G Wilde  
Ocell Cunningham  
"Red Heads"  
Helen Lewis  
Meehan's Dogs  
**PALACE** (loew)  
Ben Edwards  
May Duryea Co  
Goldring & Keating  
"Girl in Moon"  
2d half  
Fenner & Fields  
Adolph  
Ben & Hazel Mann  
Cycling McNutts  
**Pittsburgh**  
**HARRIS** (ubo)  
Alfred Farrell  
Gilbert & Barret  
Graham & Randall  
Moss Garden  
"May Time"  
Grace & Burke  
Libby & Barton  
**Portland, Ore.**  
**EMPRESS** (loew)  
Maestro  
Ed & Jack Smith  
"The Way Out"  
Jenkins & Covert  
"Dairy Maids"  
**PANTAGES** (m)  
Florence Troupe  
Stuart  
"Childhood Days"  
Carletta  
Antrim & Vale  
**Providence, R. I.**  
**EMERY** (loew)  
Beale LeCount  
Ryan Richfield Co  
Cooper Bros  
Alvin & Kenny  
(One to fill)  
2d half  
Smith & Farmer  
Ryan Richfield Co  
Owen Quartet  
John Lavier  
(One to fill)  
**Richmond, Va.**  
**BIJOU** (ubo)  
(Norfolk split)  
1st half  
Mrs G Hughes Co  
Stanley & La Block  
Bell Ringers (full wk)  
(Two to fill)  
**Rockford, Ill.**  
**ORPHEUM** (wva)  
Marcou  
Bennie & Woods  
Mr & Mrs F Allen  
White & Tate  
Stan Stan  
2d half  
Del Baitly & Jap  
Brose Morgan & B  
Jack Kennedy Co  
Davies Family  
(One to fill)  
**Sacramento**  
**EMPRESS** (loew)  
(Open Sun Mat)  
George De Alma  
Moss & Frevoli  
Franklyn Ardell Co  
Maude Tiffany  
Kanasawa 3  
**St. Louis**  
**FRST PK HIGHLOD**  
(orph)  
(Sunday opening)  
Jas H Cullen  
Rosello & Rosello  
Julia Curtis  
Ramsdell Duo  
Berlich  
**EMPRESS** (wva)  
Kinzo  
Louise De Foggi  
Isabelle Muller Co  
Ford & Truley  
Mystic Bird  
2d half  
Marcou  
"After the Wedding"  
Larry Comer  
Davies Family  
(One to fill)  
**HAMILTON** (wva)  
Lou Chiba  
Duncan & Holt  
Clifford & Mack  
Gordon & Day  
2d half  
Kinzo  
3 American Girls  
Lazar & Dale  
Mystic Bird  
**GRAND** (wva)  
Tom Kuma  
Rooney & Bowman  
Olga De Baugh  
Prelie's Circus  
Ambler & Lloyd  
Aving Bros  
"In Old Heidelberg"  
3 Rianos

**Salt Lake**  
**PANTAGES** (m)  
(Open Wed Mat)  
Dolan & Leharh  
Tom Kelly  
Reed Bros  
Gertrude VanDyck  
Beeman & Anderson  
**St Paul**  
**PRINCCESS** (wva)  
Johnson & Crane  
Kumry Bush & R  
Pearl Davenport  
Namba Family  
2d half  
Princess Kalamo Duo  
La Petite Elva  
Bart & Edwards  
Capt Geo Auger Co  
Schmesteady, N. Y.  
**PROCTOR'S**  
Norman Bros  
Mme Dora Co  
Walter Weems  
Three Loretas  
Gonne & Lawsey  
Chevalier & Marshall  
2d half  
Bobby Pandour  
Mme Dora Co  
Ivy & Ivy  
Naldy & Naldy  
(Two to fill)  
**San Diego**  
**PANTAGES** (m)  
Ed Reynard  
A Burt Wesner Co  
Francintyre & Hart  
Rose Garden  
Delton Marcena & D  
**San Francisco**  
**ORPHEUM**  
(Open Sun Mat)  
Hymack  
Haveman's Animals  
Nat Willie  
Hoey & Lee  
Marie Nodstrom  
Jordan Girls  
Elizabeth Murray  
**EMPRESS** (loew)  
(Open Sun Mat)  
Lawton  
Klein Bros  
"On the Silvers"  
Willie Smith  
Gravetta LaVondre Co  
**PANTAGES** (m)  
(Open Sun Mat)  
Cora Corson 9  
Chas Wayne Co  
Bob Bright  
Hodelin & Harron  
Kennedy & Mac  
**Serranito, Pa.**  
**POLI'S** (ubo)  
Thu Faynes  
Bogart & Nelson  
Beale Rempie Co  
Milo  
Clark & Verdi  
(One to fill)  
2d half  
Stone & Alexis  
McManus & Don Car-  
los  
"Between Trains"  
Chas Mack Co  
Javoy & Brennan  
Black & White  
**Seattle**  
**EMPRESS** (loew)  
(Open Sun Mat)  
Elizma  
Granla & Granla  
"The Master Voice"  
Lew Wells  
2 Bryants  
**PANTAGES** (m)  
Geo Primrose  
Early Laight  
Rhoda & Crampton  
Arline  
The Bremens  
Chartress Halliday Co  
**South Bend, Ind.**  
**ORPHEUM** (wva)  
Del Baitly Jap  
Ernie & Brnie  
Jack Kennedy Co  
Louise DeFoggi  
Creole Band  
2d half  
Margot Francols  
Dolly & Mack  
Lamont Cowboys  
Ray Snow  
Laughlins Ltd  
**Spokane**  
**PANTAGES** (m)  
(Open Sun Mat)  
Tom Linton Girls  
Kiddle Rose  
Tate & Truley  
Joe Quong Tai  
May & Addis  
LaToska  
**Springfield, Mass.**  
**PALACE** (ubo)  
Pollard  
Jack Barnett  
Cavanna Duo  
Harry & Eva Puck  
"Mile a Minute"  
2d half  
Richards & Brandt  
Lockett & Waldron  
"Black & White Re-  
vue"  
I & M Hunting  
Nison City  
**Tacoma**  
**PANTAGES** (m)  
Arisona Joe Co  
Leonard Anderson Co  
Northline & Ward  
Venita Gould  
3 Rianos

(Continued on Page 19.)

## PASSING SHOW OF 1915.

All the snap, go, vim and vigor of "The Passing Show of 1915" at the Winter Garden are in the first act. If the two acts of the productions were transposed, auditors would carry away a much better impression of the performance than they will have until the second part has been polished up to compare with its predecessor.

Everybody concerned must have worked themselves out on the first part, allowing the last half to take care of itself, which it does very badly.

The new piece opened last Saturday night. It starts off briskly and continued in that style up to the "Ragtime Overtures" number just before the finale. "Operatic ragtime" was given its death blow when Irving Herlin told all about it in his great "Watch Your Step" number. The ballet, put on by Theodor Kossloff, closing the first act, did its work well and prettily. It's so seldom a good looking creature can dance as well as she does here from Europe that Maria Baldina, in the lead, with Marilyn Miller, an American girl, also dancing, developed comeliness in addition to the ballet steps. There was not too much "ballet," and the effort was worth the try at last, after the Winter Garden's show so often without success in the same direction.

Miss Miller propelled herself into one of the star positions of the show. She does a bit of everything, and is given many chances, many more than Frances Fritchard, for instance. This is Miss Fritchard's debut in a Garden production, but the house warmed right up to this modest little girl who didn't seem to know Decoration Day matinee that the applause which stopped the show after her slight dancing effort was as intended for her alone. She is carefully supplied with personality, of the kind that most strongly appeals.

There is quite a little "book" to the first part. It was written, with the lyrics, by Harold Atteridge, the continuous maker of Winter Garden's stories. Mr. Atteridge does not seem to have been considering what he must do, please everybody even though he is not pleasing himself. The story is of "Experience" going through the Broadway theatres. The passing revue doesn't pass any too quickly, and it seems to be the longest of songs bent. When "The Song of Songs" got tangled up with "Two Beds" in a second act scene, it was some tangle. "Polygamy" stopped over on this scene also, which was the big scream for George W. Monroe, as the fourth wife of Daniel Calkins (Harry Fisher). When Mr. Calkins entered his bed chamber that had four twin beds and a time clock, saw his four wives whom he thought were asleep, and noticed a couple of young men under two of the beds, he remarked that it wouldn't have been so trying on him had he known all this beforehand, but to make it 50-50 was sudden, or something to that effect. But before that Mr. Monroe, while disrobing had trouble removing his corset, after he had looked under the bed, and stuck a sign on the foot of his little bed, reading, please, which read "Please Stop Here." But after Mr. Monroe had finally removed his corset, he rubbed his sides in the good old way and the women around laughed as they always do at this stuff. Nevertheless to those who believe George Monroe is the funniest man in the world, he is still funny, and so is Mr. Fisher, who only sea-soned once.

Later on in a travestied scene of "Androcles and the Lion," Willie Howard did very familiar work with the animals (Arthur Hill). Those were the happy moments of the second part for those who were seeing these bits for the first time, though no babies in arms are allowed in the Winter Garden. Willie Howard was himself in character very infrequently. He was about as much of a thing as he should be, with his brother, Eugene, did about the best bit of the performance in their "Trilby" number, Eugene surprising with the excellence of his Swedish impersonation (straight), and Willie putting over the really humor he is capable of at times. Eugene about the musical numbers went to "My Trilby Maid" here as sung by Eugene. But both brothers blackened the record in the Shakespeare incident, which could be thrown out along with "Ragtime Overtures." When Willie Howard is more Willie Howard and less of others, he is the funniest there is so much of imitation in his "Broadway Sam" that that might suffice for the full performance as far as he is concerned in an impersonating way.

John Charles Thomas is the tenor, taken away from "The Peasant Girl" as was Miss Fritchard, for this engagement. Mr. Thomas often vocalized one and in company, but he left no song bit behind. He was "Youth" in "Experience." All the girls were after him, until he went broke in a gambling scene that was something new what "The Peasant Fancies" had, but didn't do. Frances Demarest, who looked good and sang the same, was one of the women; Juliet Lippe was another, Miss Lippe having the runway all to herself for one entrance on a song number.

A little girl up at the garden for the first time, and she is very young, Daphne Pollard, has become a permanent fixture there, after securing her bearings. Daphne is the little soubrette of the Pollard Opera Company, the Australian organization. Ginger is best understood by her and when she is working easily the others around her will have to step aside. Miss Pollard didn't get her real chance until 5:15, with "Panama-Pacific Rag," but made it compare in applause at that late hour with any previous number.

The music was written by Leo Edwards. W. F. Peters and J. Lewis Hill. Mr. Atteridge wrote all of the lyrics excepting for the "Broadway Sam" song. Bobby Jones of Boston composed for "My Trilby Maid," and "The Midnight Cakewalk Ball" is a Maurice Abraham song. Mr. Peters had four songs, "Springtime in the Country," "I Will Follow Her," "There's Something Missing in the Movies" and "The Spanish Fandango." Mr. Hill had "My Trombone Man" and "My Brother Bill."

"Something Wrong in the Movies" as lyric-

ally written by Atteridge and well delivered by John T. Murray, was one of the first part successes. Mr. Murray took his light role of "Experience" rather nicely throughout, in a semi-straight style that got the points over. He was prominent and in fast company, so the result counts for so much more for him. From small time single act to leading the Winter Garden is some leap, to catch your footing at the other end, and Mr. Murray did catch on.

Boyle and Brazil had their specialty to fill in a wait, and were helped along in it by Miss Fritchard, who made a trio out of the two. Sam Hoar and Helen Eley were a couple of others, who did the little they were called upon to do. Mr. Hearn at one time playing his violin on the opposite side of the stage from where Rodion Mendelitch was playing, also on a violin, his own composition. The lighting, as the accompaniment for Baldina's dance. It's a pretty dance piece.

Then there were Irene West and Her Royal Hawaiian Sextet, who had a number by themselves near the finale of the show, with a couple of Hawaiian girls doing a Hula Hula, while some of the choristers dove into the tank behind her. It made an active stage picture. Besides were Eleanor Pendleton, who led the Polo Girls; Rosie Quinn in front of the Baseball Girls and Leola Lucy, before the Fishing Girls in the "Sports" number, when all of the girls either threw balls or held their poles over the audience, from the runway, bare legs being the principal display in this exhibit.

A lot of girls in this Winter Garden show. Twenty-four ponies alone, mostly all working in the numbers staged by Jack Moran, the Huffman stages the production, that has as a scenic effect an "Aeroplane Invasion," presumably a Zeppelin-bombarded European town. It is a miniature variation of "Fire and Flame," with electric bolts used for the noise and illusion. Neither good nor bad, it became merely diversion.

The costuming of "The Passing Show of 1915" is distinctly different from the usual run of Garden productions. The program says Mrs. J. J. Shubert designed them. There were some excellent effect in clothes, and all were said.

Provided the Garden can build up its second act, it is going to have a summer show. But to let it run in its present way will be taking too many chances that those who see it will remember the last act only, forgetting the first. Just now it is a badly balanced show.

## PALACE.

There is a show at the Palace this week that ranks with the best of the season and that is saying a lot. It is a vaudeville show of a standard that could not be beat, combining as it does all that goes toward a perfect program. Whether with malice aforethought or by accident the bookers have also arranged one of the best travesty performances on record. There is an instance of this in the first half of the bill and another in the closing portion. Incidentally, the vaudeville "regulars" did much to uphold the laurels of their profession, especially when it is considered they appeared on a bill that was headlined by Mme. Emma Calve, and the prima donna did not wish to show herself in the hands of the performance. The famous Diva received an ovation on her appearance, but it was due to the patriotic spirit of the audience that she scored so tremendously at the close of her act. Tuesday night Calve sang but two of her programmed numbers, interpolating in place of one of them "The Star Spangled Banner," which she sang to the accompaniment of the orchestra. Not since the days of the Spanish-American War when John Philip Sousa first accustomed the audience to rise while the National anthem was being played, has there been displayed the patriotic enthusiasm in any New York theatre at the sound of this song as was shown at the Palace Tuesday. The house arose with one accord and remained standing throughout the entire song, after which they applauded and shouted, "bravos."

The Palace contained an audience that filled all the seats, with the exception of a few in the balcony. The galleries and the lower floor were crowded to hold on. The boxes were crowded. The lower floor audience was late in arriving and this detracted from the chance of the two opening acts to get over to their full value. Taking this into consideration both turns scored successfully.

Lucy Gillette opened the bill, following a new weekly routine along with the costumes immediately spelled "class" for the turn. Miss Gillette ran through her routine of juggling and balancing in a manner that brought frequent applause interruption. At the finish there was enough applause to give the little performer three curtains.

Willard, the Man Who Grows, had the "shown" spot, and although the late comers were walking in on him, he held the attention from the opening speech of his act. His comedy got over nicely and his growing feats mystified. This was particularly noticeable because of the buzz of conversation that went through the audience for fully half a minute after the applause at the finish of his act had subsided.

Clifton Webb, assisted by Gloria Goodwin and accompanied by a Russian orchestra of nine musicians, followed Willard. Webb is the first of the male dancers to take it upon himself to seize the starring honors of his act. The girls who danced with him in a good stopper and is entitled to as much on the program as he is, even though she doesn't share 50-50 when it comes to splitting the salary envelope.

George Whiting and Sadie Rurt, down next to closing the first part, were a riot. Using the "Question" song to open the team makes a distinct impression. Miss Rurt's "I Must

Learn to Spell," was a comedy bit that was appreciated. "I'm Going to Make You Love Me" made a corking closing double number, and in spite of the fact that Palace audiences have heard it times innumerable the manner in which Whiting and Rurt put it over is a delight.

George Howell and Co., in "The Red-Fox Trot," closed the first part, and the act was liked because it was the broadest kind of a travesty on the Webb act which preceded it.

In the second half of the show three acts following each other each brought a riot of applause. The first was George McKay and Ottilie Ardine. The team had the audience walking in after intermission, but once they were underway there was nothing to stop them. McKay had them laughing all the time, and even after a five-minute encore the audience was asking for more—though Mme. Calve followed them.

After the prima donna, Trilix Friganza took the stage and scored the third successive riot. The comedienne gave a moment's burlesque of an opera singer that brought shrieks of laughter. Incidentally Miss Friganza is doing a sequel to "No Wedding Bells for Me" that is a scream. She is using it in place of the Suffrage song. Otherwise her act is the same. Delmore and Lee were the closers and they held the audience in to the last minute. They were one of the thrills of the bill.

## AMERICAN.

The show at the American, downstairs for the first half of the current week, ran like a well oiled machine Monday afternoon with an occasional burst of speed displayed, culminating with the appearance of Jones and Sylvester in need to closing spot, where they scintillated everything in bill and wardrobe up to one of the biggest hits of their young careers.

Prior to their appearance the honors were about evenly divided between El Cleve and Princeton and Yale. The latter act captured the audience's prize of the day with little or no competition. El Cleve, in kilts, played popular, operatic and Scotch medleys with the modern numbers featured. El Cleve seems to carry all the requirements, but occasionally slows up for no apparent reason. However, considering the many xylophone turns in comparison, this fellow has gone out for a little novelty and succeeds easily.

Anna Boyd opened the bill, following a line of pictures, offering four songs with three changes. "Jane" used as an opener brought the house to its feet. The reason was so pretty and has sufficient "pep" and personality to hold up in the "pop" houses. Opening the American bill is a poor place for the heat act, but Anna Boyd did it and lived right up to expectations.

Frank and Parks landed nicely with their dancing. Morris has a rather unique line of eccentricity and can dance. Parks is the same dapper little "straight," feeds well and builds a likeable contrast for the turn. They held the second spot and were followed by Anderson and French, their comedy sketch which revolves around the old theme of the wife teaching her spouse a lesson. The act manages to connect with sufficient laughs.

A serial held the position of a regular act as did a Keystone with neither getting above average results. Eddie and Emma had a conspicuous spot with a vehicle built around the man's ability to twist. The woman takes up valuable time with second choruses that neither earned nor deserved much. The man is decidedly clever in his particular specialty and will eventually land, but not the turn is poorly constructed, though the possibility and although it passes, should be improved.

Frank Stafford and Co., connected with his novel turn, carrying two people and two dogs. Stafford has the right idea, carefully dresses it, and competably presents it. The Equilibrista closed.

## ROYAL.

The Royal's summer policy is almost identical with that now in vogue at the Harlem opera house, and Fifth Avenue, even to the outside billing of the show. The exhibition of telegrams sent by vaudevillians to the U. B. O. bookers, saying that they are indebted to them in more ways than one and to repay their kindnesses are willing to stand a cut in salary in order to play the Royal, et cetera, et cetera, also played up on boards outside the theatre.

With a holiday Monday and the weather great for the hall games, parades, and outdoor attractions the matinee business looked away off around starting time but about 3:30 the audience had picked up in bunches and filled up the big house pretty comfortably. Once they started coming they percolated in fast. The show ran to comedy and music and the folks showed keen appreciation. The Royal dished out plenty of photoplay subjects, one being a three-reel "Emmy" (New Act) which was well acted and staged. Then there was a Charlie Chaplin release by the Keystone which filled in acceptably.

The opening picture, "Light O' Love" (Selig), was of weak scenario construction. The first act, Helene and Emma (New Act) was pleasing. The Jewel Comedy Four had no trouble at all with their combined display of comedy and harmony. The boys appeared all slicked up in their evening clothes and silk toppers and they have changed their program opened and the boys made it buzz. They put in a barbershop chord, "Turn Over," between verses that helped immensely. The comedy chap and another member of the quartet did a "clay" number that got good results. For an encore the Jewel Comedy Four sang their new gem, "Mama Had a Little Mule." bit.

The Howard-Gale Co. of three people, with one man digging up some old, old slang phrases, offered a sketch of small-time proportions. The man working "straight" was handed a bigger laugh than the audience got

at any time when the other boy slammed a good-looking derby down on his head on the hat rack. There's much farcical by-play but of the type that appealed to the holiday crowd.

After the Chaplin film Manager Egan made some announcements about the new bills. Chas. Inness and Maud Ryan were next. The Royal audience couldn't get Miss Ryan's kidding at first, but once the conversation was started the turn was received most cordially. Inness' voice appeared to be in unusually fine fettle and he received considerable applause for his numbers. The changes of dress by Miss Ryan proved better than some of the recent weekly wardrobe displays by the films.

"A Dream of the Orient" was stronger vocally than in any other way although a violin number by one of the girls and the Russian legman on the young man in the turn ran the Voices of the prima donna and the musical director a close second. Strange to say the girls of the chorus displayed better voices that heard in the pop revues and tabs of late. The act is a conglomerate with seven girls working in Oriental costumes, several of them displaying ability when working with the young man who was supposed to have dreamed himself into the midst of that Turkish harem setting. Act sure to get biggest results in the cosmopolitan neighborhoods where they are strong for vocalizing.

James Thornton was the same Jim, and he worked to big laughing results with his irrepressible monologue. Thornton sang "Moving Pictures" at the opening and for the closing offered "Standing in the Old Brethren's Light." Thornton had only written the night before. This breadline number has a sentimental lyrical refrain and is worded in the Thornton style of his old successes.

The show closed with a trampoline and tri-horizontal bar turn by Rice, Sully and Scott. The show was a success and an indication to stall but for the pop houses the circus antics are bound to score.

## FIFTH AVENUE.

The Fifth Avenue was jammed to suffocation Monday night. The holiday and an all-around bill were responsible for the business and the show as a whole gave big satisfaction.

There was one man on the bill, but he announced his presence there didn't count, but that it was necessary to say a few words about the travel pictures which none of the women around were familiar with, so the pictures of the Florida waters were shown without conflicting with feminine turns to follow.

Mabel Burke, with a strong voice of pleasing proportions, sang the ill song which was offered in picture form. The audience got in on the chorus and helped Miss Burke's popularity for the moment. The second act started when the Three English Girls danced and performed a few acrobatics after the fashion of the old English Rosebuds and other feminine dancing girls from across the waters.

Carrie Little sang, but only one song really got her anything. Miss Little had a good program and one that would do away with much of the sameness noticeable in her present routine. Ezler and Webb exchanged merry repartee with a lot of it going to waste. These women make themselves heard every second they are on the stage, but the talk is not of the best.

A decided novelty was the injection of foreign women into the bill. Sumiko (the "Mary Garden of Japan") and Company appeared. The lady from the Orient is accompanied by a band of Japanese women who dance a little and occasionally let loose a note or two during several of the song numbers. Sumiko's voice is sweet and musical and she sings easily, so what does the rest matter? The Fifth Avenue audience thought the evening was Sumiko's showing, while this is not her first appearance, this house her act went much better than on the previous trip.

While Nonette, who appeared next to closing, was the big hit of the night, the surprise of the show was the new act by West and Leon wherein the versatility of the little blonde lady proved wonderfully entertaining and amusing.

Robbie Gordone's posing act pleased. It was a "right act" that gave diversion to the bill. Following Nonette's success came "The Petticoat Minstrel." Introducing an act that looked almost like the first one that came out of Philadelphia.

This feminine minstrel turn is of the usual routine, solo and cross-fire gags, with two women in burnt cork. One, Margaret Spencer, worked as though she was recovering from a cold, while the other's voice seemed to have been overworked of late. "Petticoat Minstrel" can play any pop house and change its billing to suit any neighborhood. Mark.

## 23D STREET.

The best show at this house in a good many weeks was the Monday afternoon with an audience that filled nearly every seat in the house, with the exception of the boxes, despite that it was a holiday and summer weather outside. Six acts, a feature, a Keystone, and a serial, comprised the show.

New Act and Adeline, opened with a good start, singing and dancing. The applause never ceased for Davit and Duval, following with their comedy sketch, concerning two unfortunate vaudevillians out of work. Gordon and Rica next received goodly applause with their novel cycling turn. The fellow is an excellent performer on the wheels, while his partner, a petite girl, has a fair voice and plenty of personality. The serial followed.

The first real hit came from singing and playing by Four Modicum Chaps, an act far away from the company it belongs in. Lillian Devere (New Act) next to closing the vaudeville portion, ran the previous turn a close race for hit honors. Harrows, Martin and Milo, with a newcomer in the act handling the comedy end, concluded the vaudeville. A feature closed the show.

## HARLEM OPERA HOUSE.

The Harlem opera house has blossomed forth in its summer finery. Harry Swift has taken his crash suit out of camphor and the ushers are all arrayed in light uniforms. The lobby has been cleared of most of the frames and pictures and there are a string of hanging ferns down the center that are refreshing to the eye. The orchestra has been reformed and the rail around the pit has been transformed into splashing fountain. There are 32 spars, each playing over a varicolored glass shade. The entire effect is very pretty.

Memorial Day matinee the house was well crowded. The box office total a little before five must have been in the neighborhood of \$400. There were standees at the back of the house as early as four o'clock. The bill consisted of seven acts and pictures.

Wm. W. Burke (New Acts) opened the show and scored effectively. The team was followed by an old Keystone comedy with Chaplin. This picture was taken in the days when Chaplin worked without his comedy make-up relying solely on his falls for laughs. And he was good. Chaplin it is remarkable what a moustache and a pair of baggy trousers can do for a comic.

At the supper show Sophie and Harry Everett were put on to follow this picture. The afternoon program was shy one act through the failure of Dempsey and Leonard to show. For the matinee Madge Vole and Co. in "Dum-Dums" (New Acts) were on in this spot. The act just wavered between being a tremendous riot and a flat failure. This was due to the overacting of two of the players. And in song split the bill, following the sketch. The last four acts were run without film interruption. Roach and McCurdy started this section. The act is rich in comedy, the men doing practically a white face "rube" McIntyre and Heath. There is one thing that can be counted on and that is that in an attempt to put over a serious ballad by one of the men. He has no voice and is constantly off key.

John B. Hyman and Co. in "Jintown Junction" were the hit of the bill. The sketch was a laugh from start to finish. Norton and Toomorrow went down next to closing and their eccentric dance at the finish got them over in great shape.

The Four Charles were the closing turn and besides holding the audience they received frequent applause. The change from the kitchen scene to the fancy with the quick change of costume by the quartet was an applause winner. A serial finished the bill.

Fred.

## PROCTOR'S 58TH ST.

To know what they want and give it to them is the policy Manager John Buck, of the 58th Street, is following. If there are audiences anywhere that are more satisfied with shows there are none but at Proctor's. The young woman's appearance is top-notch at all times. The blond pianist is capable in his line. A two-reel episode came next. Harry Le Clair, with his distinctive comedy jumped into immediate favor with his first number, "They Are Only Animals."

The most burly and girly act of the bill was "In Old Tyrol," which has three principals and a hard-working chorus of six girls, who dance with considerable vim. Two of these girls are high-kickers and try to outdo each other. The comedians got laughs after laughs, although not possessing any material anywhere near original. The young woman who leads the numbers looks rather attractive, her last dress especially being worth while. A song contest in which all of the audience is supposed to join in the first turn. The girls are used for this, but no singer. The audience came forth quite readily with their voices. A leader would be a good idea, and as songs from only one music firm are used on a night one would undoubtedly be furnished without expense to the house.

Norton and Ayres, a couple with plenty of personality, fared fairly well. They are clever entertainers and it would not be surprising to see them steadily advance. The kidding with the girl pleases. Bobby Pandur and Bro. closed a satisfactory bill.

## 86TH STREET.

The show at the Moss' 86th Street theatre may have been framed for a summer program with the bill so measured that it would not cost a fortune, yet constitute sufficient entertainment to keep the people interested in this theatre, which is in a very busy little neighborhood. It has a lot of laughs about every four doors. Admitting that there was a hot-weather calculation, the bill as revealed Tuesday night provided bully entertainment. The program was light, to be sure, but still heavy enough to hold down the small price of admission.

Powder and Cannon started the show. They are dancers, but slip in enough songs to give 'em a chance to catch their breath. Eccentric dancing in soft shoes is their forte. They dance effectively, but should devote time to practicing a more original routine. One man should keep his eyes open for a song that would suit his voice and style of delivery. Bob Anderson and his trained pony were big favorites. Giving Bob careful scrutiny might cause suspicion that he was trying to look like Jack Norworth or Jack Ruby, but he has a nice personality and works quietly, so a big score was easy at the 86th Street. The pony behaved splendidly and there was much enthusiastic applauding at the close.

Ned Gerard on the scoreboard proved to be young Joe Fonduiller. He had a suit some-thing in keeping with the style of the day. Joe plays an accordion with the piano-board key plan and plays it well, his pop stuff at the close bringing him the palm.

"The War of the Wild" (101 Bison) was full of wild animals. The animation of this picture made the moves in the serial at the close look mighty tame. Lynn Canton (New Acts) pleased. While the Devoy-Faber Co. caused some fun with their farcical sketch. It's not played as well as some months ago, yet the characters are sufficiently portrayed to give satisfaction in the pop neighborhoods.

About the best act of the evening was Tilford and his ventriloquist figure. He has a splendid singing voice and works well with his dummy without becoming boring. Tilford has a new dummy and he derives considerable comedy out of the eyes the figure makes at his direction. For the summer 'ilford might get a nifty Norfolk suit or wear white bannets. The Pell Trio (New Acts) closed with the film episode following.

Mark.

## ACADEMY OF MUSIC.

The impossible happened Monday night at this William Fox house. An act actually stopped the show. The honor went to Harry Hines (New Acts) who happened to be trying out his new show down here.

The decorations by a night audience, evidently after a good time all day, was in a happy mood and although not showing much enthusiasm to any of the other acts on the bill were willing victims of Hines' amusement and he was the hero of the evening.

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Murphy and Foley, boys in brown face, opened with a dancing routine taking in some intricate steps. They started things as well as any one could. The white suits looked nice and appropriate for the weather. Betty Lee (New Acts) brought out the first songs of the evening.

Dick Crolius and Co. furnished large human interest with one of the last acts with their race track skit. The character work of Crolius shows up strongly throughout. The other two people handle their part well. Rooney and Russell added more dancing and also some singing. The young woman is a nifty dresser and a good partner. Rooney, a nimble stepper. His present line of dancing whatever is asked of him furnishes some laughs as worked out with the slips of paper. The Nanceses (New Acts).

The vaudeville portion closed with the Flying Russells, who put great snap into their work on the trapeze and kept the close appearance as attractive as lights can make them.

Two single reel pictures came in between the acts on two occasions. A drama did fairly well and the other, an animated cartoon brought forth some merriment.

## LOEW'S ORPHEUM.

A mighty good small time bill at the Orpheum on 86th street the first half. The show ran along well from the start to the finish and the audience frequently expressed its approval. Seven acts and four reels comprised the program, the show opening with a vaudeville turn, and closing with a Keystone comedy.

The Purcell Brothers, opening, gave the show a good start with dancing. The boys are using "I'm Going Back to the Farm" for one of the big numbers. Their sing-sing stepping into "My Hero" for the snub of the crowd. A weekly pictorial followed the act. Mello and De Paula (with the woman billed as "Melby") followed the picture and opened strong with the straight singing. Opening with "Go Forth and Find" as a duet they sing into "My Hero" for the snub of the crowd. A weekly pictorial followed the act. Mello and De Paula (with the woman billed as "Melby") followed the picture and opened strong with the straight singing. Opening with "Go Forth and Find" as a duet they sing into "My Hero" for the snub of the crowd.

Mr. and Mrs. Cappelain in "Hiring a Maid" had the house laughing from start to finish. The current installment of a serial split the show here. Fiddler and Shelton on after the picture did not seem to get to the audience at the opening but once they were under way it was very easy going. At the close there was enough applause to warrant an encore which was not given. The "School Days" act was a riot with the Upper East Side audience. It is the sort of "hokum" they like and they roared their heads off at the antics of the kids. It might be a good idea to frame that bit of sitting on the ground and the ball thrown from the audience, for it brought a big laugh.

Tom Mahoney next to closing had a hard time getting going after the big act but finally he bled the audience with his Irish humor. Mahoney and got much of laughs. The Three Donalds closed, with a comedy reel to follow.

Fred.

## NATIONAL.

In the Bronx among other houses is Loew's National. Monday night at the National Day and an usually attractive one for outdoor amusements found the house rather light at the matinee. Pictures and six acts of vaudeville form the part of the town at least. The show started policy. It seems to be satisfactory for that

Monday with a railroad serial that had a bit of hair-raising work that quickened the senses of the early comers. A Vitaphone injected a little comedy but the people in it seemed to be minus material for results.

Frank Ward started the vaudeville end. Ward sings, dances and does a Bert Williams poker bit. He does this well. The Hickville Minstrels next did fairly and were followed by a two-part serial, but is like all other pictures of this kind—they furnish nothing but chase after chase in every episode. Dixie Girard opened after this improbable film and it may have been due to the picture she was somewhat quietly received. Then again Dixie may have been a bit to blame herself. The big act of the bill was "The Boarding School Girls," a girl turn that has snap from start to finish. The girl comedienne is different and scores on that account. Boys in the Bronx like to see girls in pajamas as well as the inhabitants of any other place. The girls are more lively than ever before. New material in songs and talk is needed by Crawford and Broderick. "Kiss Your Little Baby" at this date seems to say something is wrong. This couple appears to be letting things slip just when they should be taking them. Broderick's personality, once closed. The banging by the head business gives the men something out of the ordinary. A more satisfactory closer of the acrobatic type could not be asked.

The feature picture for the first half was "The Spanish Jade" (Paramount).

## JEFFERSON.

Business normal at the Jefferson Monday night. Because of four shows on the holiday no Country Store was offered.

Two Vagabonds with their musical act opened and started it off with applause. The boys should find some new clothes. Those now worn are not right, despite their names. They are a little rough for the stage houses, and a fairly good routine of songs.

Waldron and Rio, in burlesque magic, received many laughs. These fellows do a number of magical tricks and after each it is exposed by the comedian. Louise Mayo was next with four numbers. She has personality, voice and looks and was one of the hits.

The laughing success of the show was scored by "Her First Case," though the card did not say who the company was playing the sketch. A serial was next.

Irwin Broe and Dixon (New Act) followed, and got a few laughs, from rough comedy by the comedian. Some numbers are used with a conversational song to finish.

McIntosh and Musical Girls, next, got them as they were going out, but made the best of things, with some playing and singing. The girls were attractive in Scotch kilts. The little girl has ability and is a big help to the act. The other girls play and sing impressively.

Guy Bartlett, monologist, next to closing, pleased those remaining with some old talk that he has been doing for years. The best thing at present is the parody-medy, for a finish.

Carlton, Clayton Troupe, a comedy cycling turn, closed the show, and scored.

## JOE WOOD'S BIG REVUE.

Joe Wood's "Big Revue" carries 23 people. It is a combination troupe of several of the Joe Wood "school acts," thereby meaning "The Big Revue," as a tabloid which is, in fact, a gag before and in the line. This was a sagacious move on the part of Mr. Wood, who thereby turned out a most pleasing tab, mainly because his chorus girls do not look like aged burlesque troupers. Another, because, is that Wood makes nearly all of his choristers principals, and very simply, but quite cleverly, evidently concluding the great majority of nature, and the small time have never seen the biggest stars of the show world. On the billing about the only stars of prominence missing are Caruso and Melba. Mr. Wood may have omitted their names in order not to embarrass the people in his act. But they imitate everyone else they can think of. It's quite simply done, and has been done before in a way that is not in as good a way as Wood does it with chorus girls. Gus Edwards did it first in a vaudeville turn that had a chorus, but Gus didn't have the background 23 people can give. One young woman gave an imitation of Irene Franklin, at least Frank Manning, as Oscar Hammerstein, announced it would be. Miss Franklin hasn't played around here in a month or so. Likewise for Fritz Scheff, and Belle Baker singing "Bird of Paradise." If Mr. Wood isn't aware of the fact, when Miss Baker sang "Paradise" in New York his act was out on the circuit, but if it were said Miss Baker never used "Paradise," it wouldn't stop the chorus girl from imitating her. That is the principle of the turn, what the people in front don't know won't bother them. Joe Wood must be a fatalist. And it's enough to put over this tab. Besides the girls, the tab has some competent principals, much better as a rule than the best of the average. Mr. Manning gave a first class performance as Hamlet, minus, though he didn't utter Oscar in his make-up. Manning worked extremely well with Leo Clark, who essayed a stage band, always butting in, with stalling conversation between the two while the girls changed clothes. The contumacious isn't bad at all, running to girlish frocks mostly, and there are attractive after the flash of the glitter on the second-banded chorus dresses on often seen about. Mr. Clark looks like a budding comedian. He is young and fat, good natured and a nice kiddie, though he does use names indiscriminately, and employs Harry Fox's "Success." There are other real principals, including George Ford, who is a much better eccentric dancer than he is an imitator of Chaplin. Ford danced his head and the Union Square audience Tuesday night gave

him due credit with applause. J. Melville, a light juvenile, added class in looks to the show and danced well, especially with Helen Hudson, and after that did a two-act with Charles. Wood (Joe's younger brother). Charlie is a Hebrew comedian who seems to be feeling his way and doing it with some judgment, though he over-works his falsetto voice. The Hudson Sisters, Helen and Orla, did a nice Russian or Polish dance in "imitation" of the Dolly Sisters. Both girls came over the line and returned to it, but Helen Hudson could easily become a regular principal of a tab show. She has looks besides knowledge of what should be done and how to do it. A young violinist, Irving Rotbschild, is a decided feature with the turn. He plays straight and rag, but is growing a bit careless in his work watching the audience too closely to leave the impression of sincerity in his playing. He is a pleasant appearing youngster and can play. Someone might take a fatherly interest in him. Another young man joined one of the girls in singing "Paradise," bringing it up to many encores. A play of this sort may run short on the scenic production end without having it missed, but equipment would help. Still tabs must secure work before expected to go beyond the initial expense, and if any tab deserves a chance to show drawing power, "The Big Revue" does, for it's different, has good looking girls who are youthful, and youth is the keynote of the act. That should always be marketable in vaudeville.

Time.

## NEW ACTS.

(Continued from Page 12.)

Clark Ross and Co. (2).

"Snitser's Little Restaurant" (Comedy). 15 Mins.; Full Stage (Special Set).

A comedy playlet that has little in it to commend. The action takes place in a small German restaurant supposedly in San Francisco. The proprietor, the usual chin-pieced comedian, is not able to make the place pay on account of opposition. The dialog goes back to many years before when a poor fellow with only a quarter came in and ate 60 cents' worth of food. The proprietor's daughter had loved this poor chap and when he went away he promised to return. This he does during the action of the sketch and, besides giving the proprietor \$1,000, he weds the girl. The man who plays the big Westerner fills the part. The German comedian is of the old school. The girl looks attractive. Only the small time.

Betty Lee.

Songs.

10 Mins.; One.

Academy of Music.

A youthful appearing single with three published songs. Opening with "Bird of Paradise," followed by "Wrap Me in a Bundle," and a waltz number to close. Two costumes are worn, the first girlish, and the second artistic in looks. For what reason the waltz song is brought back is hard to imagine. There are enough new numbers with tuneful melodies. Betty Lee has fair personality but does nothing not included in the make-up of other small time singles.

Anker Sisters (2).

Songs.

10 Mins., One.

Academy of Music.

Two tall girls who have not framed the right routine to class with the top notch "sister turns" on the big small time. The girls sing, and one is an exceptionally high kicker. This is left unknown until the finish when a Spanish number is used. The other numbers are published and have been fairly well selected. "Kentucky Lady" is among them. One of the girls seems waiting for a chance for comedy which never occurs.



# MOVING PICTURES

## FILM FLASHES

Gerda Holmes is with the United.  
Helen Case is now with the Knickerbocker.  
Florence Hackett is with Pyramid.

May Bush is with the Keystone.  
Chester Conklin, Keystone, has a new car.  
Arlene Pretty is now with the Vitaphone.

Arthur V. Johnson, Lubin, says a good rest will put him back into the pictures.  
Josephine Rector has gone from the Essanay to the Pacific as scenario editor.

Adele Klier, from the legit, has joined the Starlight comedy company.

A new director with the Premier at Santa Polo, Cal., is Joseph J. Franz.

Otis B. Thayer is in New York looking for a big name for his coast film company.

Marion Lafrax, the dramatist, is connected with the Laiky scenario forces.

Harry Losh and Jack Bradbury are with the Pacific Co.

Billie Burke will appear in a five or six-part feature for the New York M. P. Corporation.

The N. Y. M. P. is making a special feature out of a poem, "Pinto Ben," with W. S. Hart as the director.

Francis Powers to the Reliance-Majestic and Katherine Tomcra from the Biograph to the R-M forces.

Ed. Brennan, on the Coast for some time, has returned to New York.

Indications point to more film road shows next season than anything else.

Sam de Grasse, now a movie actor, was formerly a dentist.

Frank Cooley, in addition to playing the lead in "The Redemption of the Jansons," also directed the picture.

Nex Ingram, from the Vitaphone, is the latest acquisition to the Betty Nansen Co. of the Fox companies.

A five-part feature has been produced by Donald Mackenzie which will be put on the Pathe program at an early date.

Carl Edouarde continues to direct the Strand orchestra and will remain there under the new house management.

The Equity Motion Picture Co. is headed by Billy B. Van, the vaudeville comedian, who is also president of the concern.

Stuart Paton, Imp director, has gone with a force of players to the Bahama Islands for scenes.

The Pyramid company of the United moved into new quarters at Ridgefield Park, N. J., Tuesday.

Cyril Scott is to do two pieces for the Universal. They are "One Two Eve" by Martha Morgan and "The Way of the World" by Clyde Fitch.

The National Film Co., incorporated a few months ago, is going to make pictures with Bruce Mitchell, formerly producer for Thistle, as the main director.

Thomas MacEvoy, for two years with the Biograph, left this week for Providence, where he joins the Eastern Film Company as leading man.

Work on the "Experience" film by F. Ray Comstock newly formed film company will start in two weeks at the Kinemacolor studio, Whitestone, L. I.

The Drury Lane Co., which has a chain of movies in New York, has accepted plans for a picture house on Eighth avenue between 42nd and 44th streets.

Pat Powers and David Horsley are reported as having become friendly again during Powers' recent trip to the Coast.

Wilfred Lucas has gone back to the Griffith forces. Kate Tonery after a two years' absence, has also rejoined the Griffith companies on the Coast.

Neva Gerber is considered the fleetest woman on foot among the Coast film women. She recently defeated Webster Campbell in a 100-yard dash for a side wager.

Lots Weber is writing a big feature scenario which J. Warren Kerrigan may do when he has fully recovered from the injuries received in a recent accident.

In a recent World feature the director took some "interiors" of the World's own bookkeeping and accounting rooms. Some of the clerks took the "posing" seriously.

Margaret Loveridge has signed with the Mutual. She's Mae Marsh's sister. Her first picture will be a three-reeler, "Tricotrin," adapted from Ouida's novel.

Beatrice Van was given the lead in "The Soul of the Vase." Miss Van has always lived in California, where she is considered quite a "gardener."

In response to inquiry several of the San Francisco film exchanges report that business shows a marked improvement during the past few days.

"A Trade Secret," by Albert M. Poate, featuring Betty Marshall and Frederic de Belleville, will be released by the Gotham.

Tom Mix is recovering from a recent fall from his wild charger. Mix was knocked from the animal's back during the taking of a western picture.

Frank V. Beal, who went to the Coast a few weeks ago to do some directing for the Features Ideal (formerly the Belair), has gone back to his former post with Selig.

Bert Adler is now stationed at the U plant, Cortesville, N. J. Any leisure time is spent with a pair of field glasses focused upon the New York side.

A new picture concern in the field is backed by Mr. Holliman of the Eden Musee. The first feature to be made will be Rupert Hughes' "All for a Girl."

Adolf Zukor, president of the Famous Players, and his family, left last week, for a trip to his company's coast studios.

Hasel Dawn, in the future, will do picture work only, giving up the stage for screen work with the Famous Players.

Hopp Hadley's airtime in Yonkers opened Saturday night. A neighborhood draw in the way of a picture called "Who's Who in Yonkers" was the big attraction.

The subject is in one reel of about

## RELEASED NEXT WEEK (June 7 to June 12, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:			
GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitaphone ..... V	Imp ..... I	American ..... A	Gaumont ..... Gau
Biograph ..... B	Bison ..... B101	Keystone ..... Key	Superba ..... Sup
Kalem ..... K	Nestor ..... N	Reliance ..... Rel	Empress ..... Emp
Lubin ..... L	Powers ..... P	Majestic ..... Maj	St. Louis ..... St L
Pathe ..... Pthe	Eclair ..... Ecl	Thanhouser ..... T	Lariat ..... Lar
Selig ..... Sel	Lee ..... L	Kay ..... K	Phonology ..... H
Edison ..... E	Frontier ..... Frnt	Domino ..... Dom	Luna ..... Lun
Essanay ..... S-A	Victor ..... Vic	Mutual ..... M	Grandin ..... Grand
Kleine ..... Kl	Gold Seal ..... GS	Princess ..... Pr	Ramo ..... Ramo
Melies ..... Mel	Joker ..... J	Komic ..... Ko	Ideal ..... Ideal
Ambrosio ..... Amb	Universal Ike ..... U I	Beauty ..... Be	Starlight ..... Star
Columbus ..... Col	Sterling ..... Ster	Apollo ..... Apo	Regent ..... Reg
Mina ..... Mi	Big U ..... B U	Royal ..... R	Miller Bros 101 ..... M B
Knickerbocker ..... Kkbr	L. K. O. .... L K O	Lionel ..... L	Premier ..... Prem
	Lacmille ..... Lie	Hepworth ..... H	Cameo ..... Cam
		Falstaff ..... F	United ..... Utd

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

### JUNE 7—MONDAY.

MUTUAL—The Right to Happiness, 2-reel dr. A; Keystone title not announced; A Mother's Justice, dr. B.  
GENERAL—The Tear on the Page, dr. B; Her Husband's Honor, 2-reel dr. K; The Unhappy Sward, dr. (10th of the "Road O' Strife") series, L; The Web of Crime, 2-reel dr. and Hearst Selig News Pictorial, No. 48, S; Mrs. Jerr and the Beauty Treatment, com. V; The Glided Cage, dr. S-A.  
UNIVERSAL—A Daughter of the Nile, 3-reel dr. Vic; The Twelfth Hour, dr. I; How Billy Got His Raise, com. and The Fox Hunt, cartoon, split-reel, J.  
UNITED—Stopping Westward, 2-reel dr. Ideal.

### JUNE 8—TUESDAY.

MUTUAL—The Six Cent Leaf, 2-reel dr. T; The Redemption of the Jansons, dr. Be; Dirty Face Dan, com. dr. M.  
GENERAL—Man and His Master, 2-reel dr. B; Ham at the Fair, com. K; He's a Bear, com. L; Saved by Her Horse, dr. S; Love, Snow and Ice, 3-reel scenic-com. V; The Romance of an American Duchess, 2-reel dr. S-A.  
UNIVERSAL—Under the Crescent (No. 2 of "The Cage of Golden Bars" series), dr. G S; The Struggle, dr. R; Their Friend the Burglar, com. N.  
UNITED—Almost Luck, and Mixing the Cards, split-reel com. Sup.

### JUNE 9—WEDNESDAY.

MUTUAL—The Son of the Vase, dr. A; The Tavern Keeper's Son, 2-reel dr. Br; Payment in Full, dr. Rel.  
GENERAL—The Money Leeches, 2-reel dr. K; Tap! Tap! Tap, 2-reel dr. L; Millie Goes to Sea, com. S; Spades Are Trump, com. V; Lost in the Jungle, and A Close Shave, split-reel cartoon, S-L; Up in the Air, com. E; The Kick Out, 3-reel dr. Kkbr.  
UNIVERSAL—From the Shadows, dr. Lie; Bill's Blighted Career, 2-reel com. L-KO; Universal Animated Weekly, No. 170, U.  
UNITED—The Spider, 2-reel dr. Grand.

Josephine Crowell and Jennie Lee, who have the same dressing room on the Coast, are former legit who have traveled with tent shows, stock companies and one night stand troupes.

Fred Mace, who pictured the Willard-Jackson fight, has been engaged by Fox to direct a number of comedy reels which that concern has planned to release in connection with its features.

Julian Johnson is in New York to get a personal interview with Mary Pickford for his Chicago publication.

The new Strand, Ocean City, N. Y., seating 1,500, has been taken over by William Gane and James Simpson, who will open with a feature picture policy, June 21.

Madame Yorake, the French actress, was the personal guest of D. W. Griffith at the Los Angeles studio last week. It would not be surprising to hear that she's engaged for film work within the near future.

Lionel Barrymore is to appear in the "Exploits of Elaine" series when Edwin Arden starts his first feature work for Pathe. Arden is to appear in "The Beloved Vagabond," with Edward Jose directing.

Helen Carruthers, a picture actress who attempted suicide by taking poison in a fit of despondency while in Portland a few weeks ago, has completely recovered and residing with her mother in San Francisco at present.

George Wotherspoon has been engaged by the Metro to issue a weekly bulletin entitled "Metrogram." The first issue was issued last week. It is a four-page folder, full of news of interest to the exhibitor.

Two publicity promoters in the Leavitt building, hailing from Minneapolis, are Jake Wilk, of the World Film, and Elme Publicity Shannon, of the United Service. They don't know each other at that.

The California (headed by Beatrice Michelena) finished posing the interior scenes of "A Phyllis of the Sierras" at the San Rafael studio last week and moved to Boulder Creek, where the exterior scenes will be made.

This week a number of the eastern companies that have been working on the Coast are expected to arrive in New York. Among

them are the Mary Pickford company, some of the Rolfe combinations and several of the New York M. P. Co.

Byron Chandler is the president of the Peasler Film Feed Co. and plans to go to the Pacific Coast July 1 to have charge of an exhibit at the big convention of the National Exhibitors' League, held in San Francisco July 12-16.

The Balboa releases a two-part subject to Pathe, June 19, which the latter concern will finish in colors before releasing. Pathe plans to color many of its American pictures in the future, having the complete process for doing so without sending the prints abroad.

Mary Fuller is reported having taken off considerable weight by systematic training and hard work. Her latest film roles are in "The Little White Sister," in which Pedro de Cordova makes his screen debut, and "The Orphan," the principal male support being Lucius Henderson.

The All-Celtic Co., J. A. Fitzgerald, director, embraces the following players: Peggy Shannon, Joseph Sullivan, Laurie Macklin, Billy Bowers, Arthur Sprague, Charles Mason, Tom O'Keefe, Tommy Mullins, Marie Rohmre, Boots Wall, Frances Ward, Tamany Young.

Two companies announce pictures with the same title, "The Virginationist." The Empress, United Service, has one released June 2, written by Rev. Clarence J. Harris, Kalem also has one, a two-reeler, by Hamilton Smith which is marked for release, June 23.

Charles Aldrich is the latest to sign up a picture contract and he is to make a feature for the newly formed Roberts-Kingsley Company. Aldrich will very likely revive for the films the old piece, "Secret Service Sam," which he appeared in under A. H. Woods' management some years ago.

E. Auger has been assigned to manage the Southern Division of the World Film Corp. with headquarters in New Orleans. The New Orleans office has a new manager in M. F. Hunter who has succeeded K. A. Bugbee. C. D. Hunter has been appointed one of the sales force of the Buffalo branch of the World Film.

A common expression heard at the studios is "Don't shoot" and "They are shooting 'em up all over the place." The first is for rainy day postponements of picture taking in the field and the latter when the cameras are clicking inside the studio and on the adjacent open air stages.

In some of the five-cent neighborhoods in New York and Brooklyn some of the feature film salesmen are slashing prices to such an extent the small-price theatre exhibitor is reaping a benefit. If some of the prices paid for daily exhibitions of the multiple reels were known in the bigger theatre sections the latter exhibitors would have palpitation of the heart when they gave their \$35, \$45 and \$50 day rentals a second look.

Mary Probst has been engaged to "double" Dorothy Donnelly in the production of "The Sealed Valley," which Director McGill is taking at Saranac Lake. There are several "stunts" in this picture for the lead which Miss Donnelly refused to do. One is to shoot the rapids in a canoe, and Miss Probst, who is a good swimmer, will take the place of Donnelly to fill the bill. "The Sealed Valley" will be a Metro release.

Both the Madison Square Garden and Grand Central Palace, announcing a picture policy would start last Saturday night, postponed the openings. The Garden until last night (Thursday) and the Palace until tomorrow, without any certainty either will open as expected. Several things including backing are said to have interfered with the announced premiere.

May 24, Mrs. Georgia Gerdau, a picture actress, filed suit for divorce from her husband (non-professional) in a San Francisco court at 12 o'clock. Her charges were cruelty the same as filed in another court some time ago. At 12:10 Mrs. Gerdau left the court room free from her domestic ties and having earned the distinction of having been granted the quickest divorce recorded on the Coast.

A film of the exposition illuminated, caused no end of laughter when exhibited in a San Francisco vaudeville house last week, despite it was captioned as educational. While the Tower of Jewels and other buildings showed up well, considering the film was taken at night, the making of the picture was humorous and descensions "bobbed up and down" so rapidly and with such jerky movements the auditors could not help laughing. Freak photography is given as the cause of the funny movements of the machine.

G. J. Schaeffer, sales manager of the World Film, returned this week from a trip through the South. Upon commenting upon conditions in that part of the country Mr. Schaeffer said the exhibitors are not going to the picture idea in the right spirit, that there is no co-operation between them and the exchange men which in the policy being followed in other parts of the country. Cheapness of shows is one of the worst faults of the Southern picture houses. Five and ten cents is all that is paid for admission in most places and it is hard for the film concerns to supply these houses and properly protect their first-run houses as the nickel places will show the same pictures the next week. Mr. Schaeffer states that the only way to protect the first run exhibitor is to refuse the others in the town pictures less than 60 or 90 days old as outside of the first-run houses the five-cent admission prevails.

### JUNE 10—THURSDAY.

MUTUAL—The Strike at Centipede Mine, 2-reel dr. Dom; Keystone title not announced, Mutual Weekly, No. 23, M.  
GENERAL—The Divided Locket, dr. B; Courage and the Man, 3-reel dr. L; Pale in Blue, 3-reel dr. and Hearst Selig News Pictorial, No. 46, S; Mr. Blink of Bohemia, com. V; Sweedie's Finish, com. S-A; Father For-got, com. M.  
UNIVERSAL—The Valley of Silent Men, 2-reel dr. R; In His Mind's Eye, dr. B; Lily Baffles and Detective Duck, L; The Sign of the Sacred Safety Pin, com. P.  
UNITED—The Near Capture of Jesse James, com. Luna, Helme's Millions, com. Star.

### JUNE 11—FRIDAY.

MUTUAL—His Guardian Auto, com. F; The Pathway From the Past, 2-reel dr. K B; The Ten O'Clock Boat, dr. Rel.  
GENERAL—The Battle, dr. B; The Haunting Fear, 3-reel dr. K; The Cornet, dr. L; Fair, Fat and Saucy, com. V; The Wealth of the Poor, dr. S-A; Cohen's Luck, 4-reel com. E.  
UNIVERSAL—A Strange Disappearance, 3-reel dr. H; Mumps, com.  
UNITED—At Twelve O'Clock, 2-reel dr. Prem.

### JUNE 12—SATURDAY.

MUTUAL—United Again, 2-reel dr. Rel; Kerkon (title not announced); An Unlucky Sultor, com. R.  
GENERAL—Life's Changing Time, dr. B; The Pay Train, dr. (An Episode of the "Hazards of Helen" series); K; Nearly a Prize-Fighter, com. L; The Journey's End, dr. S; Four Grains of Rice, 2-reel dr. V; The Sign of the Cross, 3-reel dr. S-A; McQuade of the Tramp Squad, dr. E.  
UNIVERSAL—The Circus Girl's Romance, 2-reel dr. B101; The Woman Hater's Baby, dr. P; When Ignorance is Bliss, com. J.  
UNITED—Canned Curiosity, 2-reel com. Pyrd.



## NEW YORK SUPREME COURT DECISION HARD ON CENSORS

**Judge Whitaker Rules in Favor of Life Photo Film Co. Over License Commissioner Bell, Who Refused Right to Exhibit "The Ordeal." Board of Censors Are Not Recognized in Law. Massachusetts Censor Fight.**

A decision was handed down last week by Supreme Court Judge Whitaker in favor of the Life Photo Film Co., in its suit against Commissioner of Licenses George H. Bell, granting it the right to show "The Ordeal" in New York City. This was forbidden by Commissioner Bell, who claimed the picture would cause racial prejudice. He threatened to revoke the license of any house showing it.

Judge Whitaker in his opinion says Commissioner Bell's action in restraining the film company from showing the production was based on the opinions of his deputy, Mr. Kaufman, and the National Board of Censors. In his testimony the Commissioner admitted there was nothing in the film that could be termed immoral or obscene or cause the disapproval of Americans.

The Court decided that as the Board of Censors is self-constituted and not organized or recognized by any law, a public official such as Commissioner Bell should not base his opinions on its opinions or on the opinion of one of his deputies in regard to preventing the exhibition of films in New York City.

Gustavus A. Rogers of Rogers & Rogers who represented the film company says the decision demonstrated and disposed of two of the most important points in the picture situation, namely, that the Board of Censors, as an unofficial body, can not make a binding decision, and that public officers can not base their views upon the opinions of this board. Mr. Rogers claims the decision brings to light the fact that Commissioner of Licenses Bell has heretofore exercised an unwarranted assumption of power in arbitrarily deciding what pictures should be exhibited.

This is the first case in New York to test the power of the Board of Censors and the Commissioner of Licenses.

Cincinnati, June 2.

The Ohio Board of Censors, otherwise called film eliminators, designated as such for their recent slashing of sections of pictures passed unnoticed in other states, recently passed the censorship edict the length of kisses on the picture sheet should be cut to three feet.

During the last week in May there was hardly a picture that didn't come in for some marked eliminations and in some instances whole scenes were chopped. In some the main climaxes were ordered out.

Some of the weekly serial episodes came in for their share of cutting. There were few features that didn't receive pruning instructions.

In the five-reeled "Juggernaut" all

fight scenes were cut to five feet and the scenes showing the dead being shown through car windows and where any portion of the bodies in the supposed wreck protruded out of the car windows were eliminated.

There were scenes of "bits" ordered out of "Pretty Sister of Jose" (five reels), "Four Feathers," "Where Cowboy Is King," "The Failure" (four reels), "The Coward" (three reels), "Reaping the Whirlwind" and many one and two-reel subjects.

In some cases the captions on pictures were ordered replaced.

Some of the local newspaper men have referred to the board of censors as the Old Maids' Censor Board. The former claim that nearly all the eliminations take out the thrills and punches necessary to give the picture any strength.

Boston, June 2.

Throughout Massachusetts exhibitors and manufacturers of films are making a bitter fight against the Carstens bill which provides for a paid censorship board of five members and an advisory board of seven unpaid members.

The picture men have circulated petitions and have shown slides pointing out the harm the bill will do if passed.

The Boston Central Labor Union and the Massachusetts Real Estate Exchange have gone on record as opposed to the censorship measure.

### STUDIO BURNS DOWN.

Toronto, June 2.

The picture studio of the Beury Feature Film Co., located at Swansea, just west of this city, was totally destroyed by fire Monday night, the entire structure being completely razed. All films of value were saved. The Willard-Johnson fight pictures were developed by this concern and were saved from the flames.

The concern was formerly known as the Conness Till Co. A reorganization brought the controlling stock to J. P. Beury, of Philadelphia, and E. H. Robins, a prominent local man.

The studio was being utilized for the production of a new feature. Over 50 people, many brought here from New York for this particular engagement, lost their entire personal effects. The studio equipment also went with the damage. The loss is estimated at \$100,000.

### METRO'S \$30,000 WEEK.

The Metro claims returns for the week ending May 30, of an aggregate business of over \$30,000.

### REPORTS OF TROUBLES.

In film circles there was some alarm over the report two of New York's big film companies were on the verge of hitting the receivership courts and another that at least one could quit business altogether within another month.

Another big picture concern has been having a hard time of it of late, caused through the lack of efficient organization.

This week a picture company was understood to be thinking seriously of pulling aloof from a program service owing to business activities not showing the proper strength within the past fortnight.

Still another big service has been losing exhibitors of late and it's rumored that the sameness of dramatics has been largely responsible for the slump.

### RUMORS RE MUTUAL.

Rumor says all is not well in the inner circle that rules the destinies of the Mutual Film Corporation, and within the next fortnight or so it may come to pass that there will be several changes in the names that go before the big titles in the company. For a week past the directors have been in meeting and at times the discussions have waxed hot and furious.

From reports it seems there is a general dissatisfaction over the Mutual Masterpiece program and this has led to an uprising by the members of the producing companies who have been a loser through the innovation. Before starting the release of the Masterpiece features the Mutual Corp. was reported as having \$360,000 on the right side of the ledger. This amount was looked upon purely as a surplus.

In the few months that the Masterpieces have been released all of the surplus has been eaten up and only two of the companies, the Majestic and Reliance, have anything to show in profits for the pictures turned out. H. E. Aitken, the present president of the Mutual, is interested in both of these producing companies. It is said none of the other has made a profit on their little dip into the feature game.

There has also been a general auditing of the books of the Mutual Corporation within the last month or so, it is said, and one of the men on the inside, while asking that he not be quoted, stated the expense account of one of the executive heads of the company revealed some startling expenditures, which would usually be considered as personal expenses.

John R. Freuler, president of the North American Film Corporation of Chicago, is spoken of as the next president of the Mutual.

It seemed this week as though there had been some kind of a compromise effected between the factions.

### BIDDING FOR BOOK RIGHTS.

There's a spirited fight on by a number of New York film makers on one side and play-brokers' firms on the other to obtain first option upon all the novels to be published in the future by the leading book publishing houses.

Many fancy bids have been made to three firms, with only one so far reported being tied up on a long contract.

### U OVER-BOARD.

The Universal plunged into the legitimate game so heavily it is said to be overboard now with players, and in a quandary how to fulfill contracts entered into. Engagements were made at large figures by the U in competition with other companies, the U more often coming out the victor, but at an unusually high expense.

The feature department of the Universal is making all sorts of announcements and claims regarding the signing of prominent players and the film rights to a long list of plays and novels.

The legit's embrace Wilton Lackaye, Nat Goodwin, Blanche Walsh, Julia Dean, Herbert Kelcey, Effie Shannon, Emmett Corrigan, Frank Keenan, Henry E. Dixey, Charles Evans, Ward and Vokes, Lawrence D'Orsay, Marie Cahill, Florence Reed, Henrietta Crossman, Helen Ware, etc.

The plays and novels include "The Run on the Bank," "Her Own Money," "John Ermine of Yellowstone," "The Parlor Match," "Business Is Business," "Under Southern Skies," "The Earl of Pawtucket," "The Patrol of the Sun Dance Trail," "Caleb West, Master Driver," "Bucky O'Connors," "A Little Brother of the Rich," "The Suburban," "Nancy Brown," "Colorado," "Son of the Immortals," "The Escape of Mr. Trimm," "Jewel," "The Jam Girl," "Vespers" and "The Sphinx."

### PARAMOUNT'S PLENTIFUL SUPPLY.

The Paramount Program for the next half year has been changed greatly of late owing to various happenings at the studios which have caused disappointments. The Paramount is able to shift its releases without confessions through some of its productions not taking as long in the making as others.

The release schedule from date to Aug. 26 calls for 25 features, made by the Famous Players, Lasky and Bosworth.

The Paramount often uses an outside picture or two at some point during this length of time, but with the clear weather and all of the studios working at full speed the three companies will be able to turn out the necessary supply. The Fiction Players Co., which circulates its productions on the Paramount Program will probably release "The Spenders" before the last of August.

### ROLFE'S STRAND SHOW.

The picture show opening Sunday at the Strand will be the first performance there under the direction of B. A. Rolfe, who succeeds S. L. Rothapfel that day as the director of the house. It is reported Mr. Rolfe's contract to take charge of the Strand is for a stated period and not a temporary arrangement as has been said.

Hammerstein's Victoria has announcements outside its front saying the theatre will be known as the Rialto, seat 2,500 and be managed by Mr. Rothapfel.

### NUDE REMOVED.

Chicago, June 2.

"The Island of Regeneration," a feature film playing the Ziegfeld theatre next week, has been thoroughly censored by the local police department, the result being the elimination of all the nude scenes.

London, May 20.

There is still hope for the English picture producer. He is showing signs of improvement. One of the latest features offered for public approval is Barker's 5,500 feet of "Jane Shore," that has over 200 scenes and is wholly a British conception and execution. Blanche Forsythe has the title role, and while a very excellent emotional actress, is lacking in ethereal appearance. The store is well known to the producers, and the production by Virginia Harned some years ago. This feature enters into direct competition with the Italian productions that employ vast mobs. It is claimed that the Sixteenth Century battle scenes of "Jane Shore" employ no less than 5,800 superns. It would probably be much easier to believe the claim than to count the superns. The picture, however, the "Jane Shore" will make an acceptable feature anywhere. It is an excellent picture—judged by British standards.

Jolo.

# ANDERSON JOINS METRO.

The Metro will have as Executive Manager, commencing June 14, Carl Anderson, who has been with Lasky in the same capacity for a considerable period. Mr. Anderson tendered his resignation to the Lasky concern last week.

A showman of long time experience, Mr. Anderson proved himself apt at pictures from his early connection with them. Recently it had been reported he was in receipt of several offers.

# FARRAR AND CO. WEST.

Geraldine Farrar, the operatic star who has been signed for pictures by Lasky, will leave for the coast by special car Monday. With Miss Farrar will be her mother and father, Mr. and Mrs. Morris Gest, Mrs. David Belasco, Jimmie Sullivan and Frank Connor. There will also be four maids, a hair dresser, three cooks and a waiter.

The entourage is to remain eight weeks in Los Angeles during which the pictures are to be taken. It is the hope of the Lasky people that they will be able to complete at least three and perhaps four pictures in that time. "Carmen" is to be the first feature in which the singer is to appear. The car with the party is to leave via the Lehigh Valley R. R. at 10.30 Monday morning.

# VERDICT FOR BRULATOUR.

Jules E. Brulatour sued the Comet Film Co. for a balance due on raw film stock sold. The defendant filed a counterclaim, alleging Brulatour had agreed to pay the concern one-tenth of the net profits of the Animated Weekly, exploited by the Sales Company in 1910, then competing with the Pathe Weekly.

The case, tried before a jury, returned a verdict June 1 for Brulatour. The plaintiff's attorney was Arthur Butler Graham. The Comet Co. was represented by Robert M. Elder.

# BILLS NEXT WEEK (JUNE 7.)

(Continued from Page 13.)

**Toledo, O.**  
KEITH'S (ubo)  
Johnson's Dogs  
Mile Rialto  
Gray & Peters  
Leroy & Cahill  
Paynton & Green

**Toronto**  
HIPPODROME (ubo)  
Elsie White  
Robt H Dodge Co  
Countess Mardini  
Sorority Girls  
Marshall Montgomery  
Gray & Peters  
SCARBORD PK (ubo)  
Rosa Valeria 6  
YONGE ST (loew)  
Jack Birchley  
Fred Hildebrandt  
Kingsbury & Munson  
Elliot & Mullen  
Pearson & Goldie  
Bennett Sisters  
(Two to fill)

**Trenton, N. J.**  
TAYLOR O H (ubo)  
Terry & Gretchen  
Nelle English  
Walter Nealand Co  
Mason & Murray  
Meyasos

**2d half**  
Watson & Rudh  
Geo Nagel Co  
Cathleen & Capitola  
Spanish Goldinis

**Troy, N. Y.**  
PROCTOR'S  
Bobby Pandour  
Blaslett & Scott  
Four Slickers  
Water Lillies  
Ivy & Ivy  
May Walsh

**2d half**  
Ethel Mae Barker  
Water Lillies  
Clayton & Lennie  
Perry & White  
Ed Busch  
David & Duval

**Vancouver, B. C.**  
PANTAGES (m)  
6 Kirkamith Str  
Herley & Noble  
Margaret Edwards  
3 Weber Sis  
Passing Revue 3  
Flying Fishers

**Victoria, B. C.**  
PANTAGES (m)  
Sarah Padden Co  
Friend & Downing  
West & VanSloen  
Dorothy Vaughan

**Washington**  
KEITH'S (ubo)  
Booth & Leander  
Ed Morton  
The Starrocks  
Elizabeth Recide  
Douglas Fairbanks  
Du Callon  
Belle Baker  
M Vadio Co

**Waterbury, Conn.**  
POLI'S (ubo)  
Richards & Brandt  
Humorous 4  
Jones & Jones  
The Stanton  
Pekin Mysteries  
(One to fill)

**2d half**  
Mintz & Palmer  
Harry Cutler  
Anthony & Ratliff  
The Crisps  
Lester De Mar  
"College Girls"

**Wilkes-Barre, Pa.**  
POLI'S (ubo)  
Stone & Alexis  
McManus & Don Car-  
los  
"Between Trains"  
Chas Mack Co  
Savoy & Brennen  
Black & White

**2d half**  
The Faynes  
Bogart & Nelson  
Bessie Remple Co  
Clark & Verdi  
"Girl in the Moon"  
(One to fill)

**Winipeg**  
PANTAGES (m)  
Edmund Hayes Co  
Dorsch & Russell  
Victoria Four  
Belle Oliver  
Lady Alice's Pets  
STRAND (wva)  
Geo Dixon  
Hawley & Hawley  
Frish Howard & T  
Emily Smiley Co

**Worcester, Mass.**  
PLAZA (ubo)  
Tom & Edith Almond  
Bent  
Mascony Bros  
"Black & White Re-  
vue"

**2d half**  
Bent  
Jones & Jones  
(Two to fill)

# NEW BUILDINGS.

About a year or two ago the Carl F. Michelfelder Enterprises obtained a theatre site in Union Hill. Last week Architect McElfatrick reported the foundation to be well under way and that the house will be ready in the fall. It will seat 1,800 and will be devoted to pop vaudeville. Michelfelder's Co. also controls the new Mount Clair theatre.

There has been quite some juggling of bookings in connection with the Wilson, Kedzie and Great Northern Hippodrome lately. The three houses are booked by the W. V. M. A. and have been playing some big time acts. It is said the heads of the "Association" cannot countenance the booking of acts that have played the Majestic or Palace, local houses charging cheaper admission prices. It seems as though the big kick may come from New York. The Riggleto Brothers, booked at the Hippodrome this week were forced to cancel the engagement for this reason.

**BLACKSTONE** (Edwin Wappler, mgr.).—Closed.

**CORT** (U. J. Hermann, mgr.).—"Peg," with Peggy O'Neill. Third week. (Revival) doing fairly.

**COHAN'S GRAND** (Harry Ridings, mgr.).—"Beverly's Balance," with Miss Anglin. 1st week.

**COLUMBIA** (William Roche, mgr.).—Closed.

**CROWN** (A. J. Kaufman, mgr.).—Pictures.

**GARRICK** (John J. Garrity, mgr.).—"All Over Town," with Joseph Santley. Opened Sunday.

**LA SALLE** (Joseph Bransky, mgr.).—"Musical stock. Business continues good.

**NATIONAL** (John Barrett, mgr.).—Pictures.

**OLYMPIC** (George L. Warren, mgr.).—Along Came Ruth. 6th week. Fair business at dollar top price.

**POWERS** (Harry Powers, mgr.).—Closed.

**PRINCESS** (Sam P. Gerson, mgr.).—"The Lady in Red." 2nd week. Business good.

**VICTORIA** (Howard Brodski, mgr.).—Pictures.

**MAJESTIC** (Fred Eberts, mgr.; agent, Orpheum).—Monday night saw the first capacity house that the big house has held in many weeks. Evelyn Nesbit was the headliner, this being her first appearance in this city. On her former trip out this way Miss Nesbit skipped this city without stopping to play. It was a time test of her drawing power on Monday and the business certainly warranted the engagement. Miss Nesbit also came in for a nice reception at the start and finished perhaps bigger than she does around in the New York houses. Her dancing with Jack Clifford though was the hit of the act, the reversed neck swing used for an encore being especially effective. Bert Swor was billed just below Miss Nesbit and was handed the next to closing position, this being a tough spot on account of the good things that had gone before, but the black-face artist made a solid hit. The comedian has a good raft of material. Perhaps the applause hit of the show was pulled down by Lyons and Yosco. The two musical boys must have brought them down in the old days at "the Corner" by the way the audience received their efforts. An act that stirred them up a little was Stella Tracey and Victor Stone, not forgetting Ethel Ponce at the piano. Miss Tracey has developed into a corking comedienne with a comedy way that will make girl comics go some to keep up with her. Stone helps considerably and Miss Ponce in her little song of the Eddie Leonard type was a hit all by herself. In place of Page, Hack and Mack, who were slated to open the show, the Davies Family appeared. The fill in act made good. Norcross and Holdsworth was a timely act for Monday night, for veterans of the war were given this day on the outside and these two stars of the minstrel show were given a big reception. The two voices are truly wonderful, taking the ages of the singers into consideration. Harry Holman and Co. made them laugh all the way in their sketch "Adam Killjoy." Holman has a number of bright sayings in the act and not one of them missed fire on Monday night. The Three Rubens made their usual hit with their tumbling and comedy efforts on the trapeze. The Kerkville Family closed the show with their tricks around a small billiard table. The act succeeded in keeping a big percentage of the audience seated until they finished.

**GREAT NORTHERN HIPPODROME** (A. Talbot, mgr.; agent, W. M. V. A.).—After a rainy session lasting almost a month the weather Monday broke clear and fine. Besides this it was a holiday (Decoration Day), but at noon the big Hippodrome held almost a capacity house which grew to an overflowing one a half hour later. The show offered was a light though pleasing one. There was plenty of comedy and some good singing. Wilson and Aubrey, a two-bar act, consisted of some comedy attempts and tricks. The two men who work in tramp make-up go through the usual routine finishing with a burlesque wrestling match which though well worn got them some laughs. Ford and Truly, on second, are a dog and a man. The dog, a well-trained little fox terrier, is clever enough to pull the act through in any popular price house. The man can be praised for the way in which the dog follows him every move, which must have taken considerable patience in the training. The Althoff Sisters, who were with the Singer Midget road show, are now appearing alone in vaudeville. The two little girls through their youth and musical efforts get the audience from the start and finish a substantial hit. The piano solo by the elder of the girls could be shortened to good advantage. The two boys, who are quarter with good voices, very little comedy being attempted. The boys sing in excellent "barber shop harmony" style and were wise in picking a repertoire of the songs that are most popular. Francesco Redding and Co. are still playing the comedy sketch which has the English Lord and the Cook playing important parts in the story. They make them laugh. Spencer and Williams, on next to closing, had an easy time of things. The audience seemed to be on speaking terms with the act and the boy and girl finished a big hit. There are plenty of good things in this act, the comedy standing out just a bit more than the songs and dances. Loyal's Pets closed the show, the animal act proved to be a pleasing one from start to finish.

# SAN FRANCISCO

VARIETY'S  
SAN FRANCISCO OFFICE  
PANTAGES' THEATRE BLDG.  
Phone, Douglass 2213

**ORPHEUM**.—Adelaide and Hughes registered with dancing; Nat M. Willis stopped the show; Hoey and Lee, liked; Five Musical Byrons, closing the show, held everybody in for the finish; Elizabeth Murray, hit; Madam Benson and Co. well applauded; Four Romanos, opened successfully; Mr. and Mrs. Carter De Haven (holder), delighted.

**EMPRESS**.—Franklyn Ardell and Co., thoroughly enjoyed; Maud Tiffany, excellent; George De Alma, fair; Kanazawa Trio, closing, gave satisfaction; Moss and Frey, good; Clemons and Deane, (colorful), and in the opening spot was a male acrobat, while another act was furnished by a man with songs.

**CORT** (Homer F. Curran, mgr.).—Pavlova (second week).

**COLUMBIA** (Gottlieb, Marx & Co., mgrs.).—Maud Adams in "Quality Street."

**ALCAZAR** (Belasco and Mayer, mgrs.).—Kolb and Dill, "A Peck 'o Pickles" (first week).

**WIGWAM** (Jos. F. Bauer, mgr.).—Del. B. Lawrence Dramatic Players.

**PRINCESS** (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

**HIPPODROME** (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

A Norwegian choir made up of 400 members will give a series of concerts at the exposition beginning May 28.

200 newswires were the guests of the Wigwam management last week to witness "Alias Jimmy Valentine."

The Philippine Constabulary Band recently finished giving a series of concerts in Oakland.

Frank R. Robertson is giving his travails here this week under the auspices of one of the daily newspapers.

Actors' Day, given under the auspices of the Actors' Equity Association, will be a special event at the exposition on July 9.

A good idea of what the exposition is doing may be derived from the fact that on June 1 about 200 more employees were discharged.

While visiting the fair May 24 John Drew was signally honored by having the U. S. Marine Corp., stationed there, pass before him in review.

Of late there has been several efforts to revive cakewalking. Through efforts considerable interest has been aroused in the one time popular fad.

Ruby Morris, said to be a young and pretty cafe entertainer working in an Oakland cafe, attempted suicide last week by swallowing poison. Prompt work in getting her to a hospital saved her life.

"The Legend of the Temple," said to be an act of the third degree of Ancient and Scottish Rite Masonry, was presented on May 28 at the Masonic Hall. The version staged was in six acts and required a cast of 40.

The Somaliland Villagers who went broke at the exposition were sent to Angel Island pending their final disposition by the immigration officials, were sent to Chicago last week. The Africans are to appear at White City during the season.

Despite the shower which prevailed on Sunday, May 23, a large crowd attended the mountain production of "Rip Van Winkle," which was staged on the summit of Mount Tamalpais. It is said that the inclement weather detracted little if anything from the production.

While the attendance at the theatres playing vaudeville indicate that business is good, the vaudevillians complain that lay-offs and loss of time is more plentiful than work. From what acts coming from the East say, the many lay-offs on the coast time just about permits the turns to break even and get back East. Of course, there are exceptions to this, but generally speaking it applies to most of the visiting turns booked out from the East.

# BUFFALO.

BY CLYDE F. REX.

**SHEA'S** (Henry J. Carr, mgr.).—Cecil Cunningham is scoring heavily in a big novelty act; the Alexander Kids, trio of exceptional children, do fine; Will J. Ward in "A Musical Bouquet," is a feature; Chic Sales goes big; Hale Norcross and clever company make hit in good sketch; Crouch and Welch good in song and dance; Rodgers, Pollock and Rodgers draw much applause with skit. The Countess Nardina is a local favorite, fine piano playing. Good pictures close fine bill.

**STAR** (P. C. Cornell, mgr.).—The Bonstelle Stock Company drawing big houses this week with good offering, "In the Vanguard." Play is attended by various women's clubs, and school fraternities for purposes of studying logic and sermon of peace contained in offering.

**TECK** (John R. Oshel, mgr.).—Adele Blood stock company doing great business with farce, "Excuse Me." Good acting, fine stage effects, unsurpassed costuming.

**HIPPODROME** (Henry Marcus, mgr.).—Pictures and music, going big all week. In-

# CORRESPONDENCE

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

VARIETY'S  
CHICAGO OFFICE:

# CHICAGO

MAJESTIC  
THEATRE BUILDING

Sam Tishman of the Thellian office left Chicago for New York on Sunday.

Bud Schaffer, who was operated on not long ago, is out and around now.

Memorial services for Elbert Hubbard were conducted at the Auditorium on Sunday.

The Strollers are arranging to give a dinner to Walter Keefe, who leaves for New York shortly.

The Criterion Film Company had Chicago detectives looking for films that they claimed were stolen last week. The "Tecs" liked the picture show job immensely.

Dick Hoffman of the Association offices will supply the Grand Theatre in Crookston, Minn., with three vaudeville acts on Sundays starting with June 6.

The Windsor deserted its stock policy for this week by playing the "Tab," "A Night in Old Heidelberg." The house will revert to stock next week.

Page, Hack and Mack did not open at the Majestic on Monday, as booked, on account of a sprained ankle that one of the troupe sustained on Sunday.

The Star theatre safe was blown up last week, the robbers getting about six hundred dollars in real money. Last year about the same time a similar occurrence was reported at this theatre.

The "Dancing Around" company, with Al Jolson, which closed here on Saturday night,

left Monday evening for Denver. The troupe is slated for a six weeks run in Frisco after making a few jumps out that way.

Oscar Lorraine did not like his billing at McVickers on Monday and passed up the week's work. He was booked out this way by the Loew office, but switched over to the "Association" for a route next season.

John Considine and Fred Lincoln were closed with Mort Singer at the Association offices last Friday. Some think there is a strong possibility of the Considine houses being booked by the "Association" next season.

Dave Beebler received judgment against Baron Lichter for commission claimed by Beebler for engagements around this section of the country. Beebler's case was centered on the fact that Lichter gave him a booking authority. The judgment followed attachment proceedings at Danville, Ill.

The Crown Theatre which has recently housed legitimate attractions will try out a vaudeville policy starting about the middle of August. At present there is nothing definitely settled as to the booking of the house but the policy of the house is assured. The prices will range from 10 to 25 cents.

Harry Weber, Tink Humphries and Menlo Moore arrived in Chicago on Monday morning after a motor trip from New York. When the car drew up to the Majestic on that morning it was decorated with a shovel and other implements that dug the car out of the mud on the way.



DANIEL FROHMAN  
PRESENTS  
THE FASCINATING  
**HAZEL DAWN**  
as  
**CLARISSA**  
in  
**GAMBIER'S ADVOCATE**  
by  
RONALD MACDONALD  
A DRAMA OF LOVE  
AND SOCIAL  
INTRIGUE.  
IN MOTION PICTURES  
RELEASED JUNE 17<sup>TH</sup>

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PARAMOUNT PROGRAM

JESSE L. LASKY  
PRESENTS  
THE ILLUSTRIOUS BROADWAY STAR  
**EDGAR SELWYN**  
IN A SPECTACULAR PICTURIZATION  
OF HIS OWN DRAMA

**THE ARAB**  
RELEASED THROUGH  
PARAMOUNT PICTURES CORP.  
JUNE 14—

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE INC.  
MONTREAL, TORONTO, CALGARY.

**JESSE L. LASKY FEATURE PLAY CO.**  
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JESSE L. LASKY, PRESIDENT SAMUEL GOLDFISH, TREAS. & GEN'L. MGR. CECIL B. DEMILLE, DIRECTOR GENERAL

LASKY LASKY

dications are house will do mammoth summer business.

**PALACE** (Harold Edel, mgr.).—Pictures.

**STRAND** (Harold Edel, mgr.).—Feature films with additional dramatic and comedy films kept house well filled throughout week.

**GAYETY** (John W. Ward, mgr.).—High class burlesque. "The Big Sensation," with Lydia Jopsy. Entire offering is one of best of season.

**OLYMPIC** (Charles Densinger, mgr., Sun, Agt.).—Potts Brothers, bit hit; Jeanette Adler and company of 6, feature in musical offering; Dickens & Floyd, Buffalonians, favorites; Katherine Callahan, entertaining; The Millars, sensational acrobatics. Pictures close. Business fair.

**ACADEMY** (Jules Michaels, mgr., Loew, Agt.).—Musical comedy season opens at Academy, company known as the Academy Musical Comedy Company presenting tabloid offerings. Twenty-four people, principals and chorus. Big business at five and ten.

The Frontier Holding Company has purchased the building and site occupied by the

Family theater, a mortgage of \$100,000 being filed with county clerk at time of purchase. Mitchell S. Mark is one of the principals figuring in the deal and for that reason it is believed that a new building will be erected on the site in the near future, the ground floor to be continued as a movie theatre, the stories above to be occupied by business offices.

Summer resorts are in full swing on both the American and Canadian side. All report good business on the opening.

Conventions convening in this city through the remainder of the summer as well as the unusual number of tourists expected because of the war abroad, it is believed will revive the theatrical business considerable.

**CINCINNATI.**  
By HARRY V. MARTIN.  
KEITH'S (John Royal, mgr., U. B. O. agent).—Silverton Girls; Jack Prince; Archie Nicholson and Co.; Florence Timponi; Martini and Maximilian.

**CHESTER PARK** (I. M. Martin, mgr.).—Jacob Glass and His Lions; Sadie Fondeller; Bell and Eva; Wilson and Whitman; Barney O'Meara.

**CONEY ISLAND** (Arthur Rosenberg, mgr.).—Sid and Dollie Winters; Les Legats; Musical Pikee; Dubois and Miller; Vermont and Helman. Clubhouse cabaret—Cliff Emig and Miss Fitzgerald. Season opened Sunday.

**LAGOON** (Arthur Wilber, mgr.).—Hardy, high wire artist; "Little Elsie," diver; The Bernards, novelty acrobats.

**ZOO** (W. P. Whitlock, mgr.).—Kryl's Band.

Cliff Emig, noted whereabouts as a long-dis-

tance swimmer, made his debut as a cabaret entertainer at Coney Island, Sunday, and was a hit. Emig and Joe Murray, late of the Freebatters Quartet, may form a team and work at Lake Erie summer resorts. Emig sings.

# DENVER.

**TABOR GRAND** (Peter McCourt, mgr.).—Stock burlesque under direction of Rube Welch, 30-1. "Dancing Around," featuring Al Jolson.

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comes 2-6, and indications are that big houses will rule during the engagement. Welch's burlesque organization will then return to remain indefinitely.

**DENHAM** (Woodward-Homan Co., mgr.).—The Woodward Stock presents "The Real Thing," 30-6, with "The Round-Up" underlined. Business at this house continues quite satisfactory.

**ELITCH'S GARDENS** (Mrs. Mary Elitch-Long, mgr.).—This noted pleasure resort threw open its gates 31. Thousands of pleasure seekers patronized the various concessions. The stock company, headed by Mary Hall and Charles Gunn, opens 5, in "The Thief."

**LAKEIDE** (Colorado Amusement Co., mgr.).—The ninth season of this popular pleasure ground took place 29, and attracted large crowds. The Arlington stock company will open in the theatre 14, with "The Blue Mouse," as its first bill.

The White Rats will stop off here on their cross-country "scamper," playing the Auditorium the night of 12.

Manager Woodward, of the Denham, intends reviving the "stock star" system. Florence Roberts will be the first of the well-known stars to come under the new regime, opening 18 for three weeks. Otis Skinner will be featured during July, and it is rumored that Nat Goodwin will follow. Mary Boland will sever her connection with the Woodward Stock company 12, returning to New York City.

Alexander Saslavsky and his quartet will appear at the Brown Palace Hotel, commencing 25, for eight weeks. C. H. S.

## LOS ANGELES

VARIETY'S  
LOS ANGELES OFFICE  
333 MASON OPERA HOUSE BLDG.  
GUY PRICE, Correspondent

**ORPHEUM** (Clarence Drown, mgr., U. B. O.).—Mason and Keeler, well received; Cooper and Henderson, scored; Bankoff and Gille, artistic dancers; Mr. and Mrs. Gordon Wilde, entertaining; Orr and de Costa, clever; Sylvester Shafer and Co., repeated successfully.

**EMPRESS** (Deane Worley, mgr., Loew).—Joe Welch, big hit; Bryan and Sumner, remarkably good; Johnson and Deen, amusing; Cook and Rohert, pleasing; Von Cello, mediocre; Sadie Sherman, entertaining.

**REPUBLIC** (Al. Watson, mgr., Levey).—Florence Bell and Co., very good; James P. Lee and Co., passably pleasing; Phroso, fine; Leslies, pleasing; Norwoods, excellent; "The Athlete and the Tramp," entertaining; Edwards and Collins, passable; Artis and Martinez, went well; Joe Lee, got by nicely; Eddie Gamble, good.

**HIPPODROME** (Lester Fountain, mgr., Western States).—"The Dance Revue of 1915," scored; Pia trio, entertaining; Warner and White, good dancers; Two Kitties, cleverly done; "The End of the Road," very good; Chet Wilson, well liked; Doranto, passably pleasing.

**BURBANK**.—"Polly of the Circus."

**MASON**.—"Quality Street."

**CENTURY**.—Burlesque.

Selma Paley is taking a prolonged vacation.

Paul Byron, formerly with Liebler, is here in the movies.

Charles Ruggles has joined the Morosco-Bosworth.

Will Abrams and Agnes Johns have gone to San Francisco.

Walter Duggan has returned to New York.

William Rock will produce for Morosco.

An effort is being made here to locate William Mostyn, an animal circus man, long missing.

An eleventh hour switch was made in the booking of "Sarl," originally slated for the Morosco theatre. The Mason won the plum.

Sedley Brown is acting as western representative for Gustave Frohman.

Joe Montrose will manage the Morosco.

Prof. Bader-Nottin has put two of the Spanish dancers until recently connected with the Mission Play in vaudeville.

## MONTREAL

By ARTHUR SCHALEK.

**ORPHEUM** (G. F. Driscoll, mgr.).—Orpheum Players presented "Nearly Married," and added to the popularity of the company. Next, "The Only Son."

**HIS MAJESTY'S** (H. P. Hill, mgr.).—His Majesty's Players, "The Royal Mounted," well played to good business. Next, "The Private Secretary."

**IMPERIAL** (H. W. Conover, mgr., U. B. O.).—Caro, big hit; Marino Sisters, very good; J. O'Neill Farrell, good; pictures to the usual big business.

**CASINO** (M. Kashin, mgr., agent, Pimner).—Princess Luba Miroff; Lloyd and Rehan; Mile De Plana; Colman, Gassett and Barnes, and pictures.

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## NEW ORLEANS.

By O. M. SAMUEL.

**HIPPODROME** (Jake Miller, mgr.).—Vaudeville.

**ALAMO** (Will Gueringer, mgr.).—Vaudeville.

**SPANISH FORT** (M. S. Sloan, mgr.).—Pac-

lett's Band and Dansant.

**ATHENAEUM** (William Welsfield, mgr.).—Pictures.

**SOHMER PARK** (D. LaRose, mgr., U. B. O.).—Basy Troupe, fine; Everest's Monkeys, very good; Marvellous Kirk, clever; The Clintons, novelty; Gagnoux, good; Theo Vandoe-Meerchen's Band. This is the 27th season of Sohmer Park.

**DOMINION PARK** opened its season Saturday, 22. The Famous Players Film Service enlarged their office here. Harry Kaufman is the local manager.

Abe Kaufman, long attached to the local film fraternity, but now in it at Memphis, was married Saturday to Florence Kelly.

Eddie Mather, stage manager of the Orpheum, has been delegated a delegate to the convention of the I. A. T. S. E.

Barry Milton and Joe Grimm, two of the entertainers who went down to Central Amer-

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- 4 **"MR. WHITNEY'S LITTLE JITNEY BUS"**
- 5 **"WHEN I WAS A DREAMER"**  
(And You Were My Dream)"
- 6 **"I'M ON MY WAY TO DUBLIN BAY"**
- 7 **"EVERYBODY RAG WITH ME"**
- 8 **"ALABAMA JUBILEE"**
- 9 **"WRAP ME IN A BUNDLE"**  
(And Take Me Home With You)"
- 10 **"OVER THE HILLS TO MARY"**

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HEILIG (W. T. Pangel, Mgr.) 28-1.—"Omar the Tentmaker;" 8-5—Miss Billie Burke in "Jerry."

BAKER (Geo. L. Baker, Mgr.) 7-8.—Pavlova.

EMPRESS (H. W. Pierong, mgr.; agent, Lowy).—La wion, clever juggler; Willie Smith, good; Klela Bros., laughs; Mme. Jeanne Jo-mell, big drawing card; "On the Riviera," four musicians; Mile. Lavondre and Co., pleased; pictures.

LYRIC (Dan Flood, mgr.; agent, Fisher).

—Roy Fox; Durkee; Keene and Campbell; dancing Davey and Miss Harriett. OAKS PARK (J. F. Corday, mgr.).—Nason and his band; Boston Troubadours.

### TORONTO, ONT.

By MARTLEY.

ROYAL ALEXANDRIA (L. Solman, mgr.).—Percy Haswell and his company had a novelty week when they presented four one-act plays by English, American and Canadian authors.

GRAND (A. J. Small, mgr.).—The Phillips-Shaw company commenced their summer stock season with "St. Elmo," which met with much



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LOEW'S YONGE STREET (J. Bernstein, mgr., Loew, agt.).—Ryan-Richard Co., old favorites and went strong; Royal Gascolnes, big novelty. Ogden Quartet, encored; Trevolt, clever; Evans & Wilson, entertaining; Dale and Boye, good; Cliff Bailey, pleased; Ray Conlin, clever.

SHEA'S HIPPODROME (A. C. McArdie, mgr., W. B. O., Agt.).—Ben Welch, scored; Ethel Dawne-June, fine. Dannie McNaughton and Co., in playlet, a hit. Minnie Harrison, pleased; Mario and Duffy, novel; The Astairs, good; Jerges and Hamilton, pleased.

STRAND (Leon Schlesinger, mgr.).—Exclusive pictures and music.

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### WASHINGTON, D. C.

W. H. SMITH.

Elizabeth Brice and Charles King, excellent, great applause. Harrison Brockbank, appreciated. Johnny Hyams and Lella McIntyre, one of the bill's best numbers. Claire Rochester, enjoyed in soprano-baritone songs. Le Grohs, good; Charles E. Evans and Helena Phillips, laughs; Donald Kerr and Eme West-

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LOS ANGELES, CAL.

ton, dances, clever; Gus Van and Joe Schenck, enjoyed. Fine bill to crowded house.

COSMOS (A. Julian Brylawski, mgr.).—Roy and Wilson, good; Herbert & Dennis, amusing; Carl Statzer & Co., playlet, well received; Gallerini Four, big; Merry Minstrel Misses, pleasing; Lady Betty, educated ape, interesting. Good business.

NATIONAL (Wm. H. Rapley, mgr.).—Aborn Opera Company in "Erminie," well sung to

good business. Next week "The Fortune Teller."

COLUMBIA (Fred G. Berger, mgr.).—Musical stock in "Mlle. Modiste," enjoyed by full house. Next week "The Gingerbread Man."

POLI'S (J. W. Conan, mgr.).—Dramatic stock in "The Divorce Question," well presented; good business. Next week "Kitty Mackay."

## ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (June 7)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

Ables Edward Variety N Y  
Adams Rex Variety Chicago  
Adler & Arline Brighton Coney Island  
Allen & Francis Variety N Y  
Allen Minnie Forsyth Atlanta  
Annapolis Boys 5 East End Pk Memphis  
Armstrong Will H Variety N Y

B

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Direction, JAMES FLUNKETT

Beaumont & Arnold care Morris & Feil N Y C  
Bowers Walters & Crooker Ramona Pk Grad  
Rapids  
Bracks Seven care Tausig 104 E 14th St N Y C  
Belmont Geo Frisco Hotel N Y C

## 6 BROWN BROS.

"Chin Chin," Globe, New York  
TOM BROWN, Owner and Mgr.

Byal & Early Variety N Y  
Byron & Langdon 174 E 71st St N Y C

## ERNEST R. BALL

This Week (May 31)  
Keith's, Philadelphia  
Direction Judo Jacobs.

C

Cantor Eddie & Lee Variety N Y  
Carr Nat 10 Wellington Sq London Eng  
Collins Milt 135 W 113th St N Y C  
Colvin William Burbank Los Angeles

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# SHOP TALK

By EDWARD MARSHALL

Last week's issue of VARIETY was literally teeming with proofs of my preachment, as expounded in this column.

I want to take you through the pages of last week's number. I want to point out to you the logic of my arguments and call to your attention at least one salient proof of what I have tried to impress upon you.

I have said if you have something bookable you would be wise to advertise it in VARIETY, as the surest way to get the attention of the booking managers.

On page 25 of VARIETY, May 28, you will find proof that these very bookers indorse the truth of that statement. The United Booking Offices itself sets forth details of its film service. The U. B. O. Film Department has films to book and it advertises the fact in VARIETY, because it knows VARIETY will carry the message to the market. Although the United books hundreds of theatres where it can place any film production, there are other outlets for its picture service which may be attracted by advertising. Now listen to this, Mr. Actor. You may already be placed with and by the United in so far as it is within its power, but likewise, too, there are other bookings you can aid them in securing for you.

You can reach these men in the big office with your VARIETY ad and you can reach on farther and farther after you have reached them. Can you do better than emulate the example of the United?

Turn over to page 34. Here's an example of an act's "getting there" finally. You know what a persistent and liberal advertiser Willard has always been in VARIETY. Last fall it was reported he couldn't get the money demanded for the big ones and many an act would have accepted the situation as final. But you see Willard had confidence in himself and he kept up his campaign of publicity. An enviable route covering the entire summer is but a portion of the fruits of this shrewd showman's stick-to-it-ive-ness.

When I speak next of Walter Weems you all know who I mean, although only a few months ago many of you never heard of him. Walter's going to Australia to play the "big time" for Hugh McIntosh.

Mr. Weems said in his advertisement:

"Moral:

Believe in yourself;  
Keep striving to rise,  
Mind your own business,  
AND ADVERTISE."

Just turn over to the inside cover page and get Weems' own recipe for this successful coup. And while you're on that page read how that "nut" of a Bert Fitzgibbon figures out this advertising thing. You will find Bert's poetic advice in Schooler and Dickinson's ad. I guess you know Fitzgibbon's standing in show business. Plays the Palace 'steen times every season. And Bert's "nutty"—yes, as nutty as P. T. Barnum.

Mr. Fitzgibbon said in Schooler and Dickinson's advertisement:

"An act may be of wondrous size,  
But still it pays to advertise."

Nan Halperin's on the same page anent being held over at Henderson's on page 32. Good business head, Miss Halperin.

By calling your attention to the advertisement on page 30 of Herbert Standing I direct you to an advertising sermon in itself. Here is a man who has as good an engagement as there is in pictures and is getting on famously. Yet he tells you he has decided to advertise. I am glad that so distinguished and sterling a player said this. I feel that it adds great weight to my arguments.

I cannot pass Manny and Roberts' announcement of successes over-seas. Same page as Herbert Standing's clever ad.

The Howard Brothers I know have commanded your attention with their follow-up campaign of reproducing their bill topping posters in England. It's sure keeping the flying banjo turn on the American market and is paving the way for M. S. Bentham to do business for them over here.

Modesty forbids me saying any more about myself but I will say that I am running away from American contracts to play my British engagements this summer.

There are 26 letters and seven punctuation marks in the English language and there is VARIETY. Wherever acts are wanted English is understood. Wherever a theatrical paper belongs you will find VARIETY.

Mr. Actor, it is up to you.

Comfort & King Majestic Chicago  
Comlin Ray Variety N Y  
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Devine & Williams Variety N Y  
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Dupress Fred Variety London

E

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Elmore Kate & Williams Sam Northport, L I  
Elmendorf Mary Variety N Y  
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H

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Hayward Stafford & Co Variety N Y  
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Hagane 4 Australasian Variety N Y  
Hermann Adelaide Hotel Pierpont N Y  
Holman Harry Co Variety N Y  
Howland & Leach Variety N Y

I

Ismed Variety N Y

J

Jefferson Joseph Palace Theatre Bldg N Y  
Jewell's Manikins Variety N Y  
Johnstons Musical Variety N Y  
Jordan & Doherty Variety N Y  
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<b>Coetley C E (C)</b>	<b>Derling Mrs</b>		<b>French B (C)</b>
	<b>De Wright Mr</b>		

Detroit "News" says, "Beatrice Allen, one of the prettiest young women behind the footlights, whose dancing everybody raves over, is another adorable bit of talent and adornment in the show."

Detroit "Times" says, "Right after this comes another attractive number, 'Don't Tempt Me,' sung by Miss Allen, the prettiest girl in the show, in the prettiest frocks. The lady at the left declares Miss Allen was vogue at all times. If that means, very nice to look at, she was."

Detroit "Free Press" says, "Miss Beatrice Allen is a very pretty girl who dances superbly."

W. R. Simmons, Terre Haute "News," says "Beatrice Allen is one of the brightest spots of the company. Miss Allen is Mr. Santley's dancing partner, besides having a part, which she makes the most of. Miss Allen is a beauty and her dances with Mr. Santley calls for many encores."

WHAT THE CRITICS ARE SAYING ABOUT

## Beatrice Allen

who is appearing in Joseph Santley's New Musical Revue

## "All Over Town"

Chas. Collins, Chicago "Post," says "Miss Allen, an exemplar of the modern dances, wears a small fortune in gowns and trots blithely with Mr. Santley."

Percy Hammond, Chicago, says "Miss Beatrice Allen, the Rhythm of whose winged and slender slippers, was once an aid to appetite at Rector's."

Chicago "American" says "Santley seemed to enjoy his dancing as much as the audience, and why shouldn't he with a bewitching partner like Beatrice Allen, in her wonderful Lucile costumes."

Ashton Stevens says "Miss Beatrice Allen is all charm."

The Hattsons, Chicago "Herald," say "Miss Beatrice Allen, looking like a lovely French portrait of some beauty of Du Barry's time, comes out of her frame to dance a charming Temptation Waltz with Mr. Santley. . . . Miss Allen, who danced here a season or so ago with Sebastian, is a beautiful picture in her bewitching frocks, and dances with considerable charm."

O. L. Hall, Chicago "Journal," says, "And Beatrice Allen, once of the cafes, gets her dancing into this show. She is a showy item in its exhibition of youth, and she practices a Pavlovian side-kick in a stage covering dance, that puts out of mind and out of the time the dreary stepping of the too numerous trotters."

Amy Leslie, Chicago "News," says "Billy Allen, clad like a Goddess with an income tax, looked regal enough to adorn her new patronym of Beatrice, instead of Bill. Anybody who could call Miss Allen Billy and look at her in that Phoebe costume of midnight blue and black with straps of diamonds and buckles of sapphires, should not be allowed to see her dance with Santley at all, but be properly manacled."

A PARTIAL LIST OF THOSE WHO HELPED TO MAKE

# Johnny Dooley and Yvette Rugel

A REAL SENSATIONAL BROADWAY SUCCESS

AT  
B. F. KEITH'S PALACE THEATRE, NEW YORK, LAST WEEK (MAY 24)**H. BART McHUGH, Manager**

("HOW D'YE DO")

(BEST AGENT THIS SIDE OF THE ROCKY MOUNTAINS)

MR. SHANBERGER OF BALTIMORE

MARTIN BECK  
NORA BAYES  
FRED DAAB  
WM. J. DOOLEY  
GORDON DOOLEY  
RAY DOOLEY  
JACK LIPSCHUTS

GEO. GOTTLEIB  
BESSIE CLAYTON  
WILLIE WESTON  
TED REILLY  
POSS JONES  
BILLY PARKER  
ROSALIE MUCKENFUSS

EDW. V. DARLING  
BERT COOPER  
JACK WILSON  
HARRY JORDAN  
GEO. METZEL  
LOUIS BERNSTEIN  
SAM HARRIS

ELMER ROGERS  
BILL CLARK AND CREW  
HARRIS AND SPRAGUE  
FLORENCE McHUGH  
MARY AND JOE  
PHIL KORNHEISER  
ELMER GRAHAM

We wish to sincerely thank the above-mentioned, also the press, and the gentlemen who so kindly offered musical comedy and revue contracts. If we've forgotten any one we're sorry.

# BOBBY FERNS

Just Completed Season with  
"CHARMING WIDOWS"SEASON 1915-16  
Management, JACOBS & JERMONEastern Rep., B. A. MYERS  
Chicago Rep., HARRY SPINGOLD

## Sam Barton

"The Silent Tramp"  
Variety, London

## SANDY SHAW

Scotch Comedian  
Stands AlonePer. Address: TOM JONES, Putnam Bldg.,  
New York

## PAULINE SAXON

THE "SIS PERKINS" GIRL

Friendly Dan  
G  
Galvin J A (C)  
Galvin Pro Co (C)  
Gardner Lottie  
Gardner Jack (C)  
Gardner Dora W (C)  
Gardner Bros  
Gavin Knox  
Gelger Johnny  
Gene & Fay (C)  
Germaine Florie (C)  
Gillespie Mr W L  
Gladya Cawill  
Gleasons & Houlahan  
(C)  
Gilsando Phil  
Goetz George  
Gordon & Elkin (C)  
Gormley Con (C)  
Goslar Irving (C)

Graeme & Wilmot  
Graham Clara  
Grantly Jess  
Graydon James  
Grey Harry D  
Griffin Gerald  
Gunnella Bess  
H  
Hagans Four (C)  
Hall Jessie Mae  
Hall Marie  
Hamblins The  
Harold Goe (C)  
Harcourt Daisy (C)  
Harkins Jim  
Harris Dixie  
Hart Julius (C)  
Harvey L (C)  
Hawthorne Billy  
Hays Marie  
Hawlet Walter (C)

Heclow & Duval (C)  
Helder Fred (C)  
Henderson David (C)  
Hendler Herschel (C)  
Herbert Myst (C)  
Herman Al  
Herness Mr (C)  
Hoey Johnnie  
Hofman Mr & Mrs M  
(C)  
Holt Harry  
Holst Marguerite (C)  
Houlhan Fred  
Horli R (C)  
Howard Mr H M  
Howard James (C)  
Howards Joe E (C)  
Huegel Pete  
Hughes Madge  
Hughes Gene (C)  
Hume Harry S  
Hynes Thos

Lee Florence  
Leat Fred (C)  
Leonard Bert (C)  
Leonard Eddie (C)  
Lel-hton Rags  
Lemley G W  
Lenore Miss (C)  
Lenny Jack  
Leonard Nan  
Lester Great (C)  
Lo Vine Arthur  
Lowell Dan (C)  
Linders H & E (C)  
Lloyd Kenneth (C)  
Lochart Phemie (C)  
Lorraine Lillian (C)  
Loris John T (C)  
Lozetti Alice  
Lucille & Lucas (C)  
Luther J Dal (C)  
Lutz Clara (C)  
Luzinski Jack (C)  
Luzuki Jack

J  
James Frankie  
Johnson Virginia  
Jolly Edward  
Jones George  
Jones Edith (C)  
Jordan Tracy (C)  
Joter Mrs Chas

K  
Kaynes Agnes (C)  
Keane Chas (C)  
Kellerman Miss A  
Kelly-Pistol (C)  
Kelso Joe  
Kendall Kuy  
Kennedy Clayton  
Kerma Tom (C)  
Kissen Murray  
Kerville M (C)  
Kitamura Mr D  
Knight Harry  
Krampe Ben J (C)

L  
La Mont Bros (C)  
Langford Irene  
La Vine Edward  
La Wanda Trio  
Layton Harry (C)

M  
Mack James  
McIntyre Lella (C)  
Mahoney Walter  
Manchester Jimmie  
Marlon & Cumberland  
Markee Bros  
Marshall Edw C (C)  
Martinez Gloria  
Mauraine & Van (C)  
May Margaret  
Mayo Bert (C)  
Mayorga Louis  
Meddoza Isabel  
Menning Wanda (C)  
Middlemas Mr R M  
Miller Robert  
Miller Thomas H  
Miller M Elkin (C)  
Milkman Robert  
Milton Jack  
Moffet Jack (C)  
Montgomery & Sher-  
bourne (C)  
Montrose Camille  
Moore Noette (C)  
Morella Beatrice  
Morgan Leola  
Morris Arthur

Morris & Thurston (C)  
Morrow Thomas D  
Morton Jerome K  
Morton Vernon  
Murphy Ed  
Murray Rose  
Mulhall Rosalie (C)  
Mugrove Harry (C)  
Myers Belle (C)

N  
Nathano Bros (C)  
Naylor Ethel  
Nobody & Platt (C)

O  
Obrey Beatrice  
Olden Gene  
Oliver Mrs B T  
Orren John

P  
Paaluhl Joseph  
Paka July  
Payne Lucille  
Pearson Harry A (C)  
Pickering John (C)  
Pike Miss Harriet  
Pisano General (C)  
Pitlor & Daye (C)  
Port & De Lacey  
Powell Erminie  
Powell Sidney K (C)  
Powers Free (C)  
Powers Mrs W A (C)  
Prestler Dolly V (C)  
Price Miss D (C)

R  
Randall William  
Randall Otto D  
Raymond Chas J  
Raymond & Cavari  
(C)  
Rawson & Clare (C)  
Reeves Dick (C)  
Renzetta Frank  
Reynolds Rita  
Reynolds Stella  
Ridge Frank  
Rikby Mrs F H  
Ritter & Weiss  
Roberts Jack J

Rodway Joseph (C)  
Rosenberg Harry (C)  
Ross Eddy  
Ross Roy (C)  
Rowland James  
Roy Walter  
Rudolph Henry G  
Russell Flo  
Ryan Bennett A (C)

S  
Salambo Earle S (C)  
Samuels Ray  
Saulford Molly  
Santley Joseph H (C)  
Sawin Jim (C)  
Schuster Florence (C)  
Schuster Milton (C)  
Scott Mr David (C)  
Selbini Lalla  
Senior W C (C)  
Seymour Bessie  
Shaw Joe (C)  
Shen Jack  
Sheen Frank (C)  
Shipley Harry (C)  
Sinclair Ruth D  
Slain Miss A K (C)  
Smith Effie (C)  
Smith Joseph C  
Smith Lorin  
Smytha Billy  
Stanley Raymond (C)  
Stevens Leo  
Sykes Harry (C)  
Swarts Mr (C)

T  
Talbot Herlin  
Tate Harry  
Tempest Marie  
Temple Scott W  
Terry Frank (C)  
Thematics Musical (C)  
Thoso Three Girls  
Thompson George  
Thomson Arthur J  
Tonge Philip (C)  
Tralila Ford  
Trelasco Cottage (C)  
Troy Elsie (C)  
Troy Ravie (C)  
Truesdale Agnes



40th Week This Season East of Pittsburgh.  
Now Playing U. B. O.  
Direction ROSE & CURTIS,  
Palace Theatre Bldg.

V  
Vallie M M  
Valdare James (C)  
Valli Muriel (C)  
Vane Ethel  
Vardon Frank (P)  
Vert Hazel  
Vert Hazel (C)  
Vernon Hope (C)  
Vincent Claire (C)

W  
Wakle Mrs H (C)  
Wallace Brice  
Walsh Blanch  
Wardie Helene  
Wardell & Hoyt  
Watkins Harry (C)  
Wayne Eugene L (C)  
West Willie (C)  
Western Misses 3 (C)  
Williams Sam  
Wilson Estelle  
Wilson Earl

Wilson J H  
Wilson Knox (C)  
Wise Irene  
Wittes Helen (C)  
Wood Britt (C)  
Wood Maurice  
Wood Swan  
Woods Albert  
Woods Nellie  
Woods Thos Earl  
Woodward Roy  
Woodward V P  
Wright Earl (C)  
Wynn Ed

Y  
Yates Sisters (C)  
Yoder Lynn  
Young Jacob

Z  
Zell Fern (C)  
Zinnel W H

# The Hedge Holmes Musical Comedy Co.

Management of **LARRY BOYD**

LAST WEEK (MAY 24) B. F. KEITH'S UNION SQUARE

THIS WEEK (MAY 31) 5TH AVE., BROOKLYN

THEN BACK TO UNION SQUARE INDEFINITELY.

**"THERE'S A REASON"****LEW GOLDER Did It**

**CHALKOLOGY**  
ONE OF THE GREATEST  
LITTLE HABITS IN THE WORLD  
IS SPEAKING WELL OF  
OTHERS—  
THERE ARE OTHER WAYS  
OF BEATING A MAN INSTEAD  
OF KNOCKING HIM—  
**EDWARD MARSHALL**  
CHALKOLOGIST  
SAME CONSTANT SUCCESS AT  
KENTON BOSTON ON MY RETURN  
AS LAST FALL.  
LEST YOU FORGET **Alf T. Wilton**

**VAUDEVILLE'S  
BEST OPENING  
ACT IS MARTYN AND?**

**HARRY HOLMAN**  
in  
**"Adam Killjoy"**  
Direction  
**THOS. J. FITZPATRICK**  
This Week (May 31), Majestic,  
Chicago

ARTISTS MAY COME, AND ARTISTS MAY GO  
BUT CHOOSERS ARE WITH US ALWAYS.  
A LITTLE "HOKUM" NOW AND THEN,  
BRINGS GOOD DOUGH FROM THE WRITERS' PEN.  
IF HE PULLS A "TWO PAIR" IN A SUNDAY JUMP,  
WITH THE TWO-BACK LISTENERS, ITS SOUND TO GO.  
NOLA IS ONE MORE QUIET AND PEARFUL, NOW  
THAT FRANK MORRELL HAS PACKED HIS COLLECTION  
OF BULK SHIRTS AND CARRIAGES TO LONG ISLAND.  
Q.—WHAT IS SO EARLY AS A DAY IN JUNE?  
A.—A WHY DYKE BEARD ON A CHORUS—MAN!  
**WALTER WELLS**

**DAINTY  
BETTY LEE**  
"The Southern Song Bird"

**Blanche Ring**  
In VAUDEVILLE  
Permanent Address:  
Sunny Gables, Mamaroneck, N. Y.

**J. Hervey HUME** and **WOHLFORD** Helene  
Featuring their own ORIGINAL DANCE CREATION, "THE FLIRTATION PROMENADE"  
At JARDIN DE DANSE  
Direction, WM. MORRIS.

**Buster  
Santos**  
and  
**Jacque  
Hays**  
The Girls with the  
Funny Figure  
Direction  
**SIMONS AGENCY**

**Bertie Ford**  
DANCING ON  
A WIRE  
A-LA-  
TANGUAY  
ORPHEUM—  
UNITED

**NILA DEVI**  
Three solid months, NEW YORK ROOF  
Address care VARIETY, New York

**ALFREDO**  
RICKARDS TOUR—AUSTRALIA

**VERNON**  
Care Vernon Villa  
Prairie Du Chien, Wis.

**4 Antwerp Girls**  
In a Musical Divertissement  
Direction, **ED. KELLER**

**CHOOER**  
"THE BOY PAPERBURNER"  
(Not written by Edward  
Marshall!)  
An act may be a bit of  
wonderous size,  
But still it still pays to  
advertise.  
**BERT FITZGIBBON.**  
"A poet unto death."  
**LOUIS  
JICKINSON**  
THE GIRL SOPRANO

**FRANCES  
CLARE**  
and  
**GUY  
RAWSON**  
Direction, **CHRIS O. BROWN**  
Permanent address, Clare Cottage, 22  
Fairview Ave., Auburndale, Long Island.  
(Phone Flushing 1762.)



**4 MARX BROS. and CO.**  
IN "HOME AGAIN"  
Produced by **AL SHEAN**  
The most sensational success of the season  
Direction **HARRY WEBER** Address **VARIETY, New York**



The World's Greatest  
Boomerang Throwers  
A SENSATIONAL NOVELTY  
**VAN and BELLE**  
BOOKED SOLID  
Direction, **SIMON AGENCY**

**Billie SHAW and SEABURY William**  
The Couple that Revived the Cake-Walk—and challenges anyone  
Variety, N. Y.

**KUY KENDALL**

CHAMPION AMERICAN BOY DANCER  
Just Finished 18 Weeks' Engagement New York Roof  
Address **HOTEL McALPIN, NEW YORK**

**Nan Halperin**  
Direction, **M. S. BENTHAM**

**CARUSO IN VAUDEVILLE**  
With his Wonderful Burlesque Chorus  
Supported by a company of good talkers and cry babies  
**MADAM TUTTLE'S SINGING TALKING PARROTS**  
Direction, **U. S. O.**

**LON SMITH and CONSTANCE FARMER**  
Direction **JULE DELMAR**

ANOTHER HIT BY THE WRITERS OF "DOWN AMONG THE SHELTERING PALMS"  
**"SOONER OR LATER"** (Your Heart Will Cry I Want You)  
By **Ed Rose and Abe Olman**  
Write, wire or call **LA SALLE MUSIC PUBLISHERS, Randolph Building, CHICAGO, ILL.**

**NIBLO and NUGENT**  
(Dan Niblo of Niblo and Riley) and (Jimmy Nugent of Stevenson and Nugent)

NOW WITH THEIR NEW ACT  
LAST HALF (May 24) **AMERICAN  
MUSIC HALL, NEW YORK**  
Direction, **TOM JONES**

**WILLIE SOLAR** Back with Ziegfeld's  
"Midnight Frolic"



# EVA TANGUAY

*The Girl  
Who Made  
Vaudeville  
Famous*

*The  
Evangelist  
of Joy*

Palace Theatre  
New York City  
Monday, June 7th

---

Whatever your sex or position,  
Life is a Battle in which you are to show your pluck;  
And woe be to the coward,  
Whether passed on a bed of sickness  
O'er tinted fields—it is ever the same fair play  
And admits of no foolish distinctions.  
Despair and postponement are cowardice and defeat.  
Men were born to succeed, not to fail.  
He who thinks he can find within himself  
The means of doing without others  
Is much mistaken.  
But he who thinks that others cannot do without him  
Is still more mistaken.

---

Eva Tanguay's WONDER SONG, "Tanguay Spells Success,"  
was written by George Spink, who is now writing a new  
act for Eva Tanguay.



TEN CENTS

# VARIETY

VOL XXXIX. No. 2.

NEW YORK CITY, FRIDAY, JUNE 11, 1915.

PRICE TEN CENTS

The cover features a central, large, dark, star-shaped portrait of a woman wearing a hood, with the name **MAUDE ALLAN** printed across the bottom of the portrait. This central image is surrounded by four circular inset portraits of other actors: **WILLIS D. VEY** (top left), **RUTH BURNHAM** (top right), **WILLIS D. VEY** (bottom left), and **EMILY STEVENS** (bottom right). The entire composition is framed by ornate columns and decorative laurel wreaths. A central shield-shaped label at the top reads **Pictures**. On the left column, a shield-shaped label reads **Dramatic**, and on the right column, a shield-shaped label reads **Variety**. At the bottom center, there is a small illustration of a theatrical mask and the text **EDGAR M. MILLER N.Y.**

Form 2589k.

# DAY LETTER

## THE WESTERN UNION TELEGRAPH COMPANY

INCORPORATED

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This is an UNREPEATED DAY LETTER, and is delivered by request of the sender, under the conditions named above.

THEO. N. VAIL, PRESIDENT

BELVIDERE BROOKS, GENERAL MANAGER

RECEIVED AT

AL4NY W....104 BLUE

CHICAGO ILLS 843AM MAY 30 1915

MR IRVING BERLIN, .

1653 Broadway, Near 51st St.  
Telephone 2082 Circle

STRAND THEATRE BLDG 47 ST AND BWAY NY.

WATEPSON BERLIN AND SNYDER CO.

DEAR IRVING, HAVE BEEN SINGING WHEN I LEAVE THE WORLD BEHIND FOR ONE

WEEK NOW I HAVE HAD SOME WONDERFUL SONGS IN MY CAREER AND AFTER SINGING

YOUR SONG THE FIRST SHOW I THOUGHT THE AUDIENCE WAS KIDDING ME BUT AFTER

USING IT ALL WEEK I WANT TO SAY THAT IT IS THE BIGGEST HIT I HAVE EVER

HAD AND I HAVE SUNG SUCH HITS IN THE LAST FEW YEARS AS YOU MADE ME LOVE

YOU ETC IF THIS SONG DOESNT SELL MORE THAN ANY SONG IN THE LAST TEN YEARS

THEN I KNOW NOTHING OF SONGS DONT THANK ME THE SONG IS ENOUGH

AL JOLSON,

1230PM

# VARIETY

Vol. XXXIX. No. 2.

NEW YORK CITY, FRIDAY, JUNE 11, 1915.

PRICE 10 CENTS

## WHOLESALE ATTEMPT TO CORRAL ALL EXHIBITORS WITH CHAPLIN

**General Film Co. Secures Exclusive Right of Distribution from  
Essanay, of All Chaplin Releases. Exhibitors, to Use  
"A Chaplin" Must Take G. F. Service Aimed at  
Opposition Exchanges. Over 99% of All  
Exhibitors in Country Using  
Chaplin Pictures.**

A move made by the General Film Co. this week, acting in concert with the Essanay picture concern of Chicago, appears to have as its ultimate object the corraling of all moving picture exhibitors on this side of the water. Under the agreement entered into, according to report, the G. F. will have the sole distribution of the Chaplin comedy releases by the Essanay, with the ultimatum to exhibitors that if they do not use the G. F. service beyond the Chaplin pictures they cannot secure the Chaplins.

Over 99 per cent of all exhibitors over here use a Chaplin comedy or would like to.

The G. F. Essanay deal is said to be aimed primarily against opposition exchanges, giving a daily release service. It will affect, if gone through with, the Greater New York Picture Exchange, controlled by William Fox, who has been fighting the "Trust," as he has termed the Motion Patents Pictures Co., of which the General Film Co. is the right arm. Mr. Fox may take the matter of the Chaplin film into court, as he did with Pathe when the latter concern withdrew from the G. F. Fox holds an agreement with the M. P. P. Co. (of which Essanay is a member) giving him the use of its releases, and under this agreement he obliged Pathe through court proceedings to continue delivering to the Greater New York Exchange, after Pathe had left the Patents Co.

So far most of the Chaplin comedy releases have been reissues of old Keystone prints that had Charles Chaplin in them; to a greater or lesser extent. Profiting by the experience of the Fa-

mous Players with the overdose of Mary Pickford, recently, through the same means, Essanay has been holding back its latest Chaplin pictures, without any release dates announced until the old prints will have been exhausted. The General Film Co. transaction might indicate Essanay believes that is near at hand, and it also expresses their confidence in the duration of the Chaplin craze, now at flood tide.

Exhibitors give the Chaplin fad another six months at least, depending upon the handling of the Chaplin film by Essanay to carry it along that length of time, at the shortest.

There are proceedings now pending against the M. P. P. Co. to have it declared a trust under the Sherman Act, which might have a tendency to cause the General Film Co. to proceed with caution in the Chaplin film matter.

### WRESTLERS TOURING.

The Wrestling Tournament at the Manhattan Opera House under the direction of S. Rachman and Andreas Dippel, may tour. It has been booked for the Broadway, Long Branch, for a week commencing June 28, playing 50-50 of the gross with the house.

The Tournament at the Manhattan is in its fourth week. It will probably last another week, perhaps two. The Manhattan's receipts have averaged between \$5,000 and \$6,000 weekly so far, it is said, with the wrestlers' managers renting the theatre outright commencing with this week, paying, according to report, around \$2,000 a week. Previously a sliding scale of division prevailed.

### BORROWING FROM SPEC.

There are theatrical managers in New York who have been borrowing of late, according to report, quite large sums from a ticket speculator who has a penchant for handling coupons of the cut-rate variety.

This ticket speculator is said to have loaned his money to the managers, or some of them, without receiving any evidence of debt in return, merely taking the managers' word.

A report that several producing managers got together and agreed not to dispose of tickets for their theatres next season to any cut-rate ticket office, and that immediately afterwards a couple or more of the managers made use of this agreement to "touch" the very speculator it was aimed against, could not be verified.

### BOOKING MEETINGS ADJOURNED.

The booking meetings of the managers in the United Booking Offices have been adjourned, without date set for a future sitting.

The managers say they found it impracticable to arrange routes under present conditions, and will defer further general action until later in the summer, when some line on next season's outlook may be obtained.

Meanwhile, however, it was stated that booking in the U. B. O. has not altogether stopped. Acts that strike the managers as agreeable will be given action.

### AMATEUR CHAPLIN CONTEST.

A Charlie Chaplin Contest, by amateur imitators only, may shortly be a feature at one of the Loew Circuit houses. Abe Feinberg, of that office, had the idea this week, and passed it along to the proper department.

There are myriads of Chaplin imitators among the ranks of the film fans. These are to receive their opportunity in competition by a contest staged probably immediately after a Chaplin film has been shown upon the sheet, with the contestants having the audience decide on their respective ability to imitate.

### NASH BOOKING S.-C.

Chicago, June 9.

John Nash is at present in charge of the bookings over the Sullivan-Considine Circuit. The arrangement, it is said, is temporary, with Mr. Nash in charge until the ultimate fate of the circuit is decided. Nash is connected with the Affiliated Booking Office, which also has Fred Lincoln as a member.

The Loew Circuit is placing no more bills for the Sullivan-Considine houses now open. These theatres will play out in rotation the Loew road shows now on the time, with the A. B. C. in Chicago taking up the booking as the Loew companies leave vacancies.

On the S-C Circuit at present in the west the houses at Butte, Portland, Seattle, San Francisco and Los Angeles are open. A couple of S-C houses in middle west are also playing vaudeville, with the A. B. C. attending to their show wants.

It is reported in New York that John W. Considine has not yet fully decided upon the policy of the S-C houses for next season. It is said to be mostly contingent upon conditions that may arise between now and August.

### EXPO'S BEST EXHIBIT.

San Francisco, June 9.

While interest in the Exposition proper is gradually on the wane, one of the attending attractions that never fails to keep up a majority of the city's population is Art Smith, who is making flights over the "Zone" in an illuminated aeroplane.

Smith's flight begins at 11 p. m., and the high altitude attained makes it possible for many to remain at home and witness the sight.

### Stock at Oakland Orpheum.

San Francisco, June 9.

The Orpheum at Oakland, on the Orpheum Circuit, will commence a combination policy of stock and vaudeville June 20, playing four vaudeville acts with a stock production weekly over the summer.

The Oakland Orpheum, with the Orpheums at San Francisco and Los Angeles are the only Orpheum Circuit houses now open.

## MIS-MANAGEMENT OF SOUSA CAUSES WAVE OF CRITICISM

**Panama-Pacific Officials Are Charged With Most Colossal Display of Bad Showmanship—Paid March King \$70,000 For Nine Week Engagement and Played Him as a Free Attraction Against Boston Symphony Orchestra.**

San Francisco, June 9.

The apparent mis-management of the John Phillip Sousa engagement by the officials of the Panama-Pacific Exposition has caused considerable talk among local show folk and brought the principals a wave of criticism for what is considered an inexcusable piece of bad showmanship.

According to local report The March King was booked to play nine weeks at the fair for \$70,000, and his opening date scheduled while the Boston Symphony Orchestra was giving concerts in Festival Hall. The latter organization was charging an admission fee of \$1 and billed about town like a circus, while Sousa's Band was engaged to play two open-air concerts without admission. The Sousa engagement was hardly advertised at all, although the bandmaster has played here several times previously and rolled up a creditable following that would have no doubt attended had they known of his presence.

That the Exposition officials exploited the Boston Orchestra, an unknown attraction here, over Sousa, is the basis of much argument. Sousa was played as a free attraction for nine days, then suddenly shifted into Festival Hall at 25 cents admission, where he remained one day, to be moved back to the open-air stand again. Sousa patiently accepted this treatment without complaint, apparently satisfied with the terms of the contract, but those indirectly interested feel that someone showed bad judgment in handling the two attractions, mishandling the billing and creating a useless confliction where better results could have been attained through Sousa alone.

### CHOSE COHAN'S LYRIC.

London, June 1.

A strong compliment to George M. Cohan's genius was paid by J. M. Barrie recently when it was contemplated placing a new lyric in his "Rosy Rap-ture" revue.

Twenty American songs were submitted to him. He selected Cohan's "Life's a Funny Proposition After All" without knowledge of the authorship of any of them.

### IMPOSING ON GERMANS.

San Francisco, June 10.

Dr. Karl Muck, director of the Boston Symphony Orchestra, which appeared at the exposition last week in a series of concerts, caused the arrest of one Henry Meyers on a charge of obtaining money under false pretenses, the complaint charging Meyers with having swindled Muck out of \$300.

Meyers approached Muck and ex-

hibited credentials as a representative of "The Fatherland," claiming that publication needed money to refute the "English Lies" printed in American newspapers, whereupon Muck donated \$100.

Later Meyers returned and landed Muck for an additional \$200. Muck eventually became suspicious when he discovered Meyers trying to make financial connections with other wealthy Germans and had the man arrested. He is held in custody awaiting trial. "The Fatherland" is a pro-German publication published in New York by a theatrical newspaper man.

### GABY-HARRY REOPENING.

London, June 9.

Gaby Deslys and Harry Pilcer, opening at the Alhambra June 3, did nicely, but failed to make the expected sensation. The Variety Controlling Co. served an injunction on Pilcer the day before the opening of the Alhambra engagement, alleging it held contracts with Pilcer and Gerard which contained a clause permitting postponement. The matter was finally compromised through Pilcer paying for his release.

Gaby and Harry are now being offered to the provinces at \$2,500 weekly.

### VERY HOT IN ENGLAND.

London, June 9.

Five more shows went to the shelf last week which gives a fair idea of conditions over here in the legitimate end. The first three days of this week introduced frightfully hot weather, so hot that even the twice nightly houses were experiencing a drop in attendance as a result.



SON OF HIS FATHER

According to VICTOR LEIGHTON, his son, Victor, Jr., will enter the A. H. Woods office next August and take the berth of booker of attractions, at present held by him. The elder Leighton is to leave at that time to star in "The New Shylock," in which he will play a role he has been long familiar with, that of extracting terms from one night stand managers.

### VAN HOVEN VERY ENGLISH.

London, June 9.

Van Hoven, the "Nut," is now plain Hoven—very English. He has dropped the Van as apt to recall unpleasant memories to the English, and to make it more binding, he has added a wrist watch and handkerchief in the sleeve.

Hoven is waiting for a sunshiny day to have his picture taken in the new scenery for the purpose of letting Gus Sun have a look.

He is also waiting for music hall contracts at \$300 a week, the figure set by Hoven after his hit in this city.

### LIQUIDATOR AT GARRICK.

London, June 9.

A liquidator has been appointed to wind up the company which has been conducting the Garrick theatre. The license is in the name of Arthur Bourchier and Herbert Sleath. They have gone through a rather strenuous season.

Bourchier made a couple of productions himself and the house is now playing "The Girl in the Taxi" as a stop-gap, for want of something better.

### FIGHT FILM PLACED.

London, June 9.

The Willard-Johnson fight pictures have been accepted for forty weeks over the Moss and Gulliver tours, commencing June 14. At the same time the film was placed for an indefinite run at the Holborn Empire where it will play matinees only. All booking on a percentage basis.

### NEGRO BAND DOESN'T GO.

London, June 9.

Jordan's Syncopated Colored Band, booked by Albert deCourville for an eight-week engagement in the new revue at the Hippodrome, has been sent on a tour of the Moss time receiving fares extra. The revue opened two weeks ago.

### TREE WANTS "BUBBLE."

London, June 9.

Sir Herbert Tree is negotiating for the English rights to "The Bubble," the piece Louis Mann is now playing in New York.

### American Act Doing Well.

London, June 9.

Ben Beyer and Brother, bicyclists, debuting this week at the Finsbury Park Empire, made an excellent impression.

### "Kick In" is "Shell Out" Abroad.

London, June 9.

Ethel Irving has completed arrangements for an autumn production here of Willard Mack's "Kick In" under the title of "Shell Out."

### Wish Wynne Following Elsie Janis.

London, June 9.

Wish Wynne has been selected to replace Elsie Janis in the revue at the Palace.

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

### SAILINGS.

Reported through Paul Tausig & Sons, 104 East 14th street, New York. June 12, Robert DeMont Trio (St. Louis).

June 19, James R. Waters, Du Cal-ion (St. Paul).

### WAYBURN'S CENTURY.

The formal opening of the Century opera house with Ned Wayburn in command of all the premises, will be Aug. 2, upon the first display there of Wayburn's revue, "Town Topics."

The lease of the Century is said to have been obtained by Wayburn on a percentage of the gross receipts as rental, although it is reported the Century Amusement Co. (under which corporate title Wayburn will do business), has guaranteed \$125,000 yearly, as the Century owners' share of the gross. Ned Wayburn is managing director of the Century Amusement Co., and will be in full charge of all the enterprises he intends projecting within the walls and upon the roof of the big playhouse on Central Park West.

Among the amusements will be a dance hall on the roof, named Pre-Catalan. The ground floor will have a bar, while there will be a Horseshoe Room and Turret Rooms, the latter to be occupied exclusively by members of the American Automobile Club and New York Yacht Club. Throughout the building will be seating capacity for 1,000 diners. In this are included private dining rooms, where a party dinner may be given.

The Century had a previous contract outstanding, giving over the house for January to the Russian Imperial Ballet. At that time, Wayburn will move his revue upon the road, taking Klaw & Erlanger bookings, and upon resuming possession of the theatre, after the four weeks of dancing has expired, will present a new production upon the stage.

Wayburn is out with the emphatic statement that the specialty of the Century under his direction will be popular prices, in every department, but especially on the refreshment card.

### FORD'S SELF STARTER.

Johnny Ford has assumed the general management of a new auto appliance to be known as the Ford self starter. It's an arrangement that will fit a Ford car or one smaller and at the present time has no market competition.

The Ford name was given with the engagement of Johnny, who is now making arrangements to open offices in New York to market the invention.

Billy Montgomery (formerly Montgomery and Moore) will handle the Chicago agency for the firm, which is now in course of capitalization.

### Romantic Comedy Does Fairly.

London, June 9.

"The Angel In The House," a romantic comedy, opened at the Savoy June 3 and did fairly well.

### Moya Mannering as "P. n"

When "Peg O' My Heart" goes on tour in the provinces the stellar role will be played by Moya Mannering.



## W. V. M. A. WANTS TO ELIMINATE CHANCE OF AGENTS CONFLICTING

**All Franchise Holders Must Satisfy Association Booking  
Manager of Right to Submit Acts on Their Books—  
Managers Are Trying to Save Money For Artists by Shortening Railroad Jumps.**

Chicago, June 10.

The executives of the Western Vaudeville Manager's Association have notified all agents holding booking franchises with that organization to be prepared to satisfy Booking Manager Tom Carmody of their right to book and handle the acts submitted the "Association," particularly in instances where the acts were procured by the agents in New York.

This is being done to eliminate the possibility of complications arising from a Chicago agent booking acts which are otherwise represented by New York agents.

The first routes issued by the W. V. M. A. for next season show shorter railroad jumps than those of last season, and a general disposition on the managers' part to cut down running expenses for the artist.

### "MAID IN AMERICA," HIT.

Chicago, June 9.

"Maid in America" established itself when opening at the Palace last Thursday night. The show since it played the Winter Garden in New York has been changed about in cast and numbers.

Perhaps the real reason for the production's local success is the one remarked upon mostly and that is the importation of good looking chorus girls from New York. The first week will be capacity from the outlook around the vaudeville house.

Individual successes in the show are not many, perhaps the biggest triumph goes to Dazie, who, though not seen often, scored two distinct hits. The little dancer with splendid surroundings hit the audience twice in the same place. Bert Clark, also with not much to do, succeeded in a measure. Sam Sidman in two comedy bits did splendidly. Swor and Mack did well, working a la vaudeville throughout. Florence Moore was not given an even chance, though not being at all fitted into the show. Johnny Coogan made good with his dancing when working with Dazie. Minerva Coverdale forced herself through many numbers, no honors going to her for her efforts. Billy Halligan did little in a war map scene in one. Rita Gould also did not cause a stir. Bly Brown in little things to do was splendid. Sam Adams was funny.

An awfully poor copy of Joe Jackson, working under Jackson's name, did not deceive anyone, and the copyist met the fate deserved. It was noised about town the original Jackson was not with the production, before it opened.

J. J. Shubert, who has been here looking over the production of "Maid

in America" at the Palace, left here Saturday afternoon. Before going the show was given a shake-up. Sam Sidman leaves Saturday night. He wanted a specified time contract. Geo. P. Murphy will succeed him. Shubert gave Frank Reno to understand he was through last Saturday night. Reno did the Jackson copy act.

Reno made a statement Saturday of the position he was in regarding the stealing of Jackson's act and name. Reno claims that 12 years ago he and Joe Jackson did a bicycle act together. While not making any other excuses for doing his present turn Reno says that he told Shubert when the "Maid in America" show played Detroit he did not like the idea of being billed as Joe Jackson, as he was friendly with Jackson.

Joe Jackson is said to have notified the Winter Garden management the night the "Maid in America" show was finishing its run there that he would not go to Chicago, without an increase in salary, also a contract that called for a stated number of weeks.

It was then the Shuberts are reported to have sent for "Uno," as Frank Reno is known, and engaged him to appear in Jackson's stead. The show's paper with Jackson's name had been sent ahead.

Uno claims to have worked abroad with Jackson in a cycle comedy act some years ago, when the Jackson comedy was then used. Jackson at that time was the "straight man" and Uno the comedian. Uno has played around New York on the small time with the Jackson act.

Tom McGuire, who spent several days rehearsing with the "Maid in America" show before that aggregation left the Winter Garden, was notified this week to report at once to the Palace, Chicago, where the piece is playing, to assume the original Charles Ross part. McGuire left Monday.

### STOCK TABLOID.

The Wadsworth, at 181st street, has started a stock tabloid policy, playing two shows a week. A company of 17 is kept in stock, including Doris Claire, Ethel Conrad, Al Watson and George Goodrich. Matinees are given on Tuesday, Thursday, Saturday and Sunday.

Business is said to have increased one-third since the starting of the new policy last week. Pop vaudeville prevailed before. The new show costs the management considerable more. The tabs run for an hour and a half with the rest of the bill made up of picture acts.

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

### ZIEGFELD'S BEAUTY CONTEST.

With two productions in the same building, Flo Ziegfeld intends holding a beauty contest, after his new "Follies" opens at the Amsterdam June 21. At that time there will be over 100 chorus girls engaged by Ziegfeld, several of whom will appear nightly in "The Midnight Frolic" on the Amsterdam Roof. The prize winner will be selected by the audiences, voting in each theatre by ballot.

"The Follies" starts its latest season Monday at Atlantic City. Mr. Ziegfeld and the company leave tomorrow, giving a dress rehearsal by the sea Sunday. About 150 people will appear on the stage. The scenic equipment amounts to \$25,000, for the 16 scenes that the production will open with. Its salary list is \$8,500 weekly. The "Follies" will represent about \$100,000 as an investment before its New York premiere.

Mr. Ziegfeld is not backward at stating that this summer's "Follies" will surpass anything he has done heretofore in a musical production way, also taking occasion to remark it will eclipse any musical show New York has ever seen.

The producing manager lays particular stress upon the fact that the opening night seats at the Amsterdam will be at the box office scale.

"The Passing Show of 1915" at the Winter Garden and the Lew Fields revue, "Hands Up," are probably referred to by Mr. Ziegfeld regarding the raising of prices. The Garden charged \$5 for all over the orchestra, and the 44th Street theatre, where the Fields show is to run, held out the first 15 rows of the orchestra at \$5 each a seat for the opening night.

### COUNTY FAIR AT BRIGHTON.

A County Fair with all the trimmings is proposed for the Brighton Beach Racetrack about the first week of August. If it goes through Abe Feinberg will be in active charge of it.

The present racetrack management, composed chiefly of Dan McKettrick and Harry Pollock, the fight promoters, will furnish the grounds.

Mr. Feinberg is at present connected with the booking department of the Loew Circuit. He was formerly with the Sullivan-Considine Circuit, in charge of its press department.

### IN AND OUT.

Van and Schenck left the Keith's, Washington, program last week, owing to the death of Gus Van's mother. Ryan and Tierney replaced them at the Capitol, also at the Bushwick, Brooklyn, this week.

### Madden-Fitzpatrick Separation.

Chicago, June 9.

The team of Madden and Fitzpatrick will dissolve at the end of this week in Detroit.

### Eddie Small Leaves Loew.

Eddie Small, who had been in charge of the small country bookings in the Loew agency, resigned from that position Saturday, and is said to be now placing acts, as their representative.

### SAILED FOR AUSTRALIA.

Chris O. Brown had a shipment of vaudeville acts leaving for Australia from San Francisco Tuesday of this week, on the Sonoma. In the party were Jimmy Britt, Clemons and Dean, Estelle Rose, Paul Stephens, Alf Ripon, Louis Stone, Jarvis and Dare, Wallace Galvin, Rochez Monkeys.

Sailing from the same port July 6 on the Ventura, also booked by Mr. Brown to play the Rickards houses over there, will be Mary Elizabeth, Walter Weems, Billy Kinkaid, Musical Hunters, Al and Fanny Stedman, Jack Birchley.

Mr. Brown was advised this week by Hugh McIntosh, the Australian manager (and director of the Rickards Tour), that he is building in Australia a circuit of high grade picture theatres, fashioned after the Strand, New York. McIntosh's new theatre at Brisbane opened last week. The picture programs for the Australian houses will also be booked by Mr. Brown in New York. Picture shows for four weeks will leave by each Australian boat from Frisco, shipped direct to the main headquarters in Sydney.

### PHOTO SUGGESTION.

Immediately following the publication of the United Booking Office's new photo rule for the coming season, that agency received a number of letters from newspapers throughout the country, one coming from James O. G. Duffy, dramatic editor of the Philadelphia Press, carrying a suggestion that interested J. J. Murdock, who fathered the new rule.

Duffy claims the artist wastes money in sending out mounted photos to the newspapers, where unmounted pictures would answer the same purpose. In many cases the mounts cost as much as the photo proper, Duffy suggesting that in purchasing original photos or reprints, the purchaser dispense with the fancy mountings and arrange for the picture only. This would eliminate much of the expense and have the same effect.

### PETER MACK IN CHICAGO.

Pete Mack, New York representative for Gus Sun's circuit, leaves for Chicago late this week to represent Gus Sun in the middle west while Tom Powell, the permanent Chicago man, is on his vacation. Peter will return in a fortnight.

### McKOWEN RETURNING.

James B. McKowen, the Chicago agent, left for his home Wednesday of this week after a brief visit in New York. McKowen's exit celebrates the last good-bye for the Chicago aggregation who for awhile had Broadway agog. The trio is returning as they came across country, by motor.

### FOLLOWING SUNDAY.

Los Angeles, June 9.

Al Jennings, the ex-outlaw, will invade New York in two months as an evangelist. This week he joined the Baptist Church of Glendale, and immediately opened revival meetings. He will try to out-Sunday Billy Sunday.

# VAUDEVILLE

## EDISON COMPANY HAS OPTIONS ON 14TH STREET THEATRE SITES

**New Plans of Electric Light Concern Would Raze Olympic Theatre and Academy of Music as Well as Tammany Hall Block to Make Way For New Home of Big Corporation—Definite Announcements Expected Any Day.**

In the 14th street neighborhood there is talk the entire block there that takes in the Olympic, Tammany Hall and the Academy of Music, is to be taken over some of these days by the Edison Electric Light Co. and the New York Gas Co., whereby the latter concerns can build a new office plant.

It is known that Tammany Hall is going to move further uptown, without a definite location decided upon. The Olympic has burlesque booking for next season. The management has a lease on the house which calls for six months' notice to vacate. It has received no notice so far.

It is understood that the Edison people have an option on the Academy but haven't exercised it although they have acquired the sites within the immediate vicinity, with a few exceptions on Third avenue.

Some of the 14th street old timers say that while the show business down there has moved uptown or to other neighborhoods that they don't look for any big building changes to occur for at least five years. Still they would not be surprised if some important announcements were made by the Edison Company this summer or fall.

### TANGUAY ON PRESS MATTER.

The Palace, New York, lost its headliner this week, because Eva Tanguay was not satisfied with the manner in which the press department of the theatre had sent out its notices of this week's bill for the Sunday papers. The notices read as though Miss Tanguay were the second feature, after the Gilbert & Sullivan Operatic Revue, a new act that also failed to appear at the Palace.

The Palace management was informed Sunday afternoon by Miss Tanguay she did not feel she could fulfill her engagement with the Sunday papers leaving the impression she was not headlining the program. Miss Tanguay made no objection to the advertising or billboard paper carrying her name in the top position.

Early in the week Miss Tanguay said, concerning her withdrawal from the Palace bill: "The Palace engaged me to headline, and the reading notices in the Sunday papers, which are the most widely read during the week by the public, mentioned me merely incidentally and after another act had been fully exploited in the opening of the notices. In the notice of the Prospect, Brooklyn, where Irene Franklin headlined, she was mentioned first, as was proper. Had the Travilla Brothers, who were next in the same notice been mentioned ahead of Miss Franklin, would not the

reading public have supposed that Miss Franklin was not headlining the Prospect program? That is exactly my stand, and I did not believe that I should appear after an announcement issued by the theatre which would lead the public to understand I had been subordinated in position. The theatre, failing to protect its feature in this manner, I felt it incumbent upon myself to protect myself."

Miss Tanguay reported at the Palace Monday morning, in order, she stated, to prevent a suit for damages being started against her, and informed the Palace management she was prepared to appear, if her appearance was demanded. By that time, however, Frank Tinney had been secured in her stead, and Miss Tanguay was advised that she need not be alarmed over any legal action. Assured upon this point, she returned to her summer home at Sea Gate, Coney Island.

Tinney is to receive \$1,500 for the week at the Palace. He is appearing there with the consent of Charles Dillingham, to whom he is under contract. When last appearing in vaudeville, at Hammerstein's, the blackface comedian received \$1,000. He is reported to have asked \$1,750 for the Palace as his first price. The Palace engagement was booked through Max Hart.

The Gilbert & Sullivan Revue, after seen by the Palace booking staff at a private showing, was not placed in the show this week, giving the turn more time to be in complete form.

Following the Palace cancellation Miss Tanguay is said to have received a large offer from a big film concern for a feature film, in which she would be starred.

### Poli's, Scranton, in Stock.

Scranton, June 9.

Poli's will discontinue its present split-week vaudeville policy next week and inaugurate a summer stock season. The Academy, now playing stock, will close until September, the company, headed by Mae Desmond, moving to the Poli house.

### WHAT EVER BECAME OF

The white slave traffic?  
The Open Door?  
Eighty-twenty?  
Seventy-thirty?  
Ill. song singers?  
Melodrama?  
Dancing mats?  
Ten acts for ten cents?  
Salome?  
Summer park profits?  
Heavy-weight jugglers?  
Resin boards?  
Black art?  
Five per cent. agents?  
Rural shows?  
Talking dogs?  
Show boats?  
The monk craze?  
Actresses who married millionaires?  
Extemporaneous singers?  
Risley acts?  
Magicians in knickerbockers?  
Originality in minstrelsy?  
Doctor Cook?  
Rathskeller acts?  
Paul Swan?  
Clog dancers?  
Drunken dogs?  
Red nose comedians?  
The star system?  
Banjoists?  
Handcuff kings?  
Long routes in Europe?  
Song hits?  
Theatres cooled by iced air?  
Angels?  
Stage door Johnnies?  
Long runs?  
Stock stars?  
High royalties?  
The small producer?  
Circus features?  
The Rubes?  
Amateur nights?  
Standing Room Only?

O. M. Samuel.

### ONE TAB CLOSED.

The Hedge Holmes Musical Comedy Co. playing a tablod called "Miss Mexico" was closed Thursday of last week, while playing at the Fifth Avenue, Brooklyn, and the Company disbanded. It had opened a couple of weeks before at the Union Square, New York, but did not display any signs of having been produced for the east. The tab was reported to have reached New York from the middle-west.

Larry Boyd, who appeared to be the manager and played in it, is in Boston, preparing to re-enter vaudeville with a three-act.

### A. C. OPPOSITION.

Atlantic City, June 9.

The Cort, formerly Savoy, having an open week with legit bookings, placed a vaudeville bill, headed by Adele Ritchie, for this week. The house is operating under the management of Ben Harris, who is interested with John Cort in the lease of the theatre.

The Garden, a Keith-booked theatre, opened its summer season this week, with a big time vaudeville policy once more under way.

### ACTRESS GETS JUDGMENT.

Lillian Lawson, through her attorney, Irving S. Ottenberg, was granted a judgment against Frank Gardner (Gardner and Vincent), for \$350, the amount claimed by her for salary. Miss Lawson appeared in vaudeville in Gardner's act. In testifying she said he agreed to pay her \$75 a week but that when the act went out she was only given \$50 and every week the same amount with the understanding that she was to receive the remainder of the \$75 in bulk at the end of the season. This she did not receive. Gardner denied he had agreed to the \$75 salary and that \$50 was the amount. The trial was by jury.

### HARRY SWIFT'S BANK BOOK.

Harry Swift, manager of the Harlem opera house, has a new advertising dodge that is a winner. His latest is a blotter which on its front represents a book with bills sticking out of it. He has utilized all of the banking phrases and adapted them to his own needs. The Harlem is named the Clearing House for three solid hours of entertainment.

### New "Chin Chin" Number.

"Paris Sees No Paris Anymore" is the title of a new song written by Schwartz and Jerome and Ray Goetz, which Montgomery and Stone will sing in "Chin Chin."

### Drives Lonesome Girl to Poison.

Los Angeles, June 9.

Helen Lewis, a chorus girl, heard a cabaret artist sing "My Old Kentucky Home" and then went home and took poison, but will recover. She said the song made her homesick.

### Act Sailing This Week.

The DeMont Trio sail Saturday on the American Line, to open a tour in the English halls. The turn was booked by Charles Bornhaupt, and is the first to leave for quite some time following the Lusitania.

### Palace's Smart Summer Uniforms.

The Palace theatre front-of-the-house staff has been attired in smart summer uniforms, of military cut, with gray and white the predominating colors.

### Hill Buys Elizabeth's Hip.

Elizabeth, N. J., June 9.

The Hippodrome was purchased from Hurtig & Seamon this week by Gus Hill, who will open in the fall with pop vaudeville.

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

New York Times, Sunday, June 6, 1915.

### TOPPING THE VAUDEVILLE BILLS.

**PALACE**—A company of sixty singers presenting an hour's revue of four of the Gilbert and Sullivan operas; Eva Tanguay, restored to health and the Palace; Joe Jackson, the funny tattered bicyclist.

**PROSPECT**—Irene Franklin in a repertoire of her most successful songs; the Travilla Brothers with the Diving Seal; Jack Donahue and Marion Stewart in "Him and Her."

Extract from the New York Times of last Sunday, giving a general idea of the press matter sent out concerning the Palace theatre program for this week and which resulted in Eva Tanguay canceling her engagement there as headliner, upon the ground the press department had slighted her in the "Sunday notices."

## CABARETS

Norah Bayes started an engagement Monday night in Ziegfeld's "Midnight Frolic" on the Amsterdam Roof. Miss Bayes appeared twice, in each section of the two-part revue. During the first act Miss Bayes sang a production number, "Boy of Mine," and upon her next entry did her own songs. It's the first time within the memory of those upon the Roof that evening of Miss Bayes "leading a number" (with the chorus). Formerly Norah always sang her songs by herself, whether in a show or not. This was insisted upon by her. After the first verse and chorus of "Boy of Mine," the girls entered and took up the refrain, Miss Bayes "stalling" meanwhile in front of them, doing a bit of a step here and again, smiling over to the tables and in other ways endeavoring to cover up the time, she not singing with the chorus until later when they surrounded her, which caused her to resume her normal composure once again. Miss Bayes is admirably suited to the Roof floor, and her voice never sounded better. Norah's ability to get over a song as no one else can was never more aptly demonstrated than in "Boy of Mine." It is said she is receiving \$750 weekly on the Roof (six performances a week) and that she will remain there through the new revue, which opens July 5 (two weeks after "The Follies" downstairs). In that new revue Miss Bayes may be accompanied on the principals' list by Bernard Granville. Other early indications of the new Roof short show seem to say that Flo Ziegfeld is preparing his own opposition, for it is almost certain the revue upstairs will relatively draw as well as the bigger production in the theatre below. Ziegfeld's "Midnight Frolic" still remains the peer of all restaurant revues, as it was the first in New York. Ziegfeld charges \$2, and it's worth it, considering those that have been given away and the Castles-in-the-Air affair that one dollar is charged for.

Philadelphia, June 9.

Cabarets are no more, as far as Philadelphia is concerned. They are said to be responsible for judges of the license court, refusing to renew a number of liquor licenses and only granting a very few new ones. As a consequence the retail liquor dealers association issued an order to discontinue for all time, music and singing in all cafes and saloons. At midnight Saturday every cabaret in town closed, with the exception of the big hotels where they had music for dancing only. In open defiance of the liquor dealers association's order, all but one of the largest hotels in the central section permitted dancing in the cafe. To make sure that there would be no hesitation on the part of their patrons, notices were posted on the bulletin boards of the various establishments to the effect that dancing would be allowed on the roofs or cafes as usual. At the Walton Hotel, however, there

was neither music nor dancing. This in all probability, is the only big hotel that will not fight for the right to permit its patrons to dance. The managers of the other large hotels have unanimously agreed to fight to the last ditch. The stand that the hotel managers take is "Why should our establishment, against which there never had been any complaint, be compared with a saloon?"

The recent agitation regarding the cabarets and dance floors has had its effect on practically all of the places along Broadway. The managers of the various resorts report business has fallen off to an alarming degree, as predicted in *VARIETY* several weeks ago. It has especially affected the "all night resorts" such as Joel's and the Pekin and like establishments which have been getting by under the Club idea. The bigger places where the regulars still consort are still going along and grabbing what trade they can. It is true the opening of the Domino Room at Bustanoby's at 60th street has hurt the business at "The Sink" to a great measure. The places around the Circle have been losing a great amount of money while the Domino Room has been getting a big play from the all-night set and keeping open until seven and eight in the morning. As against this Marshall's, on 53rd street, has been revived, although running under another name, and has attracted a large number of the Broadway set, who are anxious to see a little excitement in color.

Monday night while on the Amsterdam Roof watching his revue and immediately after the late rehearsal of "The Follies" had ended, Flo Ziegfeld got a hunch. He wanted to speak to his wife, Billie Burke. She was in San Francisco. Mr. Ziegfeld put in a long-distance call. In 15 minutes he had her on the wire. It seemed as though she were next door, both speaking easily, Mr. Ziegfeld said, and his surprise caused him to say to Miss Burke, "Where are you?" "Right here in the St. Francis," was the answer. If Miss Burke were not touring in "Jerry" she wouldn't have been so far away from the Roof, over which she has never expressed any wildness. One evening when in New York, she spent a couple of hours atop the Amsterdam, with her husband. It was growing about home-going time. The Roof has a restaurant attachment and a menu card laid before her on the table. "Come on, Flo," said Miss Burke, "let's go over to the Knickerbocker and get something to eat."

Chicago, June 9.

The La Salle Roof will open June 14 with a vaudeville show as its main attraction. Mr. and Mrs. Douglas Crane, Marie Wells, Mytabel Galier and Eliza Johnson will be the first week's bill. There will be public dancing between the acts. Gertrude Vanderbilt is being

negotiated with to appear on the Roof as well, as in "The Lady in Red," if receiving permission from that show's management. Helen Trix may also appear on the roof.

Castles-in-the-Air, on the 44th Street theatre roof, has been rented for the summer, according to report, at \$500 weekly. The Castles are no longer interested in the place it is said. Two men are running the resort. They were in fear someone else might want it, and when the idea of the \$1 revue was broached, they hastened to the Shuberts, giving them the hot weather guarantee. Several changes are to occur in the Castles revue, it is said.

"Splash Me," the Ned Wayburn latest revue, opened at the Hotel Shelburne, Brighton Beach, Tuesday night. Its principals were previously mentioned. There are 14 chorus girls who by name are known as Aimee Barry, Ethel Marin, Opal Essent, Alma Braham, Elsie Froehlich, Monica Boulias, Lillian Lewis, Evelyn Hall, Grace Williams, Ruth Heil, Helen Lloyd, Lotta Harvey, Agnes Hall, Grace Hall. Max Steiner is the musical director.

The Hotel Sherburne management charges unprofessional conduct against Dan Casler in connection with the new Wayburn Revue, that opened Tuesday night. The Hotel says Mr. Casler, after rehearsing with his orchestra for the production, left Monday, knowing the opening was Tuesday, and with a substituted band, many of the numbers had to be omitted at the premiere.

Dave Altman has severed his connections with the Koloff, Far Rockaway, L. I., and the summer place is being directed by Jesse Harris who has taken over Altman's interests. Dancing and a cabaret show each evening. The refreshment privilege is operated by Codington, the restaurant man.

The Hotel McAlpin roof garden opened Monday night with music and dancing. Ernest Hussar and his Hungarian orchestra furnish the music. A special feature was a Gypsy ballet number by Gladys Merrick, assisted by Alan Jefferson.

Audrey Munson, the all-around model for the Panama-Pacific Exposition, is appearing on the New York Roof. If she draws as many upstairs as her startling poses in a frame downstairs have been doing this week, the Roof will be well satisfied.

The Ernest Evans Dancing Revue and Society Circus, managed by Edward E. Pidgeon, was forced to close down for several weeks because of the illness of Hortense Zarro. The company will reopen in about two weeks.

Portland, Ore., is to have no more cabaret shows. The restaurant and hotel men of the city have agreed to it.

Marie Ford, the double-voiced soloist, has been engaged by William Morris for the New York Roof.

## TOMMY'S TATTLES.

By Thomas J. Gray.

It is now time for the annual articles entitled "What Is to Become of the Drama?" "New York as a Summer Resort?" and "Are Summer Love Affairs Serious?"

Also time for the Post Cards with the old stuff "Having a Good Time" wish—That's enough.

A small time agent (talking in the salary code, forgetting himself for a moment) told an act he'd give him "C. E." for the last half. The actor turned to his partner and said "what does 'C. E.' mean?" His partner, who was a quick thinker, said "'C. E.' means 'can't eat.'"

Those new boys working around the Palace Building learned show business with a baseball, glove and bat.

Sully the Barber is very much excited. He finally found a manicure girl who held her job over a week. Most of the girls worked "split days."

There seems to be an awful lot of worry about what songs the English are singing in the Trenches. How about the Germans, don't they ever sing?

When things get slow for the Italians they sing "Chilly-Billy-Bee" or recite "Rosa."

We hope Sweden doesn't get in the war. It would be awful if some Publisher started to plug their song hit.

Manager out West pays his acts according to the number of bows they get. Can you imagine how much it would cost to pay off Eddie Leonard?

Can't see why picture people complain about the lack of comedy subjects. The vaudeville agents still play golf two days every week.

It will be easy next season for one act to know how much salary another act is getting. All they'll have to do is go out in the lobby and count the photographs.

Now that the booking office has decided not to book any more prison headliners and the movie people are going to keep them out of the films there won't be any money in going to jail at all.

Since Hammerstein's has been closed Alexander and Scott don't know where to have their mail addressed.

New York Telephone Co. is going to reduce rates again. If the telegraph companies would only do something about those collect telegrams—!

Yes, "She's in Again" is still at the Gaiety. Just as well off there as any place else over this hot weather.

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

That there will be keen competition next season between the Columbia and the American Circuit shows is abundantly forecasted in the preparations and plans of the directors and the individual managements in the latter concern. It will not be of the acrimonious, cut-throat sort, but will be confined to the character and worth of the productions and to the methods of exploiting them.

The American Association is determined to profit by remises that have marked Columbia operations in both directions during the past two seasons and particularly during the season just closed. American burlesque managers will not have to be watched and heckled into doing those things that insure public commendation and consequently large box office returns. And having provided new and attractive shows, they will announce them with a vigor and intelligence that cannot fail of substantial results. In the formation of their shows, the Americans undoubtedly start with a decided advantage over the Columbias in that very few, if any, of the producers will be responsible for more than one show. It is too great a demand on any one man's resources to assemble materials and select casts for more than two, or at the outside, three productions and obtain satisfactory results. If it were merely a question of assigning the writing of librettos to authors of known skill, as is done in musical-comedy, the greatest difficulty in producing a show would thereby be overcome. But burlesque shows are not written. They are put together bit by bit with just enough dialogue to secure passable sequence.

According to my observation the net results of the efforts of those producers who have undertaken to put on more than three shows prove the accuracy of my contention. The record in this particular speaks for itself. One producer, in his extremity to get all of his shows out, actually duplicated an entire production word for word and scene for scene. Another landed only one hit out of seven shows for which he was responsible. A few years ago those same producers operated three franchises each and got highly successful results in every case.

Adhering to this course of calling upon one man to render an extent of service that the record of the past two seasons show he is not capable of satisfactory performing, paves the way for the Americans to excel in the matter of productions. There is only one thing that attracts people to theatres and that is what goes on back of the footlights. If the Americans provide newer and better shows than are given by the Columbias, they will get greater gross receipts, even at a lower scale of prices. And with several instances of one man undertaking the impossible task of producing four or more shows, and the retention among Columbia producers of certain men who have never put over a good show, there is every present indication that this is exactly what the Americans will accomplish next season.

## BURLESQUE FOR VAUDEVILLE.

Last week Billy Arlington, Frank Dobson and Eleanor Cochran appeared three times a day at Proctor's 58th Street theatre where the prices are 10-15 and 25 cents.

Their specialty consisted of the biggest hit in "The Golden Crook" show during the past five years, and which presumably will be used next season when the Jacobs & Jermon organization plays the Columbia, Hurtig & Seamon's and Miner's, Bronx, where the prices are double those at the Proctor house.

During the same week, the entire "Broadway Girls" show was played in tabloid form at the Academy of Music on 14th street with Al K. Hall, Harry Cooper, Campbell and Morse and others of the burlesque cast. The act ran an hour and forty minutes. Prices at that house are also 10-15 and 25 cents.

These cases are identical with that of Ben Welch, who gave part of his show at Hammerstein's last winter and was disciplined for it by the Columbia Amusement Co.

## RAILROAD REDUCTION.

Burlesque managers are interested in a meeting of the Central Traffic Association which was held in Chicago, Wednesday, the purpose of which was a modification of the rates recently put into effect and calling for 40 fares to secure one baggage car free.

The proposed new arrangement is to reduce this to 30 fares. Private assurances from Chicago indicate that the Central Traffic Association will recommend this modification to the Trunk Line Association which will in turn apply to the Interstate Commission at Washington for ratification.

All the roads east of the Mississippi River will be affected by the change thus working very materially to the benefit of all burlesque companies.

## ADVERTISING ORDER.

General Manager Sam A. Scribner has instructed all managers of theatres on the circuit that are directly controlled by the Columbia Amusement Co. to include extensive newspaper advertising in all their advance work for the coming season.

The results achieved at the Columbia, New York, by this method of advertising is solely responsible for Mr. Scribner's action.

## REGULAR SEASON OPENING.

The regular season of the Columbia and the American circuits will begin Aug. 30, the former having 36 weeks and the latter 34.

Many shows on both circuits will play preliminary and supplementary weeks, giving practically all the shows on both wheels over 40 weeks.

## EVA MULL AT LIBERTY.

Eva Mull will not be under the management of Louis Talbott next season. No reason has been assigned except that Miss Mull prefers an engagement on the Columbia Circuit rather than heading Mr. Talbott's company on the American. No personal differences are involved.

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

# WITH THE WOMEN

"How to Tango Though Married" is the title that might have been—but wasn't—attached to a musical skit that created a lot of enthusiasm at the Brighton theatre this week. Paul Morton and Naomi Glass played it, or sang it, as you choose, and did it very well.

However, to get back to the matrimonial tango—this was less complex than it sounds. The husband was pretty fond of dancing, and when the neighbors turned on the phonograph for the ninth time that day, he combined a dance with watering the lawn of his suburban cottage, while his wife went inside and changed her pink garden dress to something a bit fancier. This "a bit fancier" was a deep orange color dress of maline over taffeta—one of those things designers this year are so crazy about putting out—modestly immodest, or immodestly modest, just as you choose. In other words, minus sleeves and most of the waist, but hurriedly built up clear to the throat with films of maline, that made it look as though the dress were the most demure thing that ever came out of a shop—whereas it wasn't. But it was good looking, still advanced in style, and not to be criticized adversely. The maline overdress, trimmed with ruffles and ruffles of taffeta, floating becomingly as Miss Glass danced.

Which returns us to the matrimonial tango, danced with a baby carriage and an infant inside, managed very skillfully by the two dancers. Just how a real infant would have taken the running about the stage child got is not to be imagined—however, the idea was clever and new, and might not be a bad hint to married couples who can't see how a tango and a domestic life can match up.

Elizabeth Brice is now and again in vaudeville with Charles King. Miss Brice is one of the most interesting persons on the stage in some ways—sometimes you think she is pretty, sometimes you decide she isn't, which may be the reason for your interest. Miss Brice appeared first in a plain blue taffeta dress, with a design of pink roses worked into it, with a short waist like a bolero jacket, edged with a ruffle of silk around the high belt line. The skirt was short and boxpleated. The style was a trifle too plain for her—her other change, to a white silk evening dress, was very much better.

This last dress was delightful—though somewhat like the gowns worn by both Bessie Clayton and Joan Sawyer in their dances. That is, it was made from white silk embroidered with silver "motifs" with a full gathered skirt, and one of these filmy, net waists that are hard to describe—likely because they are only plain sleeves and shoulder straps edged with glittering rhinestones. And with this went a silver petticoat.

Ame Rica (Gordon and Rica), in some clever cycling, made a pretty figure when she entered dressed in a pink chiffon coat and a poke bonnet to match, with her hair in long curls down

her back. She was equally pretty when she wheeled off later with a lacy, daintily made evening dress, with a scalloped tunic of pink silk meteor.

Anna Arline (Adler and Arline), the girls in the Gardiner Trio, who did some splendid dancing, and the quaintly pretty "Southern drawing doom" specially called "At Home," by the Misses Campbell, all deserve praise, simply because they were planned to appeal to the sense of beauty—something many vaudeville turns miss out on.

A fine bill and a packed house that enjoyed it, made an evening at the Palace this week what the society editors would call "an enjoyable occasion." From the standpoint of clothes, the "star" was an evening gown worn by Bonita, who, with Lew Hearn, put over a few new and a few old jokes, but generally got away with both. The dress was a soft toned blue, of that vague color known as midnight blue, with a tight fitting "cuirass" waist of silver lace that flared a little over the hips and dripped to a point in back. Two tunics of black maline added softness to the effect. It was rather a severe style, but quite suited to a person of the Brunhilde proportions of its wearer.

Rather different was Ruth Sinclair, tall, slender, in a clinging house gown of white lace, a dress made of long lace panels, held together by criss-crossing lacings of blue ribbon. Miss Sinclair's specialty was to drape herself gracefully around the end of the sofa, or to collapse in a weeping heap on a couch, both of which stunts she is particularly clever at doing. She played Mrs. Jack Temple in a laughable little comedy called "Mrs. Temple's Telegram," with Etta Hawkins as Mrs. Frank Fuller. Miss Hawkins wore a very pretty cool little frock of white organdie ruffled about every place a ruffle could go, with each frill edged with a narrow line of black. A tight fitting white hat banded with flat white flowers, with a scarlet parasol for a spice of color, made her an attractive figure. The only criticism that might be made would be that, as they were supposed to be Englishwomen, they shouldn't have gotten themselves up so prettily—mighty few Englishwomen attain the dainty effect these two made. That is a bit more Paris or New York.

Effie Weston, of Kerr and Weston, in the same pretty gowns and the same set of dances, was also on the bill.

## WILLIE COHEN'S DIVORCE.

An interlocutory decree or divorce on statutory grounds was allowed by Justice Lehman in the New York Supreme Court Wednesday, to Willie Cohen, against his wife, Helen Sanger.

The couple was married in Washington in 1908. They last appeared on the stage together in "The Rollickers," during the 1913-14 season.

Jas. A. Timoney represented Mr. Cohen at the trial.



# VARIETY

Published Weekly by  
VARIETY, Inc.

SIME SILVERMAN, President  
Times Square New York

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

## ADVERTISEMENTS

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

## SUBSCRIPTION

Annual ..... \$4  
Foreign ..... 5  
Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XXXIX. No. 2

O. S. Hathaway, who has been ill, is around again.

An All-Irish Bill is at the Fifth Avenue the last half of this week.

"Let George Do It," the Leffler-Bratton, Inc., cartoon play, is to be turned into a tab for the summer.

The Star, Emporia, Kan., will play one-night stand shows next season. It seats 600.

Guy Rawson and Frances Clare (Mrs. Rawson) have purchased a home at Auburndale, L. I.

Florence Short joined the cast of "Sinners" Wednesday, replacing Gertrude Dallas.

Chas. L. Winston has been made assistant to Manager A. J. Vanni of Poli's, Scranton.

Burdella Patterson, in vaudeville, was married last week to Louis Morpurgo, an Austrian, in Detroit.

Joe Young has moved over from Kalmar & Puck to the Waterson, Berlin & Snyder firm.

Mrs. Leslie Carter is reported as having gone abroad to remain indefinitely.

Alice Lloyd has purchased a Hupmobile to add to her summer pleasures on Long Island.

Harry Armer, the musical director, was granted a divorce from his wife, Kittie Howard, in Chicago in May.

De Witt Jennings has been succeeded by William R. Randal in "Under Cover" at the Cort.

"The Days of Real Sport," which have been running in cartoon form in one of the U. S.'s big dailies, is to be the basis of a comedy play next season.

Raymond W. Jones with the Al. G. Barnes circus as advertising man and agent, is being sued for divorce by his wife who claims non-support. Barnes will not defend the case.

It's reported that Christie MacDonald who closed her tour in "Sweethearts" Saturday night, will reappear in this piece next season.

Mrs. Dorothy Harris is being sought by her mother, Mrs. May Wallace, who resides at the King Edward Hotel, Buffalo, N. Y.

A public auction of the personal effects of the late Fanny Davenport was conducted by Darling & Co. at 17 West 76th street, June 9.

Dorothea M. Hall, of Hall and Pattie, is recovering from a nervous breakdown at the Verona Sanitarium, Verona, N. J.

Mary Elizabeth will sail July 6 on the Ventura from San Francisco to appear in the Hugh McIntosh Australian houses.

Harry Jolson has been engaged as feature comedian with Dave Marion's Big Show for next season, which will play the Columbia Circuit. Jolson is selecting the cast for the company.

A new Fine Arts Building is in course of construction in Rochester and will be ready, according to report by Sept. 1. The concert hall will seat 400.

Henry Berlinghoff, formerly of the William Morris office, has leased for a term of five years Electric Park, Peekskill-on-the-Hudson. It will be remodeled into a modern amusement park.

"Back to My Home in Tennessee" is another rag written by Billy Jerome and Walter Donaldson for the Waterson, Berlin & Snyder concern. Mr. Donaldson wrote "My Old Kentucky Home."

Walter Weems put something in his VARIETY advertisement last week that Tommy Gray could easily have stood for. Mr. Weems said: "What is so rare as a day in June? A Van Dyke heard on a chorus man."

Frank Girard is managing the Prospect, Brooklyn. W. A. Masaud has been shifted to the Bergen Beach house. Girard is manager of the Orpheum, Brooklyn, during the regular season.

The fourth of the series of plays given by the Professional Women's League will be held at the Auditorium, 1999 Broadway, June 10-12, at 8.30 p. m. A business meeting of the League will be held June 14 at 2 p. m.

One of the plays which Charles Klein wrote some time before he started upon his fatal voyage on the Lusitania, was "A Guilty Man," and this is to be brought out in New York next season.

Homer George, the local manager at Atlanta, Ga., is in New York, preparing for the forthcoming visit to the big city of Jake Gortatowsky, the managing editor of The Atlanta Constitution.

Byrne & Kirby have added two to the list of theatres they are booking. The first is the Union Square theatre, Pittsfield, Mass., which they have taken under lease, and the other, the Playhouse, at Hudson, N. Y.

Arthur Mayer, with the "High Rollers," has been granted a divorce from his wife, Nan Carlton, who appeared last season with "The City Sports." The decree was secured in Minneapolis May 20.

The Shuberts have not abandoned "The Last Laugh" for good, planning to bring it out again next season. Edward Abeles, who first appeared in the out-of-town premiere, will very likely resume the role he created.

Clara Joel, leading with the Colonial stock, Cleveland, is playing the role of Mary Turner in "Within the Law" this week. The local papers gave her several pages on her interpretation of the part.

T. Roy Barnes, who opened last week in Atlantic City in the A. H. Wood's production, "See My Lawyer," succeeded in rescuing a man from drowning in a swimming pool last Friday. The company and his wife witnessed the happening.

"The Blessed and the Damned," the new play which Edwards Davis produced last week at the Newark theatre, Newark, has been shelved until Davis can find time to rewrite the piece. The play was to have been taken to Atlantic City but this booking was put off until next fall.

James K. Hackett has shelved his new play, "The Bannock Mystery," based on the Craig Kennedy stories, until early next fall, when he will put it in operation again. The piece closed in Detroit Saturday night. Hackett does not appear in the play, but his money is responsible for its production.

Arrangements have been made for legitimate shows booked at the Lycoming, Williamsport, Pa., to play the Family theatre there next fall, as the Lycoming was burned to the ground May 31. Walter Lamade owns the Lycoming site and Family. J. J. Fiske is the manager of the latter.

Kara, the juggler, now interned in France, is allowed to write but one letter weekly, with the chance that that may not pass the censor. He wishes therefore to acknowledge receipt of the many letters received from American friends and trusts this explanation will serve as the answer he is unable otherwise to make.

Clark and Verdi were notified this week by the Italian consulate their country was calling them to support it in its war on Austria. Both boys are Italian reservists and looked forward to a season's booking, but the official notification from headquarters has somewhat changed their plans. When last heard of the couple was earnestly figuring out the possibilities of war or the stage.

Charles Lovenberg, manager of Keith's, Providence, entertained a party of New Yorkers, along with some New England friends, yesterday (Thursday). About 25 from New York left Wednesday night. They were met at Fall River Thursday morning by Mr. Lovenberg who took the group in autos to Newport, returning by way of Cape Cod.

Albert Gick, who stands for Classon Point as his home town, won the prize at the Harlem opera house diving contest last week. Albert is the first person you meet when entering the Law Department of the United Booking Offices. He is built to float and diving is a side diversion with him. Albert has never lost a contest he has entered in, whether at Classon Point or in a theatre. In form he is the only rival to Pitrot, the agent.

Bill Jacobs, of Beehler & Jacobs, is due to arrive in New York this Friday, having left Chicago last Monday with Irving Tishman (another Chicago agent) to make the trip cross country via motor. Bill, who is a son of the justly famous "Bowie Knife" Abe Jacobs, will remain here several weeks in search of material. Sam Tishman, who books the Thielen Circuit, is also here so journeying for a fortnight. He will probably return with his brother.

Dr. Louis E. Stern socially called on Walter Rosenberg one day at the Savoy theatre. While speaking with the physician Mr. Rosenberg casually mentioned a tiny pimple on his ear, which the doctor lanced, unofficially, as Walter thought. In passing from the offices to the street, the physician lingered long enough to watch a picture or so in the theatre. When Mr. Rosenberg received a bill for \$2, he mailed a check for \$1.85, in settlement, deducting 15 cents, the admission to the Savoy.

The will of the late Charles Klein, the playwright who perished in the Lusitania sinking, was filed for probate Monday. The bulk of his estate, in the neighborhood of \$1,000,000, is left to his widow, Mrs. Lillian Klein. His two sons also receive a share as well as his two brothers. A rather peculiar case has come to light since the death of the playwright. Doblin, the Brooklyn tailor, has entered a claim for a share of the royalties of "Potash and Pearlmuter." Doblin received several manuscripts from Klein years ago when he was a struggling young writer, as security for several loans. Doblin never did anything with the manuscripts. Last summer a mutual friend visited the author abroad. He remarked on the rewriting of "Potash and Pearlmuter" by Klein, and the author is said to have laughingly replied that the plot was really taken from one of the old manuscripts and named the title. The friend related the story to Doblin, who recalled that that particular manuscript was one that he held. Therefore he wants his share of the "P. & P." royalties.

## WITH THE PRESS AGENTS

D. W. Griffith, who obtained a permit from the outgoing Harrison administration in Chicago to show "The Birth of a Nation" at the Illinois, only to have it withdrawn by the new Mayor, Thompson, had the open support of every newspaper in Chicago in his efforts, first, to induce Thompson to reconsider the embargo, and then to obtain an injunction against the city's interfering. Chicago is not much of a negro town, even in close political scraps; and there has been a general feeling that Griffith was treated unfairly when Thompson withdrew the permit at the request of half a dozen "representative" blacks, who held that the showing of the big film would "create a riot." The blacks led the fight for Griffith's right to show the picture. Judge Cooper granted the injunction at 11 o'clock last Saturday morning—just in time to permit George Bowles, who is looking after the publicity for Griffith, to slip a half-page "To-night's the Night" ad into the later runs of the four afternoon papers. It was the first June Saturday, divine as to weather, and half the town was in the country before the ad was seen. The first show, Saturday night, was given to half a house, most of it in on passes; but those present went wild with delight over the picture. The fate of "The Birth of a Nation" in Chicago depends on how the town will take the idea of paying \$2 for a picture.

Plans are afoot for a big combination of operatic stars and terpsichorean artists to be shown in one joint engagement next season. Panna is to head the dancing stars while on the operatic side one of the principals will be Maggie Teyte, the English soprano, who sailed for Liverpool May 29 to spend the summer abroad.

William Mailey is in New York this week. He is the show managerial end of the Mailey-Denison partnership, and for the first time in many years Mailey has no show running. Around Labor Day he starts three or four permanent stocks up New England way.

The Italian Government has released Edoardo Ferrari-Fontana, the Metropolitan O. H. Denon, from military service. He is returning to New York this month some time, having gone home to take up army service.

Mrs. Helen Hardy is selling members of the profession who commute seeds of all kinds by the yard. The seeds are planted in tissue-paper holders and, after being in the ground awhile, the paper rots and the seeds do their duty accordingly.

Frank Mahara produces a new Irish comedy, "Tipperary," next season, opening in August with a company headed by Boyd Trousdale.

Dr. C. E. MacDowell has leased the Masonic opera house, Armstrong, la., and will manage it next fall.

George H. Summers goes to Hamilton, Ont., to-morrow to make final arrangements for the opening of a new summer theater on the site of the former Summers' Casino which was burned down.

Lionel H. Keene, of the Poll forces, Baltimore, is now assistant to Edward Renton, general representative for the Poll interests.

Frank McIntyre will head the cast in the forthcoming H. H. Frazee production "Brother Masons."

Fred Corbett has started his Airdome, Emporia, Kan., into summer play. Corbett has several places in the west under his direction.

John Hope is now managing the Cort (formerly Savoy), Atlantic City.

Jake Isaacs and wife have taken an apartment in Atlantic City for the summer.

### SHUBERTS LOSE THE HIP.

The management of the Hippodrome passed from the Shuberts Monday and was taken over by the 43d Street Operating Co., a subsidiary of the U. S. Realty Company. A few hours later it was re-leased to Charles Dillingham at an annual rental of \$200,000. This is the same figure under which the Shuberts had the house.

The Shuberts issued a statement that they had given up the Hippodrome as they felt that the day of spectacles such as had their vogue at the big playhouse, was over. This was what was generally distributed to the newspapers, but in private Lee Shubert is reported as having stated that in the taking away the Hippodrome from the Shubert management the Realty people "double-crossed" him.

The Shubert-Anderson Co., which was operating the Hip, was just about \$106,000 in arrears in the matter of rent, it is said. The producers are reported to have lost about \$200,000 on the house this season. "The Wars of the World," which opened the season there, lost approximately \$60,000 before it was taken off. The Winter Circus, which followed, proved another bloomer for the big house.

It was stated Lee Shubert tried to get the Realty company to consider a reduction in the rent of the building, but was informed the existing corporation could not grant the request. Therefore it was planned to disorganize that company and to incorporate a new company. There was a meeting last Saturday at which the old company was dissolved. When it came time to incorporate the new company the Realty people refused to be a party to it.

The lease made with Dillingham means he will take possession of the house almost immediately and open it next September with a spectacular attraction entitled "All America." He has an author and composer under contract to write the piece, but refuses to divulge their identities. It is certain that R. H. Burnside, at present associated with Mr. Dillingham as producing manager, will have charge of the Hip production. Mr. Burnside filled this capacity at the big house for several years under the Shubert management and produced several of the big hits there.

The Shuberts took the lease of the Hippodrome eight years ago from the 43d Street Operating Co., which held the building under a lease from the U. S. Realty Co. The term of the lease was for ten years, with an agreement that should the realty company care to tear down the building to dispose of its holdings the theatrical company was to receive \$250,000 for vacating the premises.

About 18 months ago the Shuberts took another lease for an additional ten years to become effective after the termination of the initial agreement.

During the first seven years of the Shubert management the building is said to have returned a profit of \$1,200,000. The biggest week the Hip had was \$71,000 in gross receipts. The expense that week was \$27,000 which left a profit on the week of \$44,000. The gross on opening weeks usually was about \$60,000. The second week would drop to \$55,000 and then it would remain between \$45,000 and \$50,000.

The Shuberts held 25 per cent of the stock of the company operating the production end of the building. In addition to the share of the profits on their stock, each of the brothers also received a salary of \$10,000 annually.

This season has been a losing one at the house and about two months ago a picture policy was inaugurated. The first eight weeks this policy was in vogue cost the management \$40,000.

### STANDARD'S STOCK CHANGE.

The Standard assumes a stock policy next Monday when the Jay Packard Players open there in "Fine Featherers," with the leads played by Dudley Ayres and Mabel Brownell. Others signed are Mabel Estelle and Lee Sterrett.

The Van den Berg-Conger Operatic Company, which has been playing the house, quits the Standard tomorrow night and intends going to Philadelphia for an indefinite engagement.

Jay Packard takes the Standard from John Cort for the summer stock policy upon a percentage basis. Packard recently installed a dramatic stock at M. H. Saxe's 116th Street theatre and so far has been making it pay.

### FRISCO-NEW YORK JUMP.

A long jump by a large musical organization will start July 10 when the "Dancing Around" company closes its engagement in San Francisco and will immediately be sent back to New York by the Shuberts without playing on the way.

A similar jump was made by "The Count of Luxembourg" when the company, owing to bad business, closed in Los Angeles, and was brought back to New York by Klaw & Erlanger.

### TWO OPENING DATES.

Selwyn & Co. announce that "Back Home," with Willis P. Sweatman and Thomas A. Wise, will open at Atlantic City June 21 for a week's tryout. The play is by Irvin Cobb and Bayard Veiller.

"The Mystic Shrine," a new piece by Avery Hopwood, was cast this week and will commence rehearsing next week with a view to opening at Atlantic City July 5.

### KELLERMANN OUT OF "FOLLIES."

Through an amicable agreement with F. Ziegfeld, Jr., Annette Kellermann retired Tuesday from the cast of the new Follies.

Difficulty was found in handling Miss Kellermann's tank and the massive scenic settings for it.

### CHICAGO'S HOT SUNDAY.

Chicago, June 9.

It was almost Black Sunday for theatres last Sunday when the heat visited this city with all the intensity of mid-summer. All theatres suffered but were treated to better show weather on Monday when it was cold and rainy.

### "LADY LUXURY" AGAIN.

Charles H. Wuerz will take "Lady Luxury" on tour again next season opening in Halifax about Aug. 1. The company will travel over the Canadian route to the coast. Leo Stark has been engaged to stage the production next season.

### "HAPPINESS" FOR MISS TAYLOR.

Unless present plans go awry Laurette Taylor will begin her new season under the joint management of George C. Tyler and Klaw & Erlanger in Chicago next fall in "Happiness," a three-act play which her husband, Hartley Manners, wrote.

### OPERA, NEVERTHELESS!

Chicago, June 9.

The fellows who write about music for the dailies here got a gang idea about a week ago that Italy entering the war would have the effect of killing the proposed grand opera season of ten weeks at the Auditorium. They reeled off an average of half a column apiece by way of trying to prove their case. Then two or three wandered over to the Auditorium to explain to the management that they had decided to call off the season, for which a quarter million dollars has been guaranteed by H. F. McCormick and those of his Chicago associates who have been standing behind grand opera here since 1910. The writers found a line of people half a block long waiting to subscribe for seats for the season. Now the music-writers are busy explaining why the season will not be called off.

### FROHMAN'S FORCE MOVES UP.

With the reported appointment of Frank Reed as general press representative of the Charles Frohman enterprises, it is said John D. Williams, in that position, will move into the executive capacity to be vacated by Alf Hayman, who will thereupon assume the commanding helm of the Frohman affairs, with the advice of Daniel Frohman at his call.

Alf Hayman has started on a tour of the west, the Coast being his destination before returning. He will see each of the Frohman stars now on the road and arrange for them to continue under the Frohman policy.

The front of the Knickerbocker theatre is boarded up with a sign which reads that this house, under the Charles Frohman-Klaw & Erlanger management, will reopen early in August with Julia Sanderson, Donald Brian and Joseph Cawthorne in a limited engagement of "The Girl from Utah."

### SHOWS IN 'FRISCO.

San Francisco, June 9.

Billie Burke in "Jerry" experienced an unusually big opening at the Columbia with prospects bright for a successful engagement. At the Alcazar where Kolb and Dill are pastiming in "A Peck O' Pickles," the attendance is somewhat light. James Archibald opened surprisingly well at the Cort with a war talk and appropriate films.

### SEASON'S FIRST OPENER.

Long Branch, N. J., June 9.

The first opening attraction of the new season for New York is said to be "Just Outside the Door," a Klaw & Erlanger-Henry Miller production that will play at the Broadway, this city, July 19. It is reported the same piece is intended to open at the Gaiety, New York, Aug. 2.

### HOLMES' STARRING PIECE.

Taylor Holmes has placed his name to a Jos. Brooks' contract and will be starred under his direction next season in a new play, entitled "Mr. Myds' Mystery," which Lillian Trimole Bradley founded upon "The Mystery of No. 47 Hyacinth Road."

## HEARST'S CHICAGO PAPERS USING OLD AD DODGE ON MANAGERS

**Soliciting Editors Adopt Method With Legitimate Managers That Has Long Been in Vogue in New York With Hearst Publications—Size of Ads Influence The Sunday Showings—Theatre Men Reported As Revolting.**

Chicago, June 9.

The editing solicitor, or the soliciting editor, is in evidence in connection with the dramatic department of two Chicago papers, the Examiner and the American. This is new stuff for Chicago, where dramatic criticism has always been kept as far as possible away from the business office, and where how much you're using has never had any real connection with what you get in print.

So far as the American is concerned, the plan of having the dramatic editor seek to increase the size of the ads used started some seasons back, when Tom Burke, acting as Jack Lait's assistant, undertook to build up a big Saturday vaudeville page. The "regular" theatres were not urged to go outside the routine in ads except for the "special theatrical numbers," which ran four to the year. What happened to that venture remains a secret in the American's office.

Since November last, F. W. McQuigg has been in charge of the dramatic department of the American, and has let it plainly be known that, as he gets a ten per cent. commission on "extra" advertising, the pictures, the specials, and the position of reading-matter would be preferred for those who bought additional display space. He hasn't been aggressive about it, in the least. This paper some time since dropped criticism. McQuigg reviews all the plays by formula, signing "The Optimist." All the plays are good. All are great artists acting in great plays, and always greeted by "crowded audiences" or "well-filled houses."

The Examiner started going after the "extra" matter quite recently, but without in any way interfering with Ashton Stevens' free hand as the critic. Stevens has never handled the routine for the paper, and has served for six years as the critic only, without any of the duties of the so-called "dramatic editor." The Sunday layouts, "notices," stories, paragraphs, etc., have always been handled on the Examiner by the Sunday editor, whose orders have been to treat everybody alike. Some of the brighter press agents began about three years ago to break into the City Life Section, turning in smart stuff with a Chicago end to take the place of the matter sent on from the previous Sunday's New York American in plate form.

Not long ago, one of the best-known agents submitted to the Sunday editor some special stories for the City Life Section, and was astounded to be told this:

"You'll have to shoot more dough to

us than to the other Sunday papers if you want to get anything in outside a short reading-notice and a small cut. We've been too liberal with you fellows, and we're getting sore at some of the theatre managers. How many lines are you going to use Sunday?"

Every agent was given the same information when he called; and the Sunday editor made no bones that he was to get ten per cent. on all "extra;" that is, on all advertising from any one theatre larger than the ads given to the Tribune and Herald.

The chief surprise was that the Examiner should have tried this plan at the end rather than at the beginning of a season. At the time the Sunday editor made his declaration, most of the theatres were losing heavily, and looking forward to the promised crop of summer shows for relief. It is the belief of managers that the Examiner will drop the scheme, just as it felt it wise, in the spring, to drop an arbitrary rule that each theatre must meet a daily minimum of ten lines of advertising. The rates for theatre ads here are pretty high—55 cents daily and 65 cents Sunday in the Tribune, 45 and 60 in the Examiner, 50 in the News and Herald, and 40 in the Post and Journal. For more than seven years—from 1903 to 1911—Klaw & Erlanger theatres did not advertise at all in the Examiner and American; and the advertising was at length restored only after extraordinary influence was brought to bear upon local K. & E. men, Harry J. Powers and Will J. Davis.

### ATTORNEY JOHNSON RETURNS.

Back from an extended western trip, taking in the convention in San Francisco of the American Federation of Musicians, Ligon Johnson, attorney for the Theatrical Managers' Protective Association, this week pitched into a mass of correspondence and local matters that will keep him pretty well occupied for some time.

Johnson reports nothing new upon the copyright matter, but says a close watch is being kept upon the summer stocks, parks, boat and tent shows that are apt to pirate a play.

Anent the fight against the increased railway rates a call was expected to be posted this week for the managers to get together and arrange for a new line of procedure.

At Frisco Johnson says the Musicians took no special action on the contract form, and that the present relations will be continued with the Association.

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

### THOMPSON LEAVES FRISCO.

San Francisco, June 9.

Thomas Hughes, night watchman of "Toyland" at the Exposition, and former secretary to "Big" Tim Sullivan, died June 4, the coroner's report claiming the death due to a playful blow delivered by Frederic Thompson while the two men were boxing in the "Toyland" offices on Decoration Day. Thompson was exonerated from all blame. Both men were inseparable friends, Thompson having placed Hughes in his position.

The day before Hughes' death, Thompson left for New York, thoroughly discouraged and disgusted with California in general and the Exposition in particular. The eastern promoter came here with probably the best idea of the Exposition and after spending all his personal funds in the erection of "Toyland," interested outside capital in the venture, but when completed it attracted little patronage, although conceded to be the best show on the "Zone." Thompson severed connections with the company and sold his curio collection in order to pay overland expenses. It was while visiting Hughes the accident occurred, Thompson playfully slapping his old friend on the back. The pair boxed for a few minutes and Hughes failed to express any pain, but the following day he dropped dead.

### BEATING THE RAILROADS.

It looks as though the theatrical companies visiting Long Branch this summer will have the best of the new tariff and regulations of the railroads. Walter Rosenberg, who manages the Broadway at the Branch, which plays several legit attractions during the hot weather, has arranged with the Patten Line of steamers to transfer theatrical companies at 50 cents, round trip, per capita, with 20 tickets ensuring baggage free, while the scenery is shipped as freight on the same boat.

The round trip on the railroads is \$1.90, and it is necessary to purchase 40 tickets to secure a free baggage car.

### SHOWS GOING OUT.

"The Million Dollar Girl" is going out again next season, opening the latter part of August, and will play mostly return dates. Ray Sampson will again be in advance.

"The Town Fool," under Harry Green's direction, will open Aug. 19 in Wyoming, Ill., for one-night tour.

Ben Holmes is again putting out "Happy Heine," opening Labor Day in Richmond, Va. The tour will cover nine states.

### AMERICAN'S ROUTES DELAYED.

The American Association routes, which were to have been issued this week, will not be given out until next week, owing to the necessity of making a few changes affecting railroad movements.

### FAIRBANKS IN NEW PLAY.

Douglas Fairbanks may appear next season in a new play by Roi Cooper Megrue, entitled "Marriage At Second Sight."

### SPORTS.

VARIETY will publish challenges or results of any sporting events in connection with theatrical people or clubs.

The feeling about among those who play baseball and like it is that the introduction of professionals or semi-pros into the purely amateur games between the theatrical nines should be stopped, and that the nines play for the sport and fun that may be derived. Last week the Varietys had a nine lined up to play the Uniteds, with but three actual Variety people on the team. The other six were professionals, five with a batting average of over .300 in the leagues they came from. The Uniteds, who had strengthened their team with seven players from the lots, sent out for a pro pitcher against the Varietys. The game fell down, as the Uniteds lost the field for Saturday afternoon and discovered it too late. There would not have been much fun for the seven Varietys who would have had to be spectators, and the same feeling is expressed in the U. B. O. Betting appears to be the main object of the frame-ups, but it would be better for the promotion of good feeling and good sport if all the theatrical clubs kept their teams within the proper classification of players, barring betting as well.

The wrestling tournament at the Manhattan Opera House is now in its fourth week, and excites more interest as it continues. About 24 contestants are left. Nearly all are foreigners, and each has a following. The contest may go another week. The bouts afford considerable amusement to the audiences, through the excitable foreigners. S. Rachman, the Continental showman, who staged this novel idea for over here, has picked a winner. The tournament is attracting some of the best people in the city, and the house always holds a large percentage of women.

There may be a U. B. O. League, composed of four or five teams formed among the employees of the United Booking Agency.

The polo team of actors of which Fred Stone and Frank Tinney are members, are to play the Squadron A team at Van Cortlandt Park today (Friday) at 2 o'clock.

This Saturday the U. B. O. team will play the Sheedy aggregation again at Lenox Oval, the game being called for 2 o'clock.

### "THE GIRL" FOR LYRIC.

The Times Producing Co.'s production of "The Girl Who Smiles" is at present penciled in as the attraction to open the regular season at the Lyric Aug. 9. The company is to open a week earlier in Atlantic City.

Among those engaged for the cast is Karl Decker.

## NEW ACTS NEXT WEEK

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

Wilton Lackaye and Co., Palace.  
Florence Rockwell and Co., Palace.

Valerie Bergere and Co. (5).

"War Babies."

23 Mins.; Full Stage (Special Set).

Bushwick.

This new dramatic offering, with Valerie Bergere, was shown for the first time on any stage at the Bushwick this week. It is programed as "A Peace Argument," written by Mrs. Florence Haines-Reed, editor of the Federation of Women's Clubs. As a follow up for Nazimova's "War Brides" in the vaudeville houses, "War Babies" is suitable. The story is laid in a war infested town with the enemy close at hand and the last of the reservists called out. The husband is a city official who is certain he will not be summoned. He has just become the father of a boy. His wife (Miss Bergere) is fearful lest he be called to the front. A woman servant, employed by them, has had five sons killed in the war. She is instrumental in the circulation of a petition to be signed by all the women of the country swearing that they will not have any more babies while war exists as they do not intend to bring their children up to be fed to the cannons. The mistress of the house refuses to sign the document, saying that she and her husband and baby are safe and that nothing can harm them. Booming of guns is heard, the husband rushes in and attires himself in his service uniform. The wife become hysterical when learning he must go. He is brought back shortly after, the doctor saying that he will be a cripple for life. The bombardment comes closer and the shells are shrieking around the house. The baby asleep in a cradle in the middle of the room, is removed to a place of safety. As it is being carried out by the nurse a shell puts out its little spark of life. The mother becomes frantic at this last catastrophe, having had her whole family destroyed in but a few minutes of actual war. After the death of her son and the crippling of her husband, she is a willing signer of the petition, and says she will do everything in her power to make women refuse to have children in order that there shall be no more soldiers and thereby bring about universal peace. As a dramatic offering for Miss Bergere the sketch gives her unnumbered opportunities. The playlet contains four big moments for her. More holding or superhuman efforts of any actress could not have exceeded the work of Miss Bergere Monday night. The remainder of the cast has been well selected. Herbert Warren as the husband has less to do in this than in any of the former pieces in which he has been leading man. Effie Brodiene as the old servant plays admirably. Others doing satisfactory work were Katherine Kavanaugh, Harry M. Smith and Y. Stuyvesant Kinslow.

Donald Kerr and Effie Weston.

Dancers.

8 Mins.; Two.

Palace.

Donald Kerr and Effie Weston opened the show at the Palace Monday night, and the manner in which their terpsichorean efforts went over with the audience showed that they are candidates for a better position on any bill that the bookers place them on in the future, for there isn't any doubt that the bookers will place them. It is an act that has snap and go to it. Four dances are offered by the team; first, a cane dance, with Miss Weston wearing short skirts, that permit of the display of a shapely pair of limbs, followed by the boy offering an eccentric dance; a cake walk follows, and for a closer they are doing an acrobatic whirlwind dance that has a number of exceedingly difficult figures, which were applause winners.

Prod.

Tom Brown Sextette.

Music.

14 Mins.; Four (Interior).

Fifth Avenue.

When the card was flashed that the Tom Brown Sextette would appear some of the folks out front wondered if Tom Brown, the blackfaced leader of the Six Brown Brothers, the xylophonic hit with "Chin Chin," had left the old act and formed a new one. Tom Brown isn't with the Fifth Avenue turn, though he's said to have framed it. Four men, each in white-face and none attempting comedy, and two women form this musical sextet. The woman who does the vocal work does not appear until near the close of the turn. She's a good singer, has a high voice of robust proportions but her enunciation was not plain. The other woman plays the harp, individually, and with the men on their brass numbers and in accompaniment with the marimbaphone. One of the men plays "Asleep in the Deep" on a bass horn of tuba shape that was a feature. For the finish there's a brass medley with the woman singing the choruses of several topical successes that were well received.

Mark.

Harry Pauli and Pauline Hess.

Song.

12 Mins., One.

Royal.

On their opening appearance Harry Pauli and Pauline Hess seemed to possess enough ability to place a pleasing little turn over with good effects, but as they later go through the routine, one becomes astonished at their failure to take advantage of the possibilities. Miss Hess at times appears to have a winning personality but during the remainder of the turn she carried so serious an expression, it ruined the first impression. Some of her wardrobe is very becoming. Mr. Pauli takes most of the responsibility. His solo number was the best of the turn. The picture "bit" has passed some time ago and should be omitted at once, for the comedy attempt is poor. After the couple decide to rearrange the act, inserting a little more dancing maybe, they should be well equipped to play the better small time houses.

"The Fascinating Flirts" (8).

"Girl Act."

23 Mins.; Full Stage (Special Set).

American Roof.

It was taking a chance, naming this turn that has six chorus girls and two male principals (only) "The Fascinating Flirts," for at the opening a couple of the girls in the line looked as though they were able to take care of themselves at a convention of sailors, but afterwards the chorus developed into quite a strong portion of the act. Phil Adams is featured as the leading comedian, with Happy Jack Walsh the other, also mentioned in the billing matter. Mr. Adams does a "drunk," besides an eccentric dance, and has for his best bit, "Fatima Brown." Mr. Walsh is a bell hop in the hotel lobby setting, doing the usual bellboy business of quickly opening and closing an elevator door. Much of the business, also the talk (including "gags") in the action, are very old, and the one about the horse's mouth should be dropped out. Some people have peculiar ideas how to make people laugh without thinking that they nauseate them at the same time. It's crude comedy at best, and when such old stuff can be revived one more could have been thought of. The choristers do numbers mostly, in groups, with the girls dressed similarly, as in the brides and chambermaids, also the different girls, this to a very old song that starts off with the girl from Rector's, then mentions in the next line the girl from Martin's (pronounced Mar-tin's). The age of the number may be calculated by remembering how long it is since there was a Martin's restaurant in New York. As the act gathers speed toward the finish, it averages up on balance, and through the small number of people involved for what may have been intended as a comedy flash act, will go over the small time route for a single trip. Attention has been given to dressing. It is along toward the finish that the chorus girls commence to make their presence important, in work and costuming.

Time.

Seven Colonial Belles.

Musical.

20 Mins.; Full Stage.

Bushwick.

As a refined musical act with all girls, Dorothy Sherman, who is given the credit of staging this turn, has framed a winner of the kind that proves refreshing to any vaudeville bill. Seven young women attired in Colonial costumes play upon various musical instruments. Classic and syncopated numbers are used, also old favorites which always prove welcome. Three violins and a cello furnish some high class music that made a noticeable impression. Blanche Merrill, a lively violinist with luminous optics, seems held down to some extent. She could put over a big hit as evidenced with the last number "Back to Georgia." Genevieve Davis who does this singing is petite, inclined to be plump, and with a voice bound to please. A little self-consciousness is noticeable at present. Miss Sherman at the piano is a finished player. Dancing and pantomime add a bit of novelty to the music.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Hands Up," 44th Street (June 14).

James Montgomery and Co. (3).

"The Doctor's Orders" (Comedy).

16 Mins., Full Stage.

Bushwick.

James Montgomery, the featured player in this comedy sketch, wrote it. As a comedy it is unfunny with a dismal finish. The story is of a young man, ill for six months and convalescing. Strict orders are issued by the doctor there shall be no alcoholic beverages or cigarettes used by the patient. Doc leaves and the sick one sends his valet for the very things the physician placed a ban upon. He partakes of both cigarettes and whiskey most freely. A nurse, supposed to be on her first case, is greatly alarmed, she having been out of the room when the drinking and smoking had started. The doctor returns and tells the man he will die. After seemingly to faint or die (whichever way you wish) the patient is seen seated in a chair at the finish in just this condition. Montgomery gets a few laughs at lengthy intervals. The other members fill in. The nurse is played by an unanimated young woman. It was supposed to have been her first job as a nurse and that may have gone for the stage as well. The doctor was played in an impressive manner. It is a talkative role. The butler sufficed. As a comedy sketch for the big time it is decidedly off.

Nichols and Weston.

Music, Singing and Talking.

16 Mins.; One.

City.

Nichols and Weston have succeeded in securing a routine of talk that will carry them over the better grade of small time houses, with prospects of bigger things, providing the opening, and finish, can be touched up. A comely brunet opens with a medley of classic and popular songs on the violin. The man follows with a complicated song, after which comes good talk and jokes, some old, while much seems to be original. He delivers the jokes in a stuttering sort of way, that's sure-fire for the small time.

Stuart Black and Co. (3).

"Sandy's Wedding Present" (Comedy).

14 Mins.; Five (Parlor).

American Roof.

Another homely Scotch comedy that has a brogue in the delivery of the dialog which doesn't burr the words into indistinctness. Americans appear to take to this sort of Scotch humor. While the story of "Sandy's Wedding Present" is trivial, it has a laugh for the finish and some laughs before that, with little particles of sentiment strewn across the laughing path. As a three-people sketch, for small time only, it ought to do. None of the players distinguish themselves nor should they be expected to do that under the circumstances.

Time.

(Continued on Page 14.)



## PALACE.

Once more Eva Tanguay attracted a jammed house to the Palace Monday night, but failed to appear. It was a "Tanguay audience" and even though there were printed slips in the program announcing Frank Tinney would substitute for the cyclonic comedienne there were many present who did not realize until the final curtain fell that she was not to appear. The substitution of Tinney for Tanguay was made late Monday morning and Tinney leaped into the breach practically without rehearsal. At 11 o'clock Monday night performance he was still going rather rough.

The Palace was jimmied to the rear rail which was decorated with a row of stampees. The show with the exception of Miss Tanguay remained intact but the program was slightly rearranged to separate Joe Jackson and Tinney. The program ran from exactly 8:15 until 11 o'clock. Following an overture and a news weekly Donald Kerr and Elsie Weston (New Acts) opened the bill and with their routine of stepping got over in nice shape. Prince Lai Mon Kim held down the second spot and sang five numbers.

William Morris and Co. in "Mrs. Temple's Telegram" furnished the bill with 27 minutes of solid laughter and the audience gave the skit a volume of appreciative applause at the close of the act which warranted the curtain call.

Another laughing hit followed the sketch. It was the act offered by Foster Bell and Ford West. The characterization of the old G. A. R. veteran brought laugh upon laugh. The third laughing hit came in Joe Jackson who was placed to close the first part, moved up from second after intermission. The pantomime comedian had his audience right from the start and he kept them laughing to the final bow.

Opening the second part Bonita and Lew Hern scored nicely. Bonita opens with a number which is followed by the advent of Hearn. The "East River" gag is still with us, but following it the comedian puts over a comedy number that is a real gem. He has an off-stage chorus for this that brought a roar from the house each time employed. The usual finish with the imaginary stuff and a number in "one," lands the act as an applause closer.

The Metropolitan Opera Ballet Divertissement followed the lead and seemed to please some of those present. It is a very pretty ensemble affair with the dances nicely suited for vaudeville. Next to closing Tinney appeared. He is wearing his red carriage caller's coat from "Watch Your Step" and using one or two of the gags from the show, but the majority of his material is a name act and in the end he is a failure. The result was not what might have been expected. There is no telling what it was, but there was something lacking in his routine on Monday night. It might have been well for the comedian to have chatted a little regarding "name" in his vaudeville speech. Vaudeville audiences are aware of the difference between production and the Monday night crowd would have "gotten" any of the production stuff he might have used.

(Miss) Robbie Gordone in practically a new posing act was the closing turn. She is offering nine new pictures, doing them in exactly eight minutes and doing them well.

Fred.

## BUSHWICK.

The achievement which has been in the mind of all of the Brooklyn big time house managers, to have a show comprised of acts all making Brooklyn their home or it having been their birthplace, was consummated this week by Manager Ben Blatt of the Bushwick. Just how much it would be worth to the audience is related upon to a large extent, but to any one seeing the Bushwick bill this week there is only one answer, and that is that it is a great success. Although it is not headed by a "name act," the program contains quality from start to finish, and for fast running and smoothness there have been none at this house this season that could surpass it.

Monday night found the house well filled, only the boxes having a few vacant seats. Monday was a decidedly hot day and a misty, unpleasant evening followed, still the Bushwick had big business, which shows that the big time can hold up during the summer for this house has exposition and variety, both in small time vaudeville and straight pictures.

It was impossible to pick out the hits of the Monday night show. Each act on the bill shared in the applause and all worked with a vim (with maybe one exception) that was delightful. A comedy picture started. They have a disconcerting use of the Crovone being, and the present pictures are a decided advantage. The Clairmont Brothers (New Acts) started the flesh and blood division. The two men showed such spiritiveness in their work that they jumped into immediate favor and succeeded in gaining a goodly amount of applause. Old songs and new were sung by the Old Homestead Double Quartette. The singing of these men sounds much better without the orchestra, especially with some numbers. There is so much volume the orchestra is not needed. "Dublin Bay" figured conspicuously in the routine. James Montgomery and Co. (New Acts), the most dismal band of the evening, will take some being. One of their latest numbers is "Can't Get a Girl in the Summer" and "We're With You, Mr. Wilson," the latter used for closure, and it took the house by storm. The Colonial Belles (New Acts), with class and dignity, closed the first half.

Lydla Barry opened intermission with her usual Barry songs, although she did not sing "Barry" Monday night, evidently feeling that there were enough Barry plan players, although used for a laugh or two, should primp up on his appearance. Cotton socks and pumps don't go together, and that tuxedo coat! A dramatic offering that held the house was "War Babies" (New Acts).

More life and ginger were added by Gladys Clark and Henry Bergman in their ever useful "A Baseball Pilgrimage," revised, so the program says, for this week only. It can be revived forever. New songs together with the dialog helped a lot. "Don't Blame Me For What Happened in the Moonlight" was delightfully used by Miss Clark, and comedy returns greeted "Throwing Bull Around" by Mr. Bergman. As this is the home section, the couple's speech was necessary at the finish in which Henry told the audience that he was getting fat through eating home this week. The Three Ankers closed. The herculean young woman with the form of a Venus brought gasps from the audience.

The worth while show from start to finish is the All-Brooklyn Bill.

## FIFTH AVENUE.

The Ford car joke was the headliner at the Fifth Avenue Monday night. Although the Ford works out a "melon" the other day and scattered dividends right and left, it now appears that the share for the vaudeville folks was the Ford C. J. No pop-house act is comparable to the unwieldy inclusion of a Ford automobile to a Ford, and the old boy has also gotten a good run in the bigger houses and in the tabs seen hereabouts. It has even grown to the point where a Ford Joke Book has been published.

The show gave hully satisfaction, excepting the words of course. The bill ran strong; the women, but there was enough diversity and versatility among them to keep the bill above par.

If the house continues to dish up shows like the first half at the prices now in vogue at this Proctor theatre business during the summer should continue right along in its present channels.

A Ham comedy was the first of the farcical films to show, and while it caused considerable laughter, it wasn't a circumstantial to the food of howls and roars that greeted the Chaplin two-part, "The Property Man." This is a Keystone release, but has a lot of funny stage business that is more amusing than the average run of Chaplins. The water deluge at the finish brought the usual hearty laughs.

Queenie Dunedin sang, danced, walked the tight wire, sprang some lousy chestnuts, and then cycled her way into high favor. Miss Dunedin worked hard to the accompaniment of the orchestra. Susan and Rocamora introduced herself via the m. p. camera and sang several numbers entertainingly. A surprise was the applause bestowed upon the young man at the piano for his solo.

There are some snappy lines to the Jane Connolly sketch and merry repartee. Miss Dunedin, yet her wit stays in the long. It's light and airy, to be sure, yet a pruning-knife could be most advantageously used. Oh, yes, this turn got the most laughs on its Ford Joke when one of the men remarked that "it" (meaning the Ford) "has made walking a pleasure." After the Chaplin comedy, Mabel Burke sang the hit song "I'll Have a Collection in My Old Kentucky Home," and the picture ran a close second to the hit the song made. Encores were in demand. The scenes of the picks, the pigs and the setting hen were very realistic.

A splendid impression was made by Kolb and Harland with their singing and dancing turns. This pair works harmoniously together, and each dance is characteristically done in costume to match the period or style of the number. The offering was a decided hit at the Fifth Avenue. Following the Tom Brown Sextette (New Acts), Lillian Shaw appeared and cleaned up, as the actresses in the extravaganza and attire she devoted some minutes to grimaces, gestures and remarks that found response. Miss Shaw's voice is showing the wear and tear of stage service, and she is devoting more attention to the monologistic style of rendering a number.

The closing turn was the Frank L. Gregory troupe of boobies, tapers and rollers which pleased. The young men and two women watch Gregory too closely and appear to be taking the work too seriously. A little more speed during the earlier half of the turn would help. Gregory has put some new angles to hoop rolling to good use. A week's show for the "Good Night" exit. Mark.

## HARLEM OPERA HOUSE.

The real headliner of the bill presented at the Harlem opera house Tuesday night was Harry Swift's Fox Trot Contest for two silver loving cups. Each member of the winning team gets a cup up there. Nine couples entered and it took exactly 20 minutes to try all of them out. The winners were awarded the decision judged by applause from the audience, much after the fashion of the awarding of the prizes on the old amateur nights. One thing about the dance contest is that it had the opera house packed to the doors with standees as early as 8:15, when the opening act was over.

The show played well enough and was particularly strong on comedy, which is what the audience at this house wants.

The Three Rosaries, on the wire, opened the bill. Two girls work to advantage and the man holds up his end with some really first-class balancing. There is a little comedy work with the aid of starting hand that gets over. Foster and Seamon opened with song and followed with patter. The comedian has a little of Cliff Gordon in his mannerisms. The turn got over on the comedy.

Dave Austin and Co. in "His Wedding Morning" were a laughing success following

the team. The act is built just along the right lines for small time. A Keystone release of Charlie Chaplin comedy got the best spot of the hill, after which the dancing contest was held. Following the contest Sol. J. Levy sang "Jane" to motion illustrations.

"The Earl and the Girls," a girl act with four principals and a chorus of six girls, seemed to strike the fancy of the small time audience in the spot following the song. The act is a lot of song, dancing and some "jazz" comedy. The two men become rather tiresome after a bit. This is especially true of the comedian playing the fresh ball-hop. He repeats his business continually. He has a whistle and uses it continually, both in songs and for comedy purposes. The girls in the chorus make our changes displaying some very pretty costumes. The little soubrette is by far the best in the act. It is a turn designed entirely for small time.

The Colonial Quartet, two men and two women, in a repertoire of songs, classical and popular, pleased the audience immeasurably. It is an offering of class. The Dohertys were next to song and one of the boys, Kerlake's Pigs in the closing spot were a laugh. The better-skillet slide that the animals do at the close went over big. A serial finished the show with the audience walking out on it.

## ROYAL.

The show at the Royal the first half started off well but ended badly. A special weekly Old Night has been instituted and as it is a permanent feature, it might be good policy for Manager Egan to give the free stuff away after the show has been completed. It will no doubt prove a drawing card, but should be arranged to not interfere with the bill.

Around 8 o'clock a steady stream of patrons were coming from every direction. They did them formed in line half block away from the lobby, besides those clamoring around inside for tickets. Long before the night show started they were standing easily five deep on the lower floor and first balcony. It was the night before Borough Day in the Bronx. Schools and businesses were to be closed Wednesday in honor of the special day, children and young folks were numerous throughout the house.

After Billie Reeves amused them with his funny tactics in a new Lubin comedy, "The New Butler," and a Hearst-Bell Weekly had passed, Weimers and Burke started fast with their "stepping" but it didn't seem to be working together very well, but should form a pleasing small time turn. Too much time is lost between changes at present and when this is perfected it should help. Harry Mines and Co., with Harry Mines really doing a single, sang into immediate favor. Mines' Charley Chaplin imitation is cleverly done. Although his stay is rather long they did not tire of him and forced him to another song, which he obliged with "We're With You, Mr. Wilson," to a bigger hit than anything he had done before.

Freeman, Benton and Co. secured enough laughs to fill a couple of barrels. The sketch appeared to be about as useful as the one in the better circuits, but should counteract the trouble going the rounds of the better small time houses.

The free gifts broke the hill here and completely killed the last half of the show, excepting the "War Bride's" sketch, which was greatly appreciated. The audience did not get warmed up to the sketch until the appearance of Glida Varese as "Joan" after 10 minutes of uninteresting talk had passed. Miss Varese really deserves all the credit for the sketch receiving such strong applause. The remainder of the cast does not seem to have been carefully selected.

Harvey Richards and Rosie Kyle with their breezy little dance act, closed with a laughing hit. Mine Kyle looked neat in a light summer dress and her "feeding" was fine for the light comedy Mr. Richards gave over. A song with quite a few comedy lines for a finish passed them off to one of the hits of the evening. Sansone and Delilah closed to light returns. More speed between the different balances would help. Harry Paul and Pauline Reese (New Acts) opening the second half, passed off quietly.

## CITY.

Someone had the right idea at the City Monday night, by opening the doors so it might cool the large audience. An attractively well arranged bill, and all present showed their appreciation by heartily applauding each and every act, and the house was packed. It seems to be the only house on 14th street getting a Monday night crowd.

Murphy and Foley, in brown face, started the show with dancing, and gave it a good start. The boys are sporting a couple of white duck butts for the summer, which they themselves justify if not their audience. Bill Dunham was next with "Ceci," found favor with her voice after her first number "Wrap Me in a Bundle." She sang four songs, all to good results, and got herself in the hit column though on "No. 2."

Jerome and Carson, doing acrobatics mostly, were third, and kept up the speed. The man does a lot of holding up tricks in his line, and ranks with the best of his competitors.

Joe Lanigan, with talk, got laughs upon his appearance and figure. Joe's talk was a bit over the heads of many present, but they grasped most of it. His opening number is not of the best, while the one he has next to close would be more appropriate. His closing number has a number of catchy lines and is a big hit.

"School Days" following, furnished most of the noise of the evening by the constant slapstick comedy methods. The act has not varied, and most of the numbers, jokes and talk,

are still retained, with the exception of a number about a dog, sung by one of the girls. The old baseball song still remains the act's big chance.

A serial a week behind the regular releases came in at this juncture, and left a had spot for Hyman Adler and Co. in his comedy sketch "Solomon's Bargain." The stilling was brushed off quickly after Hyman got down to one of the hits of the show. Hyman is a big favorite with the Fourteenth Streeters, and although he played another house there only two weeks ago, directly opposite.

Nichols and Weston (New Act), next to closing, held down the spot and did much comedy, hurriedly spun the violin in Adler's act.

The Harishall Troupe, Japanese acrobats, concluded the vaudeville portion, and scored. This troupe is showing nothing out of the ordinary not employed by others in their line. The boys at time display some wonderful pedal juggling. A feature picture closed.

## HAMILTON.

The dope was all wrong around the Hamilton the first half of the week. When an inferior bill is arranged the house is generally packed to the hocks, and the Monday night show, with nothing better in store for him. During the closing turn (The Valdos) a bunch of flowers was offered to the woman who still loves her husband. Up sprang Mrs. Haskell and all Loney could do was to sit there with a smile that completely covered his winning personality. After that Loney thought enough, so he made his exit just before the feature was shown.

Bromley and Meredith started fast with their clever dancing. The girls display a neat little wardrobe and also quite some ginger. The house was rather empty during their turn. Quigle Nickerson and Tenny, with their different music, hit the good laughs throughout. Junie Mills and her eccentric style, aided by the rather large proportion of ground that her body covers, scored the first hit of the evening. Around the small circuits she will find no trouble getting laughs with her style of comedy. "Dublin Bay" was well sung by her and received most generously. A sketch split the hill.

Fletcher, Ayres and Co., in Willard Mack's sketch "Be Game," did not arouse much, due to their own inability to get the sketch over with the right effect. Although the playlet could fit on the big time it will never get there again with the present cast. Fletcher as the mother, carrying the heaviest role, is not big enough for it. In fact, all four players are not worthy of the sketch, which may in time "make" them.

Frank Morrell, with his breezy manner and sweet tenor voice, was the real hit of the bill. Closing with "Jane," the audience claud for more, but Mr. Morrell had already overplayed his time and had to depart without answering the call. The Valdos, illusionists, closed. The announcer takes most of the attention away from his partner with his continual chatter. The act would have made a better impression but for a poor finish, not liked by the audience. The dancing comedienne showed how the craze is beginning to slide. Two couples, and pretty poor ones, held the stage. "Her Own Way" a five-reel Metro featuring Florence Reed, closed the show.

## REGENT.

The show at Moss' Regent, 7th avenue and 116th street, was exceptionally light, none of the acts turning loose any floodgates of applause or laughter the first half, when the pictures got the lion's share of attention.

DeGorma and dog opened quietly with "Love Me, Love My Dog." Maynard Mayo pleased, her closing number with the "plant" joining in from an upper box on "Jane" brought several encores. Mason and Green did fairly well.

A sketch, "Tricked," with enough talk to supply a lecture bureau, dragged along, with a preceding picture giving it the position in the way of holding the audience tense and thrilled. It's a story of three crooks, one a woman, and it's so impossibly constructed one passes lightly over its incongruities, inconsistent climaxes and its talky talk. The speech of the woman when she said she was bought and paid for and all that sort of rot didn't do much for the audience. The man who is directed looked as bored as the audience. Billy K. Wells, doing a part of Cliff Gordon's act, closed strong.

The Gene Muller Trio gave the vaudeville section its first real start in the closing spot, these boys speeding up the show and closing to good returns. The feature film followed.

Business was fairly good Tuesday night.

## HALSEY.

The Halsey, Brooklyn, is one of the largest theatres in that borough and since its erection has been a big draw for the neighborhood. At present it is trying out a tabloid policy in connection with four acts, a serial picture and an added attraction. The house seems to be doing a fair business for this time of the year.

The bill for the first half of the present week started with the Musical Hollandaise, a new act who found the audience quite ready to applaud. Wilbur Held talked and sang. He will do for an early spot. A crook sketch was presented by Emma Montrose and Co. It is far fetched and what acting there was to it passed along satisfactorily.

(Continued on Page 14.)

# SHOW REVIEWS

A two-reel serial entered here and was far from interesting to many present. As the added attraction a mixed two-act appeared uncarded. It was one of the best things Tuesday evening. If a tryout it outdistanced some of the other acts on the bill. The young woman possesses a rather pleasing voice and wears clothes. The Aerial Lloyds worked fast on the trapeze and were followed by Pat White and his Colleens in the musical tabloid, "Casey at the Club."

## FIFTH AVENUE, BROOKLYN.

The Fifth Avenue is booked by the Family Department of the United, playing at present the new policy as recently adopted by the Union Square. Three acts, pictures and a tabloid that runs about an hour make up the show.

The Fifth Avenue is a neighborhood house, and if Tuesday night's crowd is a criterion it may be easily seen plenty of comedy is needed.

Prices range from 10 to 25, which is reasonable enough for the show it is giving. The house has a four-piece orchestra, piano, violin, cornet and drums.

The Spanish Goldfins opened, after a couple of old releases from the daily program, and did fairly well, considering the house was about half filled. The whirling finish by the girl on top of a pole brought a sudden burst of applause, and left them in good humor for the next act.

May Melville was next with songs, but did not find favor until the complication of old songs closing started them laughing.

A Song Contest was next, but the audience showed no desire to win, probably because the numbers flashed upon the screen might have been a little too late for them. The management might secure a few older songs from the publisher. A release of Chaplin followed, and got laughs. In this picture Charley played without the aid of his derby hat, and used a high one instead.

Then Ruth and Co. did a comedy sketch on just before the act scored. The woman playing the wife was excellent, while the man is equally effective as her husband. The girl playing the strike-breaker at time overacts.

"Joe Wood's Junior Review of 1915" furnished the tab part of the performance. The review runs a little too long at present, and might be cut down about 15 minutes.

## PAT WHITE AND COLLEENS.

This 65-minute tabloid launched by Pat White is little more than one of the acts of his former burlesque show. The company consists of four male principals, a chorus of eight girls, and Anna Grant, the soubrette. One of the choristers leads a number and has a few lines at different intervals. The men are headed by White with his usual Irish character, with one man straight, another a soue, and the fourth doubling as a western bad-man and an Italian. Miss Grant is the hardest worker. She leads nearly all numbers and makes a change for each, her costuming running ahead of most soubrettes in tabs. The name of the piece is "Casey at the Club," with the setting representing the interior of a country club. There is plenty of the rough and tumble of comedy. For only a tabloid this act has three "table scenes," one of which has two tables. Much of the rough comedy comes in at these instances. White with his usual ice cracking business succeeds in securing a number of laughs. Some of the "gags" are decidedly old, as the "Widow" and "Stock Yards" jokes. Plenty of songs throughout which is a disadvantage. In these acts as a quantity of dialog will drag. The singing of the girls is of the usual grade with no special class in any department. The opening chorus is decidedly poor and very lengthy. Pat White has a couple of Irish numbers for himself, including a comic number that is rather startling. The dressing of the chorus is not as startling and most of the costumes look as if they had seen service in other productions. About five changes are made with the first a black and white filmy affair being worn too long. The trouble with the Pat White tabloid is that it is just plain, ordinary burlesque without any doubt. White is a recognized burlesque comedian and in that is at his best. If surrounded by a company that did not look so burlesque he might be well received in vaudeville houses where tabs are now playing. Too much old material without a novel idea also hampers the tab. It lacks class for any vaudeville theatre. The burlesque boxing exhibition brings it to a laughing finish. The Halsey, Brooklyn, where the tab is this week, has a clientele inclined to like burlesque, but, even so, many walked out before this was over.

## THE BEAUTY SPOT.

The tabloid invasion experienced a substantial wallow this week with the arrival of Nat Jerome's newly constructed two-part musical "tab," "The Beauty Spot," at the Union Square, the wallow being so apparent, a short preliminary discourse on the possibilities of the permanent establishment of the "tab" brand of entertainment in the east is seemingly highly apropos. The producer who figures his tabloid can be adapted from some shop-worn burlesque book is wrong, particularly in the east where the average "tab" patron has followed the burlesque shows. The chap who goes prospecting with a series of inconsistent bits interrupted by the usual musical comedy all the moon, for the "tab" must carry all the essentials of a good burlesque show, particularly insofar as the book is concerned. Those producers who imagine the "tab" game is merely a vacation period after the finale of the regular burlesque season should look around, taking a mental survey of the "tab" possibilities, and either do it right or take the stereotyped "run-out powder." The idea

that a tabloid is nothing but a hastily constructed "turkey" burlesque show is also all wrong. In the middle-west the managers paying salaries and railroad fares very often exceed in figures the weekly receipts of a good burlesque show, so it behooves the "tab" producers to get the proper angle and then do it right. Nat Jerome, in the production of "The Beauty Spot," has evidently been working under a wrong idea. Jerome is a clever comic, carries a good list of past experiences and should qualify as a producer, but his initial "tab" effort leaves much to the imagination as to his ability, at least to those who are not acquainted with Jerome's work. His show is given solely as a reward to his efforts, a rather cheap-looking exterior, while he is supported by a quintet of decidedly weak principals and a chorus of ten. The equipment looks like the expenditure of a "shoe-string" bank roll and doesn't even show half good sense in selection for the amount expended. The show is jerky throughout and continually rambling from one subject to another, while the musical department consists of a collection of time worn melodies (mostly from one house) that have long since outlived their usefulness. Jerome is principal comedian, and to his credit it must be said he worked hard from curtain to curtain, and what laughs were corralled went solely as a reward to his efforts. Opposite to Jerome was Steve Paul in an Irish role. Paul's character was reminiscent of ancient days, although he could probably do better with proper material. Joe Ward, playing the "straight" role, stood out conspicuously for good behavior, excellent appearance and a splendid enunciation. In the female contingent were Dorothy Barnes, Norma Brown and Margie Norworth. The chorus looked fair, but its vocal department went "democratic" after the first number. No attempt at originality has been made in the staging of either bits or numbers, Jerome holding up the aggregation solely through his ability and experience. A couple of modern comedies interrupted the monotony of the first act with a series of conventional steps, and in the second section an Oriental number handled by Jerome threatened to help proceedings, but one encore sufficed and the possibility shimmered out. The show is in its second week and might hold up with the usual amount of work, but the present book looks all wrong.

## NEW ACTS.

(Continued from Page 12.)

Maidie De Long.

"The Baseball Bug" (Songs).

17 Mins.; One.

American Roof.

In a single act Maidie De Long gets away from all of the others through her characterizations, that of a country girl, a baseball fan in boy's uniform, and a Swedish girl. Miss De Long's baseball bit is worth watching and listening to. It's the second number. Following is the Swedish bit, protracted beyond proper limit, and the girl is shy another number she should have about here to fill out the turn. Maidie is "stalling" now, during the Swedish song and talk, and after it. Personality is abundantly noticeable around this young woman. She has an easy way of working, getting her talk over also, and seems capable of handling a better all-around turn than she now owns. Among the "imitations" was one of Chaplin. Miss De Long was next to closing on the American Roof program Monday night. She was the third of nine acts to give a Chaplin impersonation. The audience liked Miss De Long to a marked degree and told her so in applause.

Sime.

Falke and Adams.

Singing and Dancing.

14 Mins.; One.

23rd Street.

The first thing needed by Falke and Adams is new songs. Those now employed, with one exception are growing old. The couple dress attractively, and have enough dancing ability to carry them over in the smaller houses. An eccentric dance by the man is the best the act offers. The woman has a fair voice and a number of attractive gowns. Opening the show at the 23rd Street they did fairly well.

Philippi Quartet.

Musical.

12 Mins.; Full Stage (Parlor).

American Roof.

This mixed musical quartet has three instrumentalists and one vocalist. The latter sings two selections, and the trio plays two numbers, besides the singer's accompaniments, which isn't so bad since it only requires 12 minutes for the act. As everything is "straight," in song and music, the shorter the better. The musicians are a cellist, violinist and a pianist. The singer is a soprano, a rather good-looking girl, who had Tol-soi's "Good-Bye" to finish with. It was somewhat odd to hear a musical turn conclude with a solo, and the last line is "Good-Bye, Forever." Let us hope not, as the audience appeared to like the act which is quite classy for the small time—and it can't be so very expensive, or the soloist would have changed her gown between numbers when she was off the stage, leaving after her first song, for no apparent reason unless it was doubtful what applause was to follow, and the singer didn't wish to remain, in embarrassment. She's quite a good singer with some good looks, and bare shoulders. The others are instrumentalists, a phrase very popular in the middle-west on middle-western vaudeville programs. It's like billing an animal act as a novelty.

Sime.

Clairemont Brothers (2).

Evolving Ladder.

6 Mins.; Full Stage (Curtains).

Lushwick.

For a fast running snappy opening of a novel kind, the Clairemont Brothers will do. The two men are on a revolving ladder, with the finale having the couple revolving around, standing straight up with their feet fastened to the end of the ladder. One of the boys works in comedy makeup with his partner straight. Plenty of life in these men whose work is of a high standard.

Musical Hollenders (2).

10 Mins., Full Stage.

Halsey, Brooklyn.

A man and woman with some musical props and various string instruments played in a novel way, have framed but an ordinary small time musical turn. The mechanical arrangement by which a bass viol and a flat-back mandolin are played by working pedals with the feet is novel. The two playing upon one instrument brings the act to a close. A Dutch setting and costumes are used.

De Veaux and West.

Comedy Sketch.

14 Mins.; Full Stage.

The credit goes to the female member of De Veaux and West. From the rise to the fall of the curtain she talks, with the man trying to slip in a word, only to be stopped by his flustered wife, who is peeved because he remained out late. They are reconciled when the man produces a present for his wife, it being her birthday. De Veaux and West are going to find it hard going in some houses, while in others they should win all honors, if placed right.

## OBITUARY.

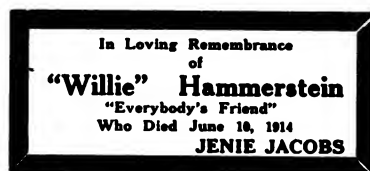
John C. Rice, of the vaudeville team of Rice and Cohen, one of the best-known comedians of his type on the stage, died suddenly the afternoon of June 5 in the Hotel Majestic, Philadelphia, where he and Mrs. Rice (Sally Cohen) had been stopping since Rice's arrival there to start picture work for Lubin.

Rice had been in vaudeville for twenty years and he and Miss Cohen had presented numerous comedy skits from season to season. Rice was engaged recently to assist in the making of a feature Lubin film in which Marie Dressler was to be starred.

Rice's illness seized him first at home at Mount Vernon, N. Y., last Tuesday week, with a severe chill, but the comedian went to Philadelphia, where he developed neuroemia. This, combined with Bright's disease, was the immediate cause of his death. A widow and daughter survive him.

At one time Rice was associated with William (Old Hoss) Hoey and later with George W. Monroe in farce comedy. When the partnership with Miss Cohen was formed and they went into vaudeville they were among the first lights to enter vaudeville.

Philip Kelly, charter member of the New York Local No. 1, Theatrical Protective Union, and who had been acting as its business agent up to the time of becoming too ill to attend to the office, died last Saturday at his home, 382 East 87th street, New York. Kelly, aged 74 years, was a former delegate to the International Alliance of Theatrical Stage Employees of the U. S. and Canada, and was one of the most aggressive men in the New York branch. His death was caused by a complication of diseases. A daughter survives.



Jack McGreevy, of Mr. and Mrs. Jack McGreevy's, died May 27 at his home in Beaumont, Tex. McGreevy had been ailing for several years, but stubbornly fought off his illness until his strength was sapped and he was forced to give up. He was one of the most prominent men in vaudeville and brought to the stage a character that will serve as a lasting monument to his memory. He is survived by a wife, with whom he worked in vaudeville. The funeral services were held by the Beaumont lodge of Elks.

San Francisco, June 9.

Ernest M. Pursel, of Portland Ore., attached to the Selig-Robinson Animal Show on the Exposition's "Zone," was killed June 2 while riding in "The Bowls of Joy." This is the second death registered against the riding device since the fair opened, and resulted in having the Exposition officials close it.

# BILLS NEXT WEEK (June 14)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

## New York

**PALACE** (orph)  
Franklin & Green  
Wilton Lackaye Co  
Florence Rockwell Co  
Ernest Ball  
Melville & Higgins  
Lyons & Yosco  
Hussey & Boyle  
Kerville Family  
(One to fill)  
**5TH AVE** (ubo)  
2d half June 10-13  
(All-Irish Bill)  
Emmett & Emmett  
Jordan & Doherty  
Mr & Mrs M. Murphy  
Frank Mullane  
Clare & Shrick Girls  
Lancaster & Lee  
Abeard Troupe  
1st half June 14-16  
Weston & Young  
A & E Stanton  
Capt Kidder  
J. J. Stephens  
Harry Girard Co  
(Two to fill)  
**HARLEM O H** (ubo)  
2d half June 10-13  
Kuy Herndon  
Lorrens & Fox  
Capt Kidder  
Cummings & Gladys-  
ings  
Andy Lewis Co  
Willie Weston  
Calif Orange Packers  
1st half June 14-16  
Dunn & Stephens  
H. & A. Seymour  
H. Rempel Co  
Kolb & Harland  
Harry Fern Co  
Harry Hines Co  
(One to fill)  
**ROYAL** (ubo)  
2d half June 10-13  
DeDio's Circus  
S & H Everett  
D. Austin Co  
Kolb & Harlow  
White Hussars  
Smith Cook & B  
Herbert Dyer Co  
1st half June 14-16  
Kirchner & Cully  
F X Conlan Co  
Cummings & Gladys-  
ings  
L. Anger  
(3 to fill)  
**PROCTOR'S 58TH**  
E & A Adair  
Wilson & Wilson  
May Walsh  
Tom Davies Co  
American Comedy 4  
Mallia Bar Co  
2d half  
Mendelsohn 4  
Four Slickers  
Texico  
(Three to fill)  
**AMERICAN** (loew)  
LaBarbe & Donalre  
Blanche Leslie  
Deland Co  
Hartley & Pecan  
Oliver & Opp  
Melnotte Twins  
3 Mori Bros  
(Two to fill)  
**BROOKLYN**  
Evelyn Cunningham  
Roy & Arthur  
Stapp & Martin  
"Stick-U-Man"  
Arno & Stickney  
Honey Girls  
Ed Zoeller Trio  
(Three to fill)  
**LINCOLN** (loew)  
L & E Drew  
Rucker & Winifred  
Frank Stafford Co  
Joe Whitehead  
Frost  
(One to fill)  
2d half  
Crawford & Broderick  
3 Keltons  
Burke & Burke  
Ethel Boy  
Aerial LaValls  
(One to fill)  
**GREELEY** (loew)  
Lora Payne  
Cohan & Young  
Owen McGivney  
Crawford & Broderick  
Ed Zoeller Trio  
(One to fill)  
2d half  
Eddie & Ramaden  
Grace DeWinters  
Deland-Carr Co  
Rucker & Winifred  
Bognall Troupe  
(One to fill)  
**7TH AVE** (loew)  
Marshall & Cumby  
Honey Girls  
Bessie LeCount  
Les Casados  
(Two to fill)  
2d half  
Bryan Sumner Co

**Corcoran & Dingle**  
Reckless Trio  
(Three to fill)  
**BOULEVARD** (loew)  
3 Keltons  
Annie Kent  
"Within the Lines"  
Mack Albright & M  
Chas Ledegar  
(One to fill)  
2d half  
Jos Dealy & Sis  
Col Jack George  
Walton & Boardman  
Frank Stafford Co  
Richard Milloy Co  
3 Mori Bros  
**NATIONAL** (loew)  
Ed Clark & Rose  
Jas MacCurdy Co  
Corcoran & Dingle  
Aerial LaValls  
(Two to fill)  
2d half  
Gleam Elliott  
Honeyboy Minstrels  
Bessie LeCount  
Sprague & McNeese  
(Two to fill)  
**ORPHEUM** (loew)  
Roy & Arthur  
Patricia & Meyers  
Jas Grady Co  
Morris & Allen  
Stewart & Dakin  
(Two to fill)  
2d half  
Nible & Nugent  
John Laver  
Smith & Farmer  
Moore & Elliott  
Oscar Lorraine  
Wo-as & Grille  
(One to fill)  
**DELANEY** (loew)  
Arno & Stickney  
The Vernons  
Walton & Boardman  
"Fired from Yale"  
Nell McKinley  
Reckless Trio  
(Two to fill)  
2d half  
Whiteside & Pinks  
Smith Cook & B  
Herbert Dyer Co  
"Within the Lines"  
Pearson & Goldie  
Josephine Davis  
Blanche Sloan  
(Two to fill)  
**Coney Island**  
**BRIGHTON** (ubo)  
LeHoan & Dupre  
McCloud & Cope  
Russell & Calhoun  
Toney & Norman  
Joe Jackson  
Bond & Casson  
Conroy & Le Maire  
F & A Astaire  
Water C Kelly  
Grace La Rue  
Rooney & Bent  
Mang & Snyder  
Rockaway Beh, L.I.  
MORRISON'S (ubo)  
June 11-12 only  
Wilton Lackaye Co  
Chip & Marble  
Rooney & Bent  
Weston & Leon  
Athletic Girls  
Bradley & Norris  
(One to fill)  
**BROOKLYN**  
**HUSHWICK** (ubo)  
The LeGrobs  
Valentine & Bell  
Augusta Glose  
Willard  
Douglas Fairbanks Co  
Nat Nasser Co  
(Three to fill)  
**PROSPECT** (ubo)  
Moore Littlefield Co  
Valerie Bergere Co  
Nellie Nichols  
Ward & Fitzgerald  
Hilfax & Pano  
Kort & Weston  
Mary Dorr  
Bronte & Aldwell  
Cecile Brunettes  
**GREENPOINT** (ubo)  
2d half June 10-13  
B & L Walton  
Seamon & Foster  
McCormack & Wallace  
Lightner & Jordan  
"War Brides"  
1st half June 14-16  
Fontaine & Fletcher  
Hilfax & Pano  
H. Maud Hall Macy Co  
Attell & Phillips  
Those 3 Girls  
**HALSEY** (ubo)  
The DeVols  
Dolly Morrisey  
Milo Stevens Co  
Joanny O'Connor Co  
Evans & Arden  
"Midnight Cabaret"  
2d half  
Norma Telma Co  
Falke & Adams  
"Mimic Art"  
Horton & Howee  
"Midnight Cabaret"

**5TH AVE** (ubo)  
Lynch & Zeller  
Bennington Sisters  
Guy Bartlett  
Pat White  
2d half  
Gaffney & Dale  
Peg Rose Dale Co  
Mile Stevens Co  
Pat White  
**BIJOU** (loew)  
Stapp & Martin  
John Laver  
Josephine Davis  
Harry Brooks Co  
Delmore & Light  
Gash Sisters  
(One to fill)  
2d half  
Ward Sisters  
L & E Drew  
Owen McGivney  
Melnotte Twins  
Nip & Tuck  
(Two to fill)  
**FULTON** (loew)  
Nip & Tuck  
Demarest & Collette  
White Life  
Grace DeWinters  
Pearson & Goldie  
(One to fill)  
2d half  
Gertrude Cogert  
Knowles & White  
Sandy Shaw  
"Board School Girls"  
Mack Albright & M  
Gash Sisters  
**PALACE** (loew)  
Evelyn Cunningham  
Ben & Hazel Mann  
Honeyboy Minstrels  
Oscar Lorraine  
Wolgar & Grille  
Tee Wickham  
(Three to fill)  
2d half  
Johnson & Deane  
Demarest & Collette  
Jas MacCurdy Co  
Morris & Allen  
Chas Ledegar  
**SHUBERT** (loew)  
Gertrude Cogert  
Reddington & Grant  
Gleam Elliott  
"Stick-U-Man"  
May & Tall  
Ward Sisters  
(One to fill)  
2d half  
Stewart & Dakin  
Ed Clark & Rose  
Marshall & Cumby  
"Side Lights"  
O'Neal & Gallagher  
Fuswell  
(One to fill)  
**WARWICK** (loew)  
"Does Million Inter-  
est?"  
Sprague & McNeese  
(Two to fill)  
2d half  
Purcella Bros  
"Shot at Sunrise"  
Ben & Hazel Mann  
2 Tabors  
**Albany, N. Y.**  
**PROCTOR'S**  
Barrows M & Milo  
Lillian Devere  
Ivy & Ivy  
Larkay & Snee  
Naldy & Naldy  
Water Lillies  
2d half  
Ed Estus  
Johnson & Buckley  
Frank & Georgia  
Hale Norcross Co  
Clayton & Lennie  
Water Lillies  
**Airton, Ill.**  
**AIRDOME** (wva)  
Larry Comer  
Davis Family  
2d half  
Gordon & Day  
Appale's Circus  
**Atlanta.**  
**FORSYTHE** (ubo)  
Watson's Farmyard  
Ethel McDonough  
Keystone 3  
Morrissey & Hackett  
Chas Grapevine Co  
Clark & Verd  
Rigoletto Bros.  
**Atlantic City, N. J.**  
**GARDEN** (ubo)  
3 Rosaires  
Kramer & Morton  
Imhoff C & C  
Empire Comedy 4  
Bendix Players  
Trixie Friganza  
Carradinal's Animals  
**Birmingham, N. Y.**  
**STONE O H** (ubo)  
Banjohlands  
Bogart & Nichols  
Black & White  
2d half  
Little Miss U S A  
Mick & Irwin  
Marvelous Kirk

**Boston**  
**KEITH'S** (ubo)  
Jamoya  
Lafrance & Bruce  
Misses Campbell  
Kluting's Animals  
Hans Arnold  
Donahue & Stewart  
Hume O'Hara  
Abeard Troupe  
Jenny City  
**GLOBE** (loew)  
Juggling Delisle  
Harmon Zarnes &  
Luna  
Ogden Quartet  
Elsie Gilbert  
Anderson & Goines  
Prey Twins  
(One to fill)  
2d half  
El Cleve  
Anderson & Burt  
Svenhall  
Ward, Bell & Ward  
(Three to fill)  
**ST JAMES** (loew)  
Mellor & DePaula  
Veld Trio  
Ogden Quartet  
Burt Boy  
Anderson & Goines  
Clarence Wilbur  
(One to fill)  
2d half  
Lillian Watson  
Evans & Wilson  
Tom Mahoney  
Prey Twins  
(Two to fill)  
**ORPHEUM** (loew)  
Ward Bell & Ward  
Evans & Wilson  
Ryan Richmond Co  
Valentine Vox  
Tee Wickham  
(Three to fill)  
2d half  
Veld Trio  
Ogden Quartet  
Ryan Richmond Co  
Anderson & Goines  
Clarence Wilbur  
3 Donalds  
(Two to fill)  
**Bridgeport, Conn.**  
**POLA'S** (ubo)  
Pike & Calome  
K & K Henry  
The Bradshaws  
Jarrow  
3 White Hussars  
2d half  
The Smittens  
"Girl on the Moon"  
Ida Turner  
Hayes Trio  
**PLAZA** (ubo)  
Moscony Bros  
"Girls of Orient"  
2d half  
3 Mori Sisters  
Theo Bamberg Co  
Brennan & Carr  
"Black & White"  
**Calgary, Can.**  
**PATAGONIA** (u)  
Salt Lake Belles  
Gordon Highlanders  
Clark & McCullough  
Edith Helena  
Mint & Wertz  
**Chicago.**  
**MAJESTIC** (orph)  
Nazimosa  
Monon & Keeler  
Bankoff & Grille  
John & Mae Burke  
Big City 4  
Julia Curtis  
Freeman & Dunham  
Ene Claron  
**McVICKERS** (loew)  
Consul Pedro  
Ralph Whitehead Co  
Billy West Co  
Hyman Meyer  
Parisian 3  
Zella Call  
Hercuriano Sis  
Beth Chaille  
**Cincinnati**  
**KEITH'S** (ubo)  
Ethel Dawn June  
Whittier's Boy  
Hawthorne's Minstrel  
Ross & Ashton  
Regent 4  
**Columbia, Mo.**  
**STAR** (wva)  
The Bimbos  
2d half  
Musical Hunters  
**Columbus.**  
**KEITH'S** (ubo)  
Johnson's Dogs  
Virginia Holland  
Graham & Randall  
McManus & Carlos  
J C Mark  
Libby & Barton  
**Des Moines**  
**IFPRESS** (wva)  
Buns Brown & B  
Morton Wells & N

**Ray Monde**  
Tun Chin Troupe  
2d half  
**Tuscany Bros**  
Kennedy & Burt  
Bicknell & Gibney  
Mrs F Farum 3  
Masloff Troupe  
**Detroit**  
**TEMPLE** (ubo)  
"Clown Seal"  
Smith & Kaufman  
Una Clayton Co  
Norton & Lee  
Allan Brooks Co  
Ben Welch  
Reynolds & Donegan  
**Duluth**  
**GRAND** (wva)  
Princess Kalamo Duo  
La Petite Blva  
Earl & Edwards  
Ralph Bayhl Co  
2d half  
Wm De Hollis Co  
Housh & La Velle  
Thos F Swift & Co  
**East St. Louis, Ill.**  
**ERBER'S** (wva)  
Mauroy & Coriel  
Faber & Waters  
Bonita  
2d half  
Willie Reno  
Louise De Foggi  
Ford & Fry  
Stan Stanley 3  
**Edmonton, Can.**  
**PANTAGES** (m)  
Edmund Hayes Co  
Dorach & Russell  
Victoria 4  
Belle Oliver  
Lady Alice's Pets  
**Elmira, N. Y.**  
**MAJESTIC** (ubo)  
Marvelous Kirk  
Mack & Irwin  
Tyler St Clair 3  
"Monte Carlo Girls"  
2d half  
Bogart & Nichols  
Banjohlands  
Doc O'Neill  
Lawrence & Hurl  
Falls  
**Esterville, Ia.**  
**GRAND** (wva)  
Rayner & Bell  
Davis & Elmore  
**Fall River, Mass.**  
**BIJOU** (wva)  
El Cleve  
Smith & Farmer  
"Wrong or Right"  
Tom Mahoney  
(One to fill)  
2d half  
Juggling Delisle  
Brown & Jackson  
Valentine Vox  
Elsie Gilbert Girls  
(One to fill)  
**Ft. Williams, Can.**  
**ORPHEUM** (wva)  
2d half  
Princess Kalamo Duo  
Louis Lee  
Earl & Edwards  
Ralph Bayhl Co  
**Gary, Ind.**  
**ORPHEUM** (wva)  
Stross & Becker  
(Four to fill)  
**Grand Rapids, Mich.**  
**RAMONA PK** (ubo)  
Dooley & Robson  
A. Le Standon  
Doris Wilson  
Al Herman  
Willie Bros  
**Hannibal, Mo.**  
**PARK** (wva)  
Wilts & Wilts  
Ziska Co  
Marr & Evans  
2d half  
Fenner & Talman  
Couch & Davenport  
Dunn & Dean  
Rofle & Kennedy  
**Harrisburg, Pa.**  
**COLONIAL** (ubo)  
Mack & DeFranklin  
Brown & Taylor  
Burke & Burke  
Rice Sully Scott  
2d half  
Nellie English  
Arvines Players  
Frank Terry  
Galletti Menks  
**Hartford, Conn.**  
**PALACE** (ubo)  
The Faynes  
Doncourt & Mack  
Sylvia Loyal  
Telegraph Four  
Jones & Jones  
"Royal Cabaret"  
2d half  
Atlas Trio  
Harry Cutler  
Frank Gardner Co  
Rettiff & Anthony  
"Coll. e Girls"  
**Hoboken, N. J.**  
**LYTIC** (loew)  
Juggling Nelson  
Milton & Murray  
"Shot at Sunrise"  
O'Neal & Gallagher  
Whiteside & Pinks  
2d half  
Does Million Interest?

**Nell McKinley**  
Les Casados  
(Two to fill)  
**Indianapolis**  
**KEITH'S** (ubo)  
Florence Tomponi  
Martini & Maximilian  
Susan Bruce  
Sylvester Girls  
**Jefferson City, Mo.**  
**GEM** (wva)  
Musical Hunters  
2d half  
The Bimbos  
**Jersey City**  
**KEITH'S** (ubo)  
2d half June 10-12  
3 Rosaires  
C & A Wilson  
E Gordon Co  
Crouch & Welch  
Harry Hines Co  
Fridowsky Troupe  
**Joplin, Mo.**  
**ELECTRIC** (wva)  
Three Lubins  
Dunley & Merrill  
2d half  
Moore, B & Christie  
Reed & Wood  
**Kansas City, Kan.**  
**MAJESTIC** (wva)  
Moore, B & Christie  
Wurnell  
2d half  
Williams & Rankin  
Dunley & Merrill  
**Kansas City, Mo.**  
**GLOBE** (wva)  
Fenner & Talman  
Williams & Rankin  
Stanfield, Hall & L  
Harry Van Fossen  
Willie Hale & Bro  
2d half  
Wurnell  
Stanfield, Hall & L  
Sylvester & Vance  
McConnell & Austin  
**Lancaster, Pa.**  
**COLONIAL** (ubo)  
Nellie English  
Arvines Players  
The Prescotts  
Galletti Monks  
2d half  
Mack & DeFranklin  
Brown & Taylor  
DeVoe & West  
Rice Sully & Scott  
**Lincoln, Neb.**  
**MAJESTIC** (wva)  
Davis & Walker  
Leon Sisters Co  
2d half  
Alexander the Great  
Zeno & Mandell  
**Los Angeles**  
**ORPHEUM**  
4 Romanos  
Mr & Mrs C DeHaven  
F J Ardath Co  
Musical Byrons  
Frances Nordstrom Co  
Little Nan  
Mme Aldrich  
**EMPERESS** (loew)  
Geo De Alma  
Moss & Frey  
Felix Ardell Co  
Maude Tiffany  
Kansas 3  
**PANTAGES** (m)  
Cora Corson 9  
Bob Albright  
Chas Wayne Co  
Holden & Harron  
Kennedy & Mac  
**Louisville.**  
**KEITH'S** (ubo)  
Zylo Mads  
Sam Harris  
Stevens & Bordeaux  
P D & Morrison  
5 Komikals Kids  
**FONTES FRY PK**  
(One to fill)  
Jas H Cullen  
Lewis & McCarthy  
Dancing Lavars  
Lee & Cranston  
Bertisch  
**Madison, Wis.**  
**ORPHEUM** (wva)  
2d half  
Scanlon & Press  
Marie Bishop  
Geo Demare Co  
Chick Sale  
Lohse & Sterling  
**Marshalltown, Ia.**  
**ORPHEUM** (wva)  
Bicknell  
Kennedy & Burt  
(One to fill)  
2d half  
Burnham & Yant  
Janet Late  
Wilts & Wilts  
**Mass. City, Ia.**  
**RECENT** (wva)  
Namba Japs  
2d half  
Millard Bros  
Grey & Old Rose  
**Memphis.**  
**EAST END PK**  
(orph)  
(Sunday opening)  
Shannon & Annie  
Brenner & Wheeler  
French Girls  
Helen Davis  
Ranald Duo  
**Minneapolis.**  
**UNIQUE** (loew)  
Bence & Baird  
York & King  
Apollo Trio  
(Two to fill)

**GRAND** (wva)  
George Nixon  
Hawley & Hawley  
Flish, Howard & T  
Emily Smiley Co.  
**Montreal.**  
**SOHMER PK** (ubo)  
Grace Twins  
De Pace Opera Co  
Loretta Twins  
Novikov  
DeWitt Burns & T  
**Newark, N. J.**  
**PROCTOR'S** (ubo)  
2d half June 10-12  
Alex Kids  
Miller & Lyles  
Baroness Sylviane  
Susanne Rocamora  
Harry Girard Co  
Ward & Fitzgerald  
Gregory Troupe  
1st half June 14-16  
Montrose & Gardell  
C. Fiske Co  
Tuiton Collections  
F V Bowers Co  
Lillian Shaw  
"Dream Orient"  
Chappelle & Putnam  
(One to fill)  
**MAJESTIC** (loew)  
Nico & Nugent  
Bryan Sumner Co  
Sandy Shaw  
Bognall Troupe  
Blanche Sloan  
(Two to fill)  
2d half  
Geo Wichman  
Joe Whitehead  
Lora Payne  
"Fired from Yale"  
Mayo & Tally  
Reddington & Grant  
(One to fill)  
**New Haven, Conn.**  
**POLA'S** (ubo)  
The Smittens  
Ida Turner  
Coalter Evers & M  
Rettiff & Anthony  
"Girl on the Moon"  
2d half  
Artamo  
K & K Henry  
The Bradshaws  
Jarrow  
"Mile a Minute"  
**BIJOU** (ubo)  
Fairfax & Stafford  
Theo Bamberg Co  
Moore & O & Comack  
(One to fill)  
2d half  
Stanley & Lambert  
Empire Trio  
(Two to fill)  
**New Rochelle, N. Y.**  
**LOEW**  
Purcella Bros  
Col Jack George  
Moore & Elliott  
2d half  
Cohan & Young  
Jas Grady Co  
Annie Kent  
**Norfolk, Va.**  
**ACADEMY** (ubo)  
1st half  
Helene & Emillion  
C & F Gould  
Ed Howard Co  
Moore & Hager  
Bell Risner  
2d half  
Skipper & Kastrup  
Bell Ringers  
Ray Dooley 3  
(Two to fill)  
**Norwich, Conn.**  
**ORPHEUM**  
(Open Sun Mat)  
Mason Wilbur & J  
Jordan Girls  
Adelaide & Hughes  
Hoey & Lee  
Nellie Vance  
(One to fill)  
**PANTAGES** (m)  
(Opens Sun Mat)  
Nelson Ranous Co  
Richard the Great  
Flo Rayfield  
Sigmund Fern & M  
Winona Winter  
Barnes & Robinson  
**Omaha**  
**EMPERESS** (wva)  
Zeno & Mandell  
Bicknell & Gibney  
Sylvester Vance  
Three Alverattas  
2d half  
Davis & Walker  
Ray Moore  
Burns Brown & R  
Philades Park, N.J.  
Hot Tip Co  
5 Roscoe  
Great Santelle  
**Patterson, N. J.**  
**MAJESTIC** (ubo)  
Miss Raymond Co  
Fogg & White  
Barton & Howell  
Kerlasker's Duo  
2d half  
Hunter & Davenport  
Cecil Trio  
Loo Anger  
Musical Street Pavers  
**Penn. Pa.**  
**OPERA HOUSE** (wva)  
Brown & Bristol  
2d half  
Norwood & Norwood  
**Philadelphia.**  
**KEITH'S** (ubo)  
Lady Sen Mel  
H Stephens Co  
(Continued on Page 21.)

**Herman Timberg**  
Hyans & McIntyre  
4 Janleys  
Horslik Troupe  
Diamond Brennan  
Dupree & Dupree  
**GRAND** (ubo)  
Queenie Dunedin  
Harrison West 3  
Howard Chase Co  
Romalene & Smith  
"Lion Leader"  
Rolando Bros  
**PALACE** (loew)  
Grace Orma  
Lampine  
Tower & Darrell  
Jos Dealy & Sis  
2d half  
Billie Davis  
Kitty Edwards  
Foy & Page  
Rollero  
**Pittsburgh.**  
**GRAND** (ubo)  
Dancing LaVarrs  
Ray Perry  
Ritto Co  
Robbins & Lyons  
Sorority Girls  
Spiegel & Jones  
Scamp & Scamp  
**Portland, Ore.**  
**EMPERESS** (loew)  
El Ming  
Grannis & Grannis  
"Master Move"  
Law Wells  
The Bryant  
(One to fill)  
**PANTAGES** (m)  
Arsons Joe Co  
Leon Anderson Co  
Venita Gould  
Northlane & Ward  
3 Riancos  
**Providence, R. I.**  
**EMERY** (loew)  
3 Donalds  
Clarence Wilbur  
"Side Lights"  
Brown & Jackson  
Svenhall  
2d half  
Mellor & DePaula  
Harman Zarnes & D  
"Wrong or Right"  
Bennett Sisters  
(One to fill)  
**Richmond, Va.**  
**BIJOU** (ubo)  
— Great Carter Co  
Skipper & Kastrup  
Ray Dooley 3  
Stuffy Berko Co  
2d half  
Great Carter Co  
C. F. & J. Jackson  
Ed Howard Co  
Moore & Hager  
Great Carter  
**Richmond, Ill.**  
**PALACE** (wva)  
Scanlon & Press  
Steindale & Lee  
Princess Misses  
R. S. S. S.  
Lohse Sterling  
2d half  
Margot Francois  
Alvin & Williams  
Lamont's Cowboys  
(Two to fill)  
**St. Louis**  
**EMPERESS** (wva)  
Kling  
Louise De Foggi  
Isabelle Miller Co  
Trask & Tip  
Mystic Bird  
2d half  
Marcou  
Rosella & Rosella  
"After the Wedding"  
Larry Comer  
Davies Family  
**HAMILTON** (wva)  
Lou Chila  
Duncan & Holt  
Clifford & Mack  
Gordon & Day  
2d half  
Kinzo  
Lasar & Dale  
Mystic Bird  
**GRAND** (wva)  
Tom Kuma  
Raney & Bowman  
Olga De Baugh  
Prelle's Circus  
Ambler Bros  
Aveling & Lloyd  
"In Old Heidelberg"  
**St. Paul.**  
**EMPERESS** (loew)  
The Florians  
Terence Miller  
Hendricks & Padula  
Martini & Trolie  
Hal Davis Co  
**PRINCESS** (wva)  
Wm De Hollis Co  
Louis & La Velle  
Thos F Swift Co  
(One to fill)  
2d half  
Bertie Ford  
Steindell & Lee  
Bertie Fowler  
Princess Mads  
**Stamford, Conn.**  
**EMPERESS** (loew)  
(Sunday Opening)  
Lawton  
Klein Bros  
"On the Riviera"  
Willie Smith  
Gravette & La Vondre



# FILM DISCRIMINATION CHARGE ENTERED AGAINST EXCHANGES

**Picture Exhibitors in Mass Meeting File Unanimous Protest That Feature Exchanges Are Giving Them the Worst of It—Yearly Film Users Voice Opinion to New York League.**

Though no official action was taken by the exhibitors of New York at their mass meeting in the Candler theatre the morning of June 3 under the auspices of the Motion Picture Exhibitors' League of the United States and Canada, it was openly charged by many picture men present that they are being discriminated against in the matter of features and prices by the exchanges. The exhibitors who operate straight picture shows all the year round show no hesitancy in declaring that whenever a vaudeville house cuts out its acts for the summer and offers features, that these theatres are enabled to obtain any big film they desire by paying five dollars or so more than the regular exhibitor, who may have to book in an inferior feature, in opposition.

The theatres giving two or three days' bookings get the call on the yearly exhibitors, so 'tis alleged in the complaints tendered the executive members of the League. These protests will result in a call for a special meeting by President Lee Ochs of New York Local No. 1 of the League, at which time the local exhibitors will map out a line of procedure to eliminate the alleged discrimination by the exchanges.

Eighteen new members from Brooklyn, Long Island and Manhattan were added to the regular list. A report was heard from the league attorney, which outlined efforts that will be made in the fall to take up legislation for better conditions. The exhibitors will bend every energy towards the repeal of the present children's law in effect prohibiting the boys and girls from entering the picture houses without proper guardianship.

The League is also going to try and have the New York City aldermen to pass a standee bill permitting so many standees in the picture houses as outlined in the late Mayor Gaynor's opinion regarding such a condition.

The meeting was presided over by President Ochs.

## TEST CASE DECISION.

London, June 1.

An important decision has been handed down in the case of Bransby Williams against the Moss Empires, Ltd. The suit was practically a test and if it had been successful would have resulted in a great many others of a similar character.

Almost immediately after the outbreak of the war, in August of last year, the music hall proprietors and the Variety Artists' Federation entered into a co-operative agreement. Williams was not a member of the Federation and sued to recover the difference

in salary he received under the co-operative plan and his contracted amount.

For the week of Sept. 21, at Manchester, Moss Empires added Jack Johnson to the bill, and Williams wrote to the Moss people claiming the class of people he would draw would not blend with the sort that Johnson might attract and that in placing the pugilist upon the same program he (Williams) was having his earnings jeopardized through the better class people declining to attend.

In the original suit, judgment was given for Williams, but the defendants appealed, and judgment has now been entered for the Moss Circuit. This crushes the hopes of all the others who have been awaiting the outcome of the Williams versus Moss litigation.

## MYSTERIOUSLY ASSAULTED.

Lloyd Lonergan, the chief of the scenario department of the Than-houser, is at present in a hospital in New York recovering from injuries he received just outside of the Hippodrome about ten days ago.

It was in the evening and Mr. Lonergan was set upon by several persons. At first the motive was thought to have been robbery, but his wallet, which was taken from him was received at the studio by mail with the contents intact.

## Herbert Standing on Advertising

Los Angeles, June 9.

"Nothing in this day of hustle and rustle is of so potent value to the actor as advertising."

The speaker was Herbert Standing, the clever and versatile legitimate actor who is now in pictures in Los Angeles. Mr. Standing has been before the public for more than 40 years, and he knows whereof he speaks.

In all that time he never advertised himself (his managers always doing that for him) but now that he is in pictures he says the public demands to know about him.

"Like the title of a recent New York success," declared Mr. Standing the other day, "'It Pays to Advertise.' The motion picture actor rapidly is coming to a realization of it. He may go along for years without doing a stroke in that line, but sooner or later his mistake will make itself known to him and straightaway he will jump into the columns of a reputable newspaper or magazine. Advertising is to the actor what milk is to a baby. He must have it or fall by the wayside—a failure.

"I chose VARIETY as the publication for placing my first ad because, I know that everybody—almost—reads it. It is a medium that goes everywhere, and what you read there is the truth, and you can depend on that. I am a firm believer in its motto: 'If you don't advertise in VARIETY, don't advertise.' I think that expresses a world of wisdom.

"If you had asked me for an ad ten, or even five, years ago, I would have laughed at you and replied: 'What—advertise—I don't need it!' But we all realize our folly some time or other.

"Los Angeles is a long ways from New York, but a line or two in the papers brings the actor in close touch with both.

"Who was it said 'Honesty is the best policy?' I move to amend the phrase to read 'Advertising is the best—and only—policy.'"

## SAVOIA CO.'S OFFER.

The Savoia Co. of Italy would appear to be a most progressive picture maker, from a report that it has advised its New York representative, George L. Forgotson (who is in charge of the Savoia Co. of America at 145 West 45th street) that it will produce at any time he submits to it, an American scenario with American picture players, in Italy, importing the Americans to that country for the purpose.

Mr. Forgotson has not yet availed himself of his foreign firm's offer, believing, he says, the parent Savoia has delivered to him feature films made abroad for exhibition here that will rank with any features on this side. Among the multiple reels now held by Forgotson are "The Flying Clue," "Margot," "The Heart of India," "The Fatal Domino," "The Mirror of Life" and "The Four-Leaved Clover."

The Savoia of Italy has informed the New York office it will furnish it with one feature weekly for a service, if that number is required. Mr. Forgotson is completing his arrangements for distribution and circulation of the Savoia product.

## CHANGE IN U OFFICE.

Before Carl Laemmle went west this week he made a change in his personal office staff. George E. Kann, who has been Mr. Laemmle's private secretary, has been made Secretary of the Universal Company, and I. Shepperwitz, of the World Film, was engaged to act as secretary to the head of the company.

## McNAUGHTON WITH LUBIN.

Tom McNaughton was secured this week by the Lubin company to take the place of John C. Rice (who died suddenly last week) in the feature picture with Marie Dressler. Work started on it immediately.

## COAST PICTURE NEWS.

BY GUY FRISCH.

Raymond Hitchcock says pictures have done more to ruin the saloon business than anything else.

Wallace Reid has left the Mutual and is with Lasky.

Pat Powers is here. Carl Laemmle is on the way. Look for something happening at Universal City.

Frank Garbuth and Charles Byton, of the Morosco-Bosworth, are in New York looking for new leads.

The Mary Pickford Farewell has been called off. Reason: Mary is not going away for awhile yet.

The defunct Los Angeles Photoplayers' Club is now meeting monthly at various cafes. There is only one chance in a hundred that the club will be reorganized.

A. Cohn is doing the publicity for David Horsley's wild animal pictures.

Mme. Vera Doria is now a member of the Morosco-Bosworth staff.

Signor de la Cruz is playing leads with Vitagraph.

Harry Ham has taken Marshal Nellian's place as leading man with the Famous Players.

The Features Ideal has moved from the old Sterling studio at Hollywood to the Masterpiece studio.

John McGowan has gone over to the Lasky.

Pathe Lehrman is writing the scenario which will mark Charles Winninger's debut in pictures.

Frank Vose, late of Weber and Fields musical company, is now playing with the L-KO.

Harry Gribbon and May Emory are "doubling" at the L-KO studios.

Frank Relcher is directing Blanche Sweet for the Lasky people.

Marian Fairfax, author of "The Builders" and "The Talker" has arrived on the Coast. She is on the Lasky scenario staff.

George Fawcett feels quite at home in pictures in Los Angeles.

Funny they never call Richard Stanton by his given name—it's always "Smiling Dick."

C. Gardner Sullivan is writing a feature for Truly Shattuck.

Charlie Wiltaker has joined Morosco-Bosworth.

John Oaker, on the legitimate stage in Los Angeles a number of years, is now in pictures.

Myrtle Stedman was soloist at Trinity Auditorium, Los Angeles, last week.

Violet Kemble-Cooper is filling a picture contract on the coast.

Harry Edwards has been quite ill.

Jane Nobak (Universal) and Frank Newberg (Biograph) were married in Santa Monica.

D. C. Willner has placed several of the Jacob Silver Players (Yiddish) with the Features Ideal Film Co.

Stella Gold is in pictures on the coast.

If you ever get out Los Angeles way and have a hankering to see the movies move, call up Tom Forman. He's the best (and easiest) fall guy around.

Pauline Rush, honeymoon over, has returned to her dressing-room at the Universal.

## PRICES CUT AT ALHAMBRA.

Beginning last week a 5-10c. admission was adopted at Keith's Alhambra where pictures are now holding forth for the summer. The house has been running with a feature policy at a 25-cent scale.

Believing regular releases at a popular scale would attract business it was decided to try it out.

Al. Darling, formerly of the Colonial, was appointed manager uptown and he has altered the entire aspect of the theatre's front. There is a good flash outside and the entire front has been repainted white and gold. Two big arcs are in front and the lobby has been redecorated and some illuminations added. The first day showed a matinee that totaled \$75 at the reduced prices.



## FREULER NEXT PRESIDENT OF MUTUAL FILM CORPORATION?

**Annual Meeting of Stockholders in Richmond June 15. New Directors Meet in New York June 17 to Elect Officers.**

**Aitken Has Not Asked for Proxies to Vote Stock.**

**May Also Retire from Majestic and Reliance Companies.**

From an undoubted source there comes the statement that by this time next week John R. Freuler, who is the President of the North American Film Co., of Chicago, will be the new president of the Mutual Film Corporation, succeeding H. E. Aitken, the present incumbent. The annual stockholders' meeting will take place in Richmond, the Mutual being a Virginia corporation, Tuesday, June 15. Thursday the new directors, who will be elected at the Richmond meeting, will come together in New York and elect officers. On the surface it would seem as though Mr. Aitken had taken for granted that his term of office with the Mutual is at an end, for he has not even exerted himself to obtain proxies of stockholders to vote at the coming meeting.

The retirement of Aitken from the Mutual may also mean he will retire from the presidency of both the Majestic and Reliance companies. Lately there has been a feature corporation formed, the incorporators of which are C. O. Baumann and Ad. Kessel, of the N. Y. Motion Picture Co., and H. E. Aitken. The title of the company is the Fulton Feature Film Co. It is believed Aitken will cut loose from the Mutual entirely and devote all of his time to the direction of the affairs of the new feature company.

It is the purpose of the Fulton to make two features a year. Each will be from eight to ten reels in length. D. W. Griffith, who directed "The Birth of a Nation," is with the Majestic-Reliance forces. With the dual combination he receives a salary and a percentage of the pictures turned out. Griffith may also associate himself with the new feature venture.

There is also a rumor that the N. Y. Motion Picture Co., which has been making the Keystone comedies, may withdraw from the Mutual.

It is said that the new Mutual officials slated to take office June 17 contemplate materially reducing the running expenses piled up under the present administration. The Mutual exchanges throughout the country are reported to have a steadily increasing business within the last month or so.

Among the changes reported contemplated in the Mutual is one that has to do with the legal department, now presided over by Walter N. Seligsberg.

At the present time Seligsberg, the senior member of the firm of Seligsberg & Lewis, of 55 Liberty street, is also the attorney of the Mutual, the Reliance, the Majestic and of Mr. Aitken. As the Reliance and Majestic release through the Mutual, Seligsberg has been attorney for both sides of the equation. Sometimes it has been diffi-

cult, it is said, to know whether Mr. Mutual Seligsberg advised Mr. Reliance-Majestic Seligsberg as to what to do to Mr. Aitken-Seligsberg. Seligsberg represented the Mutual in the Ohio picture censorship suit, which resulted disastrously to the Mutual in the United States Supreme Court. This fight cost the Mutual about \$30,000, it is reported.

It is also reported that the Western Import Co., which had the right to dispose of the pictures of the Majestic, Reliance and N. Y. Motion Picture companies in London and of which Roy E. Aitken (brother of H. E. Aitken) was the managing director, had discontinued and had disposed of its rights to an outside party.

### "DOWNTOWN" TIP.

It has been quietly tipped by an influential member of the National City Bank, it is said, that pictures are to witness one of the biggest consolidations in history during the coming summer. The story as far as can be learned at present was spilled to a friend who was about to invest deeply in one of the big feature companies. The policy of slashing and raising all sorts of picture prices has made the dividends rather few and far between and to these concerns a consolidation of the kind proposed would be a godsend. It would also do away with several of the shrewd promoters who have been feathering their nests for a year or so past with "stock shoving" schemes.

### MISS CLARK'S LONG CONTRACT.

Although the picture makers have been tendering Marguerite Clark many offers, it is time wasted upon their part, according to Ben. P. Schulberg, speaking as a publicist for the Famous Players, which has Miss Clark under contract for three years.

Though there were no such agreement, says Mr. Schulberg, now speaking for Miss Clark, that picture star would not sever her connection with the F. P. under any circumstances.

As for himself Mr. Schulberg says naught.

### ROLFE'S FIRST WEEK.

B. A. Rolfe is in his first week as managing director of the Strand, where he succeeded S. Rothapfel.

The Strand show this week was staged by Mr. Rolfe. It includes a medley of "Home, Sweet Home" as played in all countries, and lastly by Irving Berlin as a rag that has excited considerable comment for the ingenuity of arrangement.

### BIG SHAKE-UP AT VITA.

The next two weeks will witness a shake-up at the Vitagraph Studio in Flatbush. There will be a general leave-taking on the part of a number of directors and players, who have become dissatisfied at the picture plant. Among them are reported Cissie Fitzgerald, Billy Quirk, Estelle Mardo, Lionel Adams, Donald Hall, J. Herbert Frank, Anna Laughlin, Harry Fitzgerald and Leah Baird. Of the directors at least four will discontinue their connection with the Vitagraph company. They are Lee Beggs, Capt. Harry Lambart, C. J. Williams, J. Hanworth and Harry Fitzgerald, who has been assistant to Wally Van.

The entire "guarantee" stock staff at the plant will also leave. There are about 20 people in this company who have been working on a three-day guarantee each week, some filling in as many as six days.

Some of those who are retiring are in receipt of letters from the managing heads of the company stating that a policy of retrenchment on the part of the Vitagraph is necessary because of business conditions caused by the war.

Estelle Mardo quit last Saturday. Her last Vita work was in "The Thief's Daughter," a future release.

Lionel Belmore, formerly director at the Punch & Judy theatre, is now one of the principal directors at the Vita studio.

### FAVORING STATE RIGHTS.

It was intimated in some of the film offices this week that State Rights as a way for marketing features would be in use again shortly, owing to the present way of working on percentage with exchanges throughout the country not proving satisfactory with the independent producers, who do not release on a regular program.

With the percentage basis employed it is said producing companies have not secured the right returns, owing to the exchange men not giving correct financial statements. This is the reason given for some of the independent manufacturers going to the wall. The state rights proposition gives the producer money down and ready cash, which seems to be lacking in many film concerns.

### "NATION" OPENS IN CHICAGO.

Chicago, June 9.

"The Birth of a Nation" was shown for the first time here Saturday night at the Illinois theatre. Through injunction proceedings in the Circuit court, the court ruled early Saturday the picture could be exhibited pending final decision.

The picture drew well at the opening but Sunday was the first scorching day of the summer and the Illinois suffered along with the other downtown theatres. Monday bigger business was reported with more favorable weather.

### MAY ROBSON WITH VITA.

May Robson has been placed under contract by the Vitagraph to appear in one of her former successes, "A Night Out," which is to be one of the company's feature releases.

### GARDEN ON SHARES.

Madison Square Garden was to have had Lubin's "The Sporting Duchess" as the feature picture of the opening show but through a misunderstanding over the financial arrangement between the management of the amusement resort and the picture people "Silver Threads Among The Gold" was substituted. The Garden held a fair sized crowd when opening Saturday night and a very slim one Sunday night despite that there was a quantity of paper out for both performances.

It is understood the Arena Amusement Co. which is the sponsor for the picture policy at the Garden has the house on a sharing basis from the present holders of the property. The sharing terms provide that the Garden receives a minimum of \$50 daily for their share. The United Garment Makers of the World have taken the Garden for a matinee performance and are paying \$1,400 for the afternoon. In addition to witnessing the performance they will also hold their annual convention.

### AN ACE IN THE HOLE.

When the Rialto (formerly Hammerstein's) opens, it will have a special entrance from the new subway which is being completed. This is a sort of an ace in the hole which the Hammersteins held back.

The subway construction company had to "kick in" to the Hammersteins before they would consent to the cutting into their building.

C. G. Stewart, formerly of the Princess theatre, will act as manager for the new Rothapfel picture playhouse when it opens in October.

### METRO AFTER MARY GARDEN.

It is possible Mary Garden, the operatic star, may be lured into pictures. Joseph N. Engle, treasurer of the Metro, and one of the directing heads of the Popular Plays and Players Company, has opened negotiations through Hugh Massie, of London, with a view to securing the prima donna for the titular role of "Barbara Fritchie." If the film people are successful in securing her the work on the picture will commence Aug. 15 and the film will be released in November. The scenes are to be staged in Frederick, Maryland.

### MEETING IN READING.

Reading, Pa., June 9.

At the current gathering of picture exhibitors in this city, 300 picture house owners pledged their support in a battle to be waged against the Pennsylvania state censor board. The war will be started immediately through a wide publicity campaign, the principals having decided to raise the necessary expense fund by popular subscription.

A parade carrying over 60 autos was held here Tuesday, with the ball Tuesday night. At the latter affair many star screen actors were in attendance. Monday more than a thousand tickets had been sold for the event. This was to be followed today by a big banquet at the Berkshire Hotel, for which 500 plates were arranged in advance.

## MADISON SQUARE GARDEN.

New York's first great amphitheatre has been converted into a home for motion pictures for the summer under the direction of the Arcos Amusement Co. The opening occurred Saturday night. The management has adopted the slogan of "Meet Me at the Iceberg," which, with the present inclement weather conditions, does not carry any great allurements. Just how successful they are going to be in attracting crowds is more or less of a question.

For the first two nights of the new policy there were about 5,000 free tickets issued. These were not enough, for on Sunday night the Garden held about 500 persons, and they appeared to be lost in the big place.

The management makes a number of claims for its institution. They state that they are showing the largest moving pictures in the world; that the throw from the camera to the screen is 300 feet; that the seating capacity under the present arrangement is 8,000, and that the Garden is the coolest show place in the world.

The prices range from a dime for the first balcony seats to a half dollar for the boxes on the lower floor. It was noticeable at the bar office on Sunday night the majority of buyers fell for the 25 and 50 cent seats in preference to the cheaper locations.

The entire interior of the Garden has been treated to a coat of paint which has done wonders to improve the appearance of the place. The upper balcony has been closed entirely, and the large canopy of canvas forms a roof to the building. At the Fourth avenue and the entire width of the Garden holds a stage, in the center of which is the screen. There is a back panorama drop painted to represent an Arctic scene. Seated below the screen is an orchestra of 40 musicians who are by far the best part of the entire Garden entertainment for the week.

The picture policy will be to present the daily releases and a feature each week. Two performances daily, matinee and night. The Universal service is being used. Three releases of that company, a Pathe weekly, two reels of "official" German War pictures, and "Silver Threads Among the Gold," a six-reel feature, comprised the program for the opening week. In addition to this there was an overture by the orchestra and two numbers by a soloist.

The overture started the show. It was followed by the Pathe weekly, after which the soloist sang. Pauline Bush in the Rex drama, "The Struggle," was the next offering, after which a fairly good Joker comedy was shown. Ben Wilson, in a two-reel drama, "In the Valley of Silent Men," was next shown. All of these are Universal releases for the current week. The Garden has an arrangement whereby they get these pictures in advance of the regular release date.

Glko Film Co. presented several reels of pictures of the war, announced on the screen as presenting "The Official German Side of the War." The pictures shown have some fairly good scenes of action and work in the trenches and of artillery firing.

The closing picture of the bill was the feature, "Silver Threads Among the Gold," the Lubin feature was booked as the opening attraction, but it was replaced at the last minute by "Silver Threads Among the Gold." This was due to a misunderstanding between the Garden officials and the manufacturer regarding a financial settlement for the use of the picture.

There seem to be a little something lacking in the atmosphere of the Garden at present to make it a big success. Of course, with a building as large as this a tremendous crowd is needed to make the auditorium seem at all full. As soon as the real warm weather comes it is possible that crowds may flock to the place to escape the heat, for it seemed positively cold there Sunday night. Fred.

## LADY MACKENZIE'S PICTURES.

Regardless of the success or failure of the preceding features showing big game hunts and with all due consideration for its tardy arrival to the theatrical market, the series of jungle views contained in the Lady Mackenzie feature can hardly fail to hold up their end, once the picture-going public becomes aware of their excellence, for they actually bring the auditor right into the very heart of that unexplored African region for a close-up view of the natural traits and habits of practically every native beast and bird. Big game hunts of various kinds have been projected on the screen heretofore, but it is doubtful if the camera ever registered such a view as that carried in the second section of the Mackenzie film wherein the various animals are seen visiting the water hole, coming up to within a few inches of the camera. Nor has anyone previously shown such a view as the lion-charger which was experienced by the principals in this particular hunt, showing a gigantic lion charging direct for the camera, passing within a fraction of a foot of both the machine and Lady Mackenzie. The construction of this feature is especially good, in introducing the start of the hunt with the colored attendants, the arrival in camp, the hunt proper and finally the journey and stay at the water hole where the participants waited 30 days to catch a glimpse of the various jungle inhabitants as they came to the hole for their usual liquid refreshment. The camp scenes, too, carry a reasonably good coloring, especially that part showing the native dance and the tribes. A flock of locusts numbering millions was caught by the camera man, something heretofore unseen on the sheet. Another striking bit of photography showed the vultures gathering around a fallen buffalo, the prey evidently lying but a few feet away from the camera. The killing of a lion by poisoned arrows was another thing sight, but

second only to the interest contained in the lion kill was the rhinoceros hunt in which a three and a half-ton rhino was landed. The lion charge held a section of its own and while the camera didn't show Lady Mackenzie bagging the beast, the lecturer advised the house it was none other than the Lady herself, who incidentally shoots left handed, that completed the job. The last section takes the honors of the reel, for here are shown giraffe, elephants, zebras, monkeys and every other animal one can think of, coming to the hole for water. The camera was hidden in a "blind" just a few feet from the water, and one gets an actual view of just how the various beasts act in their own back yard. This particular section ran somewhat long, but every inch of the film employed carried interest and it finished to solid applause from those gathered at the Lyceum Tuesday evening. That the picture will become popular there is little doubt, for everyone is interested in such things to some extent and no one could look for a better series of views than those of the Mackenzie specie. The Lyceum was appropriately dressed for the occasion with a jungle setting surrounding the screen and considering the early date of the engagement, an unusually large house was in attendance. Wynne.

## SILVER THREADS AMONG THE GOLD.

"Silver Threads Among the Gold" is a six-part feature released by the K. & E. Film Company, shown at Madison Square Garden this week as the principal picture of the bill. The feature was evidently too long to please the Garden management so they conveniently dropped one reel out and showed but five reels. This made it rather difficult to judge the picture for its full worth. It seemed, however, from the few reels to be one of the rural dramas popular in the market. The featured player is Richard Jose, to whom is accredited in a great measure the popularity of the song of the same title as the picture. The opening shows Mr. Jose as the singer of the song. The story which follows is a rather simple one, which has as its major plot the marriage of a simple, honest, and hard-working farmer, who is the son of a poor man, to a rich girl. The story as unfolded on the screen tells of the son, who is in love with the village belle. He has a rival. The rival plots to bring disaster on the boy by stealing a purse at a barn dance and placing it in his pocket. The theft is discovered, everyone is searched and the purse found. The father denounces his boy as a thief and sends him from his door. The boy comes to New York, falls into evil ways through his associates, is finally reclaimed through the intervention of an old family friend, succeeds in business and returns home on a Christmas Eve, to be welcomed to the family fireside and the arms of his loved one who has waited for all these years. The picture in itself is a simple story, fairly well produced and just fairly acted. It is the type of feature that will still appeal to certain of the masses. Fred.

## HER OWN WAY.

Florence Reed is featured. The film scenario is an adaptation from the play of that title by Clyde Fitch. The picture was made by the Poppy Film Players and is a feature release by the Metro. Miss Reed has just lately delved into picture acting and in this feature she has the role of Georgiana Carley, who loved a soldier but almost married a broker who had her brother and his wife under his thumb, etc. Miss Reed has bobbed her hair and in her picture work the short hair effect did not make any difference. An inhuman like it does some who have followed the clipping vogue. Miss Reed in "Her Own Way" displays a nifty wardrobe. For the screen the version of "Her Own Way" rounds out most inconsistent and crude. There are numerous flaws and some stand out most conspicuously. Sam Coats returns one of those and finds the burning end of a smoke-thieving chauffeur of his had carelessly left on a table and with the aid of a gun he forced the young man to come out from behind the curtains where he had hidden when he heard Coats returning. Some sassy robber this boy. His endeavor to make a big haul and foolishly goes into the lion den and pulls away and then on top of this makes no attempt to get the drop on Coats when he had everything in his favor. It was a tame scene without the young man dropping his eyelids. Coast loves Georgiana Carley who loves Lieut. Dick Coleman who is too bashful to tell her about his adoration. Coast is a Sam Coats returns one of those cool Sherlockian Holmes types who doesn't get a single ruffle of his perfectly-combed hair when in the midst of the raving, shouting plot flounders. And he smoked a cigar every time he was about to pull some dirty work. He lied to Coleman as Coleman was going to the Philippines. Then he was Georgiana's stand in his embrace as the soldiers pass by. Of course the supposition was there that the Lieutenant was with the tramping khaki boys but these were no closeups showing the young lover with the army. Coast knows the chauffeur is also with the soldiers and has been sent to the Philippines. Coast is a Sam Coats, getting any mail from Georgiana or sending any. That was an easy matter for the director to fix. Why should Coleman want to keep up a dovey-povey correspondence with the fiancée of another man? While Dick's away making himself and soldiers targets for Filipino Georgiana does a very compromising thing at home. Georgiana is a harlot, she is a harlot, Steve, had speculated and lost not only his own money but that of his wife's and also had frittered away her securities. Coast being the man who caused the wealth to flow his way. Mrs. Steve had three children when the story started, another came into the picture later and five were shown at another period enjoy

ing the Carley hospitality. No captions explained their arrival or whether several belonged to the neighbors. Mrs. Steve was so angry when she learned her money was gone she not only wanted to throw her hubby over but forgot all about the kids in her anxiety to make a new admirer out of a bewhiskered man labeled the Grand Duke Vladimir or something the other and just how the Duke managed it one could not make out. Perhaps it was the title. The Duke didn't look young. He did take Mrs. Steve to his own home but Georgiana beat her brother to the place and made it appear that she was the one who had misbehaved. In fact there's a caption saying that she knows she is her own mistress and no one can interfere. After the big crash in speculation the Carleys lived on in regal fashion and there were lavishly decorated courts to prove it. Lagoons with swans and manatees walked with a peacock strutting about unimpaired that his boss has lost everything but the beautiful feathers in its tail. Dick was going to blow out his brains but Georgiana stopped him. She took his gun away and then tossed it but a few feet further away on the table. She and Dick remained home that night and Mr. Dick and Mrs. Dick were in the ball and meet the Duke. Steve smokes and smokes, then reads the very book his wife had left the note in that she had written the Duke. He grabs that same gun and away he flies to shoot up somebody. Meanwhile Georgiana not caring to go to the ball puts on an evening gown and goes to the Court where the peacock is talking in a room under the hour is late and it should be taking a snooze. Georgiana follows Steve to the ball, Steve running around like a madman in a business suit with nobody making an effort to stop him from shooting up the place. Out in the Philippines Dick and a small detachment rush on a body of soldiers and they are killed. Steve is killed with an exception. Dick They march him to a bamboo or thatched hut and leave him alone. Dick finds a discarded gun shell. He blows up the hut, and escapes without a scratch. When the explosion came one sees another man run from the side but where he had been inside that 2 by 4 jail was the peacock. Dick makes a miraculous escape and rushes home in time to dash into the midst of a pretty home nuptial scene, with his left arm shot away on the homeward rush, and stop the wedding of Georgiana to Coast. George falls into his right arm and marries him then and there to save further celluloid expenditure. When Dick's regiment marched away to the transports a view of the U. S. fleet at anchor in the Hudson was shown, the audience thereby deducing the fact that these battleships were taking Dick's bunch to the Philippines. The direction was very slipshod and the scenario script not written for the best camera results. The picture was in London, was the developing of the film turning out badly while in others the photography was splendid. The picture needs to be retaken. In fact the scenario should also be brushed up in spots when the retake is made. Mark.

## THE DAWN OF A TOMORROW.

The Famous Players in this latest Mary Pickford feature has earned out a subject that carries plenty of interest and theme with brand of first grade photography supporting to land it up among the top-notch list of current releases. Pickford is given full reign with her tattered garments and Pickford in rags can do considerably before a camera. The story revolves around the experiences of two London waifs, Glad (Pickford) and her sweetheart Dandy (David Powell), the latter conceded to be the cleverest and most during crook in London. Glad induces Dandy to give up his wayward habits and assisted by the Bible she earns his promise of reform. During this period one Sir Oliver Holt, the wealthiest and most unhappy man in England, has decided to discontinue his special and having predicted parents or some other such ailment and fearing insanity more than death Sir Oliver prepares to die by his own hand. Glad in an old suit he wanders into the slums, is about to shoot himself when Glad happens along and talks him out of it. Meanwhile Glad has been waiting for the police to arrive that occurred the previous night although Dandy had met Sir Oliver's nephew at the exact time it was committed. Glad goes to the nephew to enlist his aid in establishing an alibi and escapes his proposed attack just in time to witness the arrival of Sir Oliver who has shed the old clothes for his regular walking suit. The adjustment of complications leaves a few things in doubt, but carries the essential punch. The work of Powell is worthy of especial comment. Opposite Pickford he did wonderfully well. Forrest Robinson as the titled entry played equally well. The exterior scenes were few, but appropriate and suggestive of the queer action was the interior was posed to take place. The interiors were better, well detailed and properly dressed. Wynne.

## THE MOONSTONE.

"When is a moonstone not a moonstone?" "When it's a diamond." "All right, Mr. Bones, start your show." That seems to be the only thing that there is to the five-reel feature, "The Moonstone," of the Shubert-World Film Co. at the Hippodrome this week. The best of the picture is the story, which is taken from a magazine story of the type that one finds in the popular fiction magazines. It is all old-fashioned melodrama. The theme has served for years, whenever an author has felt the lure of the Far East after reading Kipling. In this case there are some London scenes and a few apparently detective scenes, but they only make the picture the more impossible as a high class feature. "The Moonstone" will serve to headline along the "Jitney" belt, but will not do in the houses where two-bits and a half dollar are extracted for admission. The director had it within his power to make or unmake this picture to a certain extent, but

to his credit he said that Frank Crane who produced the film did not try to work all of the old melodramatic clap-trap that the stage undoubtedly called for. The so-called "moonstone" is a diamond that decorates the god in the Temple of the Moon in India. Edmund Mortimer playing the role of John Herncastle, a soldier of fortune, steals the gem and returns to England with it. The three priests of the temple are punished for the loss of the stone by being stripped of their caste until such time that they effect the return of the gem. They start after Herncastle and finally run him down in his London apartment where they kill him but fail to find the treasure. In his will Herncastle leaves the stone to his niece (Elsie Hammerstein) and appoints Franklin Blake (Eugene O'Brien) as his executor. Blake is in love with the niece and he visits her country home. The stone is placed in a vault until her birthday on which occasion there is a party and the stone is officially presented. In the meantime the three priests are on the trail of the gem. They haunt the house in which the girl lives, hoping to get the stone. Blake and his friends try to find the stone and try in a dozen different ways to find the object of their search. On the eve of the party the gem is placed by the girl in her jewel case and during the night it mysteriously disappears. It is here the picture has its greatest fault. Somewhere there is an unwritten law in playwrighting that nobody can keep as many of your characters as you please in the dark regarding the mystery of your plot, but the audience must at all times be in on it. In the picture several of the principals really know what has happened but the audience is left in the dark until the final scenes, therefore there are stretches of the film in which the action seems absolutely nothing. The audience until they see the final explanation at the close of the picture. In its present shape "The Moonstone" does not look like a winner. Fred.

## LITTLE MISS BROWN.

Betty Brown..... Vivian Martin  
Janet Glenton..... Julia Stewart  
Justine Glenton..... Edward M. Kimball  
Joseph Clegg..... Crauford Kent  
Robert Mason..... Chester Barnett  
Mrs. Dennison..... Ethel Lloyd  
Richard Dennison..... Charles Dickson  
Mr. Burke, his uncle..... W. J. Ferguson  
Night Clerk..... Albert Gullitt  
Telephone Girl..... Ned A. Sparks  
Bellboy..... Jewel Hilburn

A film version of this recent stage comedy by Philip Bartholomae has been made by the World Film, starring Vivian Martin. The picture is in two acts and directed by James Young. Outside of a goodly amount of publicity for Hartford, Conn., and a bit of a mix-up in a hotel in that city there is little to it. Betty Brown is a society girl with many suitors. She is engaged to one and agrees to elope with another. Plans miscue and she finds herself in Hartford with neither friends or comfort. She is taken care of by another man's wife (with her hair down her back and childlike looking) and is given a room in a suite reserved for this party. The man arrives later but goes in another room in the same suite. They do not meet until next morning in the parlor. His wife arrives but she is calmed down as \$10,000 is to be given to her and she is married. As the uncle happens to be on the ground no fuss is made. The girl is rescued by the young man she was engaged to and they are seen in each other's arms at the finish. A maid of the hotel slept in Betty's room so no scandal could arise. Although much of the action takes place in a hotel and scenes of a domestic nature, there is a bit of spic or risqué, there is nothing here to be termed offensive. The production has a number of comedy parts, one of which is played by W. J. Ferguson, as an old sport, hindered by a wife and gout. His work brings a number of laughs. A wife played by Ethel Lloyd has little to do. A comical bellboy was John Hines. His work will bring the laughs but Director Young evidently forgot bellboys do not work both day and night, even in Hartford. Crauford Kent and Chester Barnett as the suitors did well enough. Miss Martin easily takes first honors. She is of the dainty type of screen actress. Her personality is screeny perfect. A five-reel almost entirely studio made and a fair picture of its kind.

## THE BUILDER OF BRIDGES.

The Frohman Amusement Co. is the maker of this five-reeler, releasing it through the World Film, as the second feature production of the Frohman concern. C. Aubrey Smith is the star in the title role. The story deals with a weak boy who steals from his employers and invests the money in worthless stocks, confessing to his sister. She decided that she will make a man connected with her brother's concern fall in love with her and marry him, thereby securing the money to settle for his theft. The man falls in love with her, but hears from a former suitor she only wants to marry him for his money. This enrages him and all bets seem off. The girl learns she really loves the man, and after her brother had recovered half of the money he stole, tells the man of her love. The brother, promising to lead a righteous life, brings about a happy marriage. Mr. Smith is an exceptional actor but not a convincing lover. Edith Wells as the girl is attractive and did well. The young man who played the brother is called Jack Sherrill. A bad bit was the use of an evening paper with the "evening" very noticeable in a breakfast-table scene. This daily film review advertisement solicitor does press work for film concerns, one of which may be the Frohman Co. "The Builder of Bridges" does not hold up throughout the five reels, but the art is very good, with the scenic effects well selected. A very ordinary feature.

## COFFEY-FLYNN FIGHT PICTURE.

With the Interstate law barring the exhibition of filmed pugilistic events outside the state's lines within which the fight occurs, the domestic fight fans must be content with screen views of local matches and of this specie lately held, perhaps the most prominent in recent months, was the mill between Jim Flynn, the Irish fireman, and Jim Coffey, the ex-motorman. The fight was held at Brighton Beach Decoration Day (night) and was declared in Coffey's favor when Jack Curley, handling Flynn, tossed a sponge in the ring shortly after the opening of the ninth round. From a scenic standpoint the Coffey-Flynn pictures measure up with the best of smaller events, carrying plenty of action, plenty of interest and some well constructed preliminary views customary in such events. Jack Curley is headlined with "Pommery" Bob Vernon throughout the introductory section, which eventually comes to the training camps of the contestants. Flynn is shown taking a machine ball around with the others and Coffey is seen in a light sparring match. The principals next arrive at the ringside, after which the referee (Billy Moore) signals for action and the fight begins. As a fight, this mill was about the best ever staged in the East since the ten-round limit became an enforced habit and at no time from the beginning of the first round until Flynn was retired a loser did the men cease work. The point wherein Coffey is stunned and sent reeling across the ring in a groggy condition is exceptionally well pictured, likewise his sudden recovery, after which he carried the fight to Flynn from there to the end. Flynn's handling was very good and the fight is so plainly pictured, showing an exhibition of gameness that defies duplication. Coffey's jab comes in for much reproduction, the big heavyweight jabbing Flynn at least a dozen successive times in one round without a return. Flynn's stamina and willingness to mix makes this one of the best fight films of the market. The picture is left little opportunity for in-fighting (which doesn't picture well) gives the reel a clearness that multiplies value. The lighting facilities were evidently of the best, for the features of the principals are continually clear and a blow is made. At the Columbia, where the film is being featured as an extra attraction with "The Behman Show" this week, Joe Humphries announced the picture and kept the audience apprised of the various striking features, adding considerable comedy to his talk. With Coffey the principal contender for the heavyweight honors now held by Jess Willard, the picture should pull interest anywhere, but in and around New York, where his publicity has had the expected result, it should prove an exceptionally good buy. Wynn.

## THE MAN WHO CAME BACK.

"The Man who Came Back" ran wild long before the man went away. It is a three-part feature of the United Film Service. It was undoubtedly a buy and to all appearances a good one for the United as it runs so far beyond the imagination of the average audience no audience could even make final head or tail of the feature. The story starts with one Franklin Roberts receiving help from a Mr. Martin to rebuild his factory. One caption says the directors are inspecting the factory and show a body of men taking a drink from a punch-bowl and quaffing it together for the refreshments. For reasons best known to only the scenario script Martin recalled his notes. Of course Roberts had only one way to turn and here several long-worded captions having construction that no cosmopolitan audience ever could make out were given. The story says that "deplorable revenge for an old grievance" had "blighted hopes" and "seeks oblivion." One sees him approach the water's edge and the surmise is that he committed suicide. Roberts' son Stanton, left to face the creditors, declares his father was honest and that he would make good his debts. He goes to the South African gold fields. June 30 the directors direct the reported foundering on the Coast of Somewhere and one sees the waters rippling in the moonlight or sunlight or some light with a caption saying the waves dash to and fro where the Transvaal went down. Mrs. Roberts is killed by the shock and her baby is cared for by a nurse, Mrs. Martin. The story comes to La Marquita, a stage dancer, after 20 years has passed. Roger Martin, son of Vincent Martin, who loaned all the money to rebuild the factory which no one hears of again during the picture unfolding, sees the dancer and of course falls in love with her. Oh, yes, a rehearsal is shown and it is here reported why but the girls were in bare legs and the supposition is that La Marquita was the one giving the instructions in ballet dancing. Old man Martin offers La Marquita a check for \$25,000 if she will go away and let his son alone. She tears up the check but decides that she and the man will go to South Africa for a concert. And right here one would like to know what kind of a concert hall such a famous dancer as La Marquita would go where she'd put on a little outfit, do a Russian stepping routine on a bathroom floor, so it looked like, and the man ogle her all night. Some of the audience was supposed to cover a lot of work for the director and cameras. For instance a flash is made that "Maud Sterling, a secret agent of Vincent Martin's," is aboard the same ship that the dancer and her foster-mother are on and a picture of a ship on the water is shown. Again the caption says that the "dirty work" of the African desert by one Maud Sterling. Maud until some time later, Maud has fallen in love with La Marquita's father who is known there in the gold fields as Treberson.

Treberson meets his daughter. There's a rush for new claims and Treberson takes a short cut and wins first hand in a very un-natural. Young Stanton Roberts, now old, strikes it rich. Just when one was getting ready to watch oil pour forth in great abundance when one is supposed to be looking at a gold mine scene the caption comes—"Later in Paris." Here Roberts, disguised as a beggar, whistles a tune which causes a little surprise. Here the operator cranked the picture so fast on the screen that one loses sight of the captions altogether, servants were whisked in and out of view and the life of the Martins and Robertses becomes so muddled that the "30" sign was flashed with young Martin and La Marquita doing a close embrace. Picture poorly photographed, poorly directed and poorly acted. Even where they stand for the rankest of film action this picture goes all to pieces. Mark.

## GHOSTS.

There's bound to be divided opinion upon "Ghosts" as a picture play. Henrik Ibsen set 'em thinking when he wrote "Ghosts" and when it was produced as a play stirred up a hornet's nest. In certain sections of this country this picture is going to have some of the censors burning the midnight oil in signing up with angle with some censoring pronouncing it unfit for the public. Other censors will aver that it has a powerful moral and teaches a lesson from which the younger generation can reap a lasting benefit. When the Majestic hopped upon Ibsen for picture material and selected "ghosts" for a Mutual Masterpiece it picked out a tough bird. No matter who directed it the Majestic comes as close as anybody toward making a wonderful adaptation of a very morbid, greswome subject. It is not the type that the average movie fan relishes. The leading character is a whiskey-besotted, diseased-bodied type who persists in living a rotten life, and who is being visited by the family physician and whose sin is visited upon the children. In Captain Alving the Majestic found Henry Walthall one of the few men who could do the role justice before the camera. It's a thankless part, yet Walthall rose to the occasion. After the Captain dies, Walthall enacts the role of the son, Oswald, who has inherited his father's craving for drink, has unmistakable symptoms of epilepsy and looks upon the weaker sex as only objects to satisfy his lust. And then comes the awful, bitter realization when the family physician stops his wedding to Regina, a neighbor's daughter, and informs the contracting parties the bride-to-be is not the girl, but the other daughter. Oswald's father having had illegitimate relations with his friend's wife. Then follows a wild period of mortal pain and anguish, an insatiable whiskey thirst and a recurrence of almost the same lustful moments his father had gone through before. And then Oswald commits suicide in one of the most impressive scenes Walthall has ever gone through before the camera. Every bit of expression is realistically and naturally registered in dramatic action by him. There are some things, though, hard to understand in this picture. Probably the greatest is that Oswald's mother, knowing that her husband's life was made a veritable hell on earth, continued to have drink cankers of whiskey and liquors of every kind at the boy's elbows. Walthall does several "drunken scenes," but it's his work in the closing reel that stood out. The staging is splendid, the house party interiors as well as the wedding scene and the burning of the orange being most effectively set. Mary Alden was Mrs. Alving but appeared to be working under restraint. Loretta Blake did some excellent work as Regina. As a feature "Ghosts" was well done but it will not send one home in a light, happy frame of mind.

## THE SPENDTHRIFT.

The pictured version of Porter Emerson Browne's play is bound to make a good feature for exhibition in the better grade of houses, although it is evident the producers did their utmost to give the picture through faulty casting and indifferent direction. The lead is handled by Irene Fenwick, but the honors of the feature rightly belong to Matty Ferguson, who created in this production one of the sweetest character parts ever shown on screen. The balance of the cast carried a decidedly second quality and the experience of and in several instances ran somewhat agog of the type appropriate for their roles. This was particularly noticeable in the part handled by John Nicholson, supposedly the attorney and confidential adviser of Richard Ward (Cyril Keightley). Nicholson looked built for heavier work. The same was true of the character of a small bit added some comedy to the story and looked sufficiently good for a better role. The whole story, action and situations hinged around Miss Ferguson's section, however, and whatever success is attained by this feature can be properly credited to her excellent effort. The same allows the originator of Browne's play, who was a broker, her reckless mismanagement of house and money eventually throwing him into bankruptcy. Then follows the arrival of the second man from whom she borrows enough gold to tide over her husband, lying as to the source of her supply. The same man, who is known and with it suspicion and mistrust, the inevitable separation following a bedroom scene which was arranged by the suspicious husband. Then the period of hardship through which the wife labors in a factory for a small weekly wage and finally her discovery and the reconciliation. The same man, who is known, wealthy, wise, lovable in her own way, but a pupil of the old school and a stickler for

discipline and thrift, kept the story well centered, broke up the complications occasionally and showed the story through the dramatic periods, otherwise pulling the screen version up to its proper parallel. The interiors are well furnished, but cannot be credited as excellent from a photographic standpoint. The exteriors, particularly those depicting the western property, look natural and likewise good. The "Spendthrift" can be regarded as a good feature anywhere for it carries the interest and with it the moral, while at the same time it deals with a big national question. The details generally pass the average patron unnoticed and those contained in this reel that call for criticism from the trained eye will be probably never cause anyone any uneasiness, least of all the film fan. It's in six reels and is being handled by George Kleine. Wynn.

## MYSTERY OF THE DIAMOND BELT.

After looking at this four-part Alex film one feels thankful that such a Scotland Yard sleuth as Sexton Blake has such a faithful handy bower around as Harry and that he owned such a valuable man hunter as Pedro, a dog, that just knew where to go when Harry dragged him along with a leash. Once the dog was used, the picture didn't travel very far in front of the camera alone. The jewelry firm of J. Brahm & Sons engages a stenographer, Nora, and this same Nora's father is the chief of a band of thieves. Nora learns the Brahm's buy a diamond belt for \$10,000 and her dad forces her to tell him about it. Nora's father is then named Marsden and he makes up as the bogus Lord Cosmo Rupert. A trap is set and when young Brahm, who, by the way, falls for Nora very hard, comes to the hotel with the belt, a trick table sends the belt down a hole in the floor to the thieves below. Mighty shabby looking table and room for turning for a then named Marsden implies in another view. Sleuthy Blake is called in. He makes up as a cab driver after his man Harry and dog Pedro had done a bad job of running down the scent and in a later scene Marsden's party lassoes Blake and puts him in a secret dungeon from whence he escapes through the aid of his dog and Nora. A long chase ensues after Blake tries to corner them. Over houseposts and through water they go with the law triumphant in the end. Meanwhile Nora decides to begin life anew and is about to leave the homeplace when Jack Brahm enters. Jack tells the detect that she is to become his new wife. The picture ends with Blake burning up a letter that Nora had left for her villainous father. Picture jumps and bumps along with a few thrills at the finish that will keep the feature above the pits in the meller-loving neighborhoods. Photography by no means a gem of art nor the acting particularly good. The price no doubt makes for this multiplied-reel one can expect little more. Mark.

## THE DARKENING TRAIL.

As a melodrama of the old school, "The Darkening Trail" stands in first place. There are embodied in its story all of the component parts that went to make the old thrillers a success. With "The Darkening Trail" is the rich young man about town who ruins a department store girl and then to escape retribution runs away to Alaska, where his handsome face and form and affected mannerisms win him the heart of the belle of the mining camp (who keeps the general store) and he marries her. The picture is not performed because he wills it but rather because of the fact that a former admirer of the girl forces it. Then the ne'er-do-well falls into a life of dissipation that finally causes the death of the wife. On her death bed she begs her handsome husband not to leave her go alone and the picture ends with the old admirer, who immediately receives that her last wish shall be granted if it is within his power to bring about its fulfillment. Therefore, he takes his trusty six-shooter and dispatches the husband along the darkening trail. The feature is in four reels and is one of the Mutual Masterpiece picture releases. It is a Thomas production by the New York City Picture Co. The story was written by C. Gardner Sullivan and Wm. S. Hart is the principal player, his support being Enid Markey. Mr. Hart plays the role of Yukon Ed, the admirer, with a certain feeling that makes it stand out as the one big thing in the picture. Miss Markey as Ruth McGraw, the belle of the mining camp, is also a credit to the story rather than the acting, production or direction that causes the feature to fall into the mediocre class. "The Darkening Trail" is best suited for the cheap houses. Fred.

## HOW CALLAHAN CLEANED UP LITTLE HELL.

A three-reel Selig without a woman lead. Plenty of action of the rough and tumble variety. Callahan is an honest police captain and is threatened by politicians. The story starts with him refusing to release a pick-pocket crony of a ward heeler, caught in the act of bag-snatching. This refusal brings about Callahan's removal to the "Little Hell" district, the worst locality in the city. In this new district the political bosses make their call to buy Callahan. They find this impossible. Their holdings in the neighborhood are threatened, and a general consultation is called in order to decide upon a plan to beat the cop. Callahan is in financial trouble, his daughter is ill, and a mortgage on his home due. The grafters learn of the mortgage and find the owner of it. They inform him that unless he refuses to grant Callahan a renewal that his property in "Little Hell" will be taken from him owing to it being occupied by questionable tenants. The day of foreclosure is at hand and the police captain is without funds to

meet the mortgage. The politicians are there with the ready coin if he will be one of them. He refuses, and just at the opportune minute one of the detectives of his former precinct brings in enough money to pay off the mortgage which had been gathered from the captain's friends when they heard that he was in trouble. This puts an end to his financial problem, and active work in cleaning up "Little Hell" takes place. The picture ends with the police captain and the leading gangster of the neighborhood becoming friends with the latter joining the minion of the law in his endeavor to overthrow vice. For gang fights and police raids this three-reeler suffices. A cast with more tough-looking men would be hard to assemble. Callahan is capably played by Thomas Santichusa, leading man who believes in action. His fight scenes are the most realistic seen on the screen. Lafayette McKee and R. C. McComas, as politicians, were the right types. Richard Le Strang, as a tough gangster, did cleverly. Supers aplenty are used throughout. A police story that makes an interesting three-reeler.

## IN THE YEARS OF FAMINE.

The Vitagraph turned out this three-reeler with a wealth of beautiful snow scenes but with little else. The story is laid in the north woods. Jan, a fearless young man, travels from post to post, and when the picture starts his life is endangered owing to a plague in that part of the country. He finds the different cabins all showing the red flag as sign that the plague is prevalent. It is a great hardship for him to find these places closed, as in his wanderings they form his places of shelter and food. In one of the cabins he sees a little child's face in the window. He enters and finds a dead father on the bed and a child in tears. He takes the little girl in his arms and nurses her. They manage to escape the plague, but she nurses him and he is finally brought back to full strength. They return to the settlement, and he sends the girl to the city to be educated. It takes five years, but the film does not lose a second, just a time-lapse plate being used. She returns from the city a young woman. The man's heart warms toward her. Another young man also comes toward her. The two men leave on a trip, leaving the girl behind. She slips a note into the pack of her early benefactor, but it happens to go into the other suitors, which says that she will marry him when he returns. He does not find this until the two had been in camp a while. She shows him a letter, which is signed and dogs stolen by an Indian and set out to catch the thief. Jan fails and hurts himself. He is unable to go any further and so he tells his partner to go back to the settlement and take the girl for his wife. This he does but upon getting back she tells him that the note was not his. The girl is sent out immediately of which she is a member. They soon rescue Jan who is near the point of death. The cast includes James Morrison and Dorothy Kelly in the leading parts. The story is not up to the standard. The natural scenery has been depended upon entirely.

## THE DEVIL'S PROFESSION.

London, May 26.

A special private exhibition of the Arrow Film Com.'s three-part screen drama, "The Devil's Profession," was given at the Shaftesbury Pavilion this morning. It is adapted from a novel written by Mrs. Wentworth-James. The central character is an unscrupulous alienist, who conducts a sanitarium for the demented, but which is really a prison where people willing to pay the price can have those who are in this way shipped there and kept under the constant influence of drugs. The doctor's "long suit" is the hyperdermic injection of hyocine. Eventually he is exposed but one of his patients "bores" him in the face with a bottle of vitriol, which blinds him and while in this condition he falls in love with a girl who is killed. It is a nice cheerful little tale along these lines, and shows that every time a patient gets a jab of dope, he or she begins to rave and tear about. The moral seems to be that conducting such a sanitarium is a very profitable enterprise. The role of the doctor calls for a lot of key acting, which is capably interpreted by Rohan O'Connell. "The Devil's Profession" is a "nicole" feature. Jolo.

## THE BOTTLE.

London, May 26.

It can be emphatically stated with small fear of contradiction that Albert Chevalier has proved himself to be one of the best actors who has ever appeared before the camera. His performance of Cyrus Blenkarn in the London Film Co.'s production of "The Middleman" appears to have created somewhat of a sensation in filmdom in the United Kingdom. He has now followed this up with a Hepworth production in three reels, entitled "The Bottle," written by Arthur Shirley. It is a "fat" part that could be well played by any character actor, but Chevalier does far more than that with it. He portrays a workman, the father of a family, who falls a victim to the drink habit and finally dies of delirium tremens. His performance is a triumph in the art of facial expression and will undoubtedly win him a reputation as an actor. The entire production is capably staged by Cecil M. Hepworth and the lighting is good. While there is nothing especially new or unique in the story, the performance of Chevalier makes "The Bottle" a high grade feature. Jolo.



# FILM FLASHES

Max Plohn and his partner, Max Bimberg, have taken over the Broadway (10th street and Broadway).

"The Reception of the Jaxons" was staged by James Cooley.

Eddie Dillon has recovered his stolen run-about.

A. W. Goff is in charge of the V-L-S-E branch in Cleveland.

Director Capellan of the World will make "The Imposter" with Jose Collins.

Another big film concern had its phone cut off last week.

Elmer Booth plans to stick to pictures all next season.

Francella Billington is considered one of the best dressed women in pictures.

The filming of "The Garden of Allah" is well under way.

The Paramount has issued buttons as a new advertising dodge.

Dorothy Farnum, the artist's model, will be in "The Cub" on the World program.

James Arbuckle, a brother of Macklyn Arbuckle, is with the Mutual on the Coast.

Charles Cleary, who has been ill, is back again.

Dorothy Gish has a new pet, a cat named Tibby Gish which she has started to use in pictures.

"When the Mind Sleeps" has Myrtle Tambrell featured.

Morocco has completed its latest feature, "The Wild Olive," which has Myrtle Stedman and Forrest Stanley.

Two real houses were burned in the making of Ouida's "Tricotrin" which George Selgmann staged.

The Pittsburgh branch of the V-L-S-E has a projection room of its own.

Kathryn Williams plays the feminine lead in the Selig feature of Edward E. Rose's piece, "The Rosary."

"The Soul of Broadway" is the name of the Fox feature with Valenta Suratt.

The Ramo studio at Flushing, L. I., has been completed.

When Gilles Warren became too ill to appear in "Payment in Full" Director Joseph Belmont stepped in and finished the role.

Billie West is featured in "United Again" which has a train wreck as the climax.

The kid parts in "The Old Batch" were taken by Paul Willis and Mildred Harris.

The Premo is producing "The Master Hand" by Carol Fleming with Nat Goodwin starred.

Thomas Holding is under contract to the Famous Players for an indefinite period.

Charlotte Ives will be in support of John Barrymore in the Famous Players production of "The Dictator."

Marguerite Clark will be in the title role of "Molly Make-Believe" when that book is put in film form by the Famous Players.

Anna Pavlova and her Ballet will appear in an eight-reeler, Universal.

Bill Desmond has signed with Morosco for feature work.

In the new R-M feature "The Fox Woman," the leads are played by Elmer Clifton, Teddy Sampson and Bert Hadley.

Hopp Hadley has his Hup under such control that he can run upon the sidewalk when any of the bigger cars come by.

Hobart Bosworth is to be starred in a new five-part feature entitled "The Scarlet Sin," which Otis Turner is directing.

Lola Meredith is back from the Coast where she played the feminine lead in "Help Wanted."

The Orpheum, Allentown, Pa., opened May 31, with Pa-amout pictures during the summer months.

Laasy has Lou Tellegen for a series of pictures. This will be his first try at screen work.

The press department of the Tremont theatre, Boston, announces "The Birth of a Nation" will stay in Boston notwithstanding the agitation against it.

Henry Walthall is moving again. He has just signed a nice fat contract to do leads in features for Essanay.

Fred Holderman, manager of the New York exchange of the United, is making a trip through New York State in the interests of his concern.

Thomas Jefferson has been on the Coast making "The Old Clothes Shop" which will have Jessie Buskirk, W. E. Lawrence, Vester Perry and Alice Field in the cast.

A feature of "The Patriot and the Spy," a four-part feature, will be night scenes on which the camera men claim some new angles.

Gertrude Bondhill in Detroit with the Vaughan Glasser stock company will leave shortly to join the picture forces under Otis B. Thayer at Colorado Springs.

Theresa L. Martin is being featured on the road in what is termed Recitograph Pictures. The subject at present is "Curfew Shall Not Ring Tonight."

D'Orville Reese, formerly in stock has been engaged by the Paramount to lecture with the Salisbury Wild Life pictures over the Orpheum Circuit. He's now on the job.

The first of the new U features which O. A. C. Lund is making is a five-reeler, "Just Jim," with the leads enacted by Harry Carey and Jean Taylor.

In the Morocco feature, "The Rug Maker's Daughter," Maud Allan, the classical dancer, is to have a prominent part. She does three dances before the camera.

It's announced that following the feature of "Bella Donna" by the Famous Players Pauline Frederick is to play the principal feminine parts in "Zaza" and "Sold."

Henry Walthall, now with the Griffith forces, is starring in "Pillars of Society," adapted from Ibsen's story. Mrs. Josephine Crowell and Dorothy Gish also have important roles.

## RELEASED NEXT WEEK (June 14 to June 19, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:			
GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitagraph.....V	Imp.....I	American.....A	Gaumont.....Gau
Biograph.....B	Bison.....B101	Keystone.....Key	Superba.....Sup
Kalem.....K	Nestor.....N	Reliance.....Rel	Empress.....Emp
Lubin.....L	Powers.....P	Majestic.....Maj	St. Louis.....St L
Pathe.....Pthe	Eclair.....Ecl	Thanhouser.....T	Lariat.....Lar
Selig.....S	Reel.....R	Kay.....K	Huronology.....H
Edison.....E	Frontier.....Frt	Domino.....Dom	Luna.....Luna
Essanay.....S-A	Victor.....Vic	Mutual.....M	Grandin.....Grand
Kleins.....Kl	Gold Seal.....G S	Princess.....Pr	Ramo.....Ramo
Melies.....Mel	Joker.....J	Komic.....Ko	Ideal.....Ideal
Ambrosio.....Amb	Universal Ike.....U I	Beauty.....Be	Starlight.....Star
Columbus.....Col	Sterling.....Ster	Apollo.....Apo	Regent.....Reg
Mina.....Mi	Big U.....B U	Royal.....R	Miller Bros 101.....M
Knickerbocker.....Kkbr	L. K. O.....L K O	Lion.....L	Premier.....Prem
	Laemmle.....Lie	Hepworth.....H	Cameo.....Cam
		Falstaff.....F	United.....Utd

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

### JUNE 14—MONDAY.

MUTUAL—His Obligation, 2-reel dr. A; Keystone title not announced; The Old Batch, dr. Rel.

GENERAL—A Romance of Old California, dr. B; When the Mind Sleeps, 3-reel dr. K; "The Valley of the Shadow," (11th of the Road O' Sirife Series), dr. L; Letters Entangled, 2-reel dr. and Hearst-Selig News Pictorial No. 47, S; "Mr. Jarr and the Ladies Cup" (11th of the Jarr Series), com. V; Whose Was the Shame, dr. S-A.

UNIVERSAL—The Oyster Dredger, 2-reel dr. Vic; The Riddle of the Silk Stockings, com. I; A Duke for a Day, com. J.

UNITED—Brand Bioters, 2-reel dr. Ideal.

### JUNE 15—TUESDAY.

MUTUAL—The Country Girls, 2-reel com-dr. T; Pirates Bold, com. Maj; The Mollycoddie, com-dr. Be.

GENERAL—Mrs. Van Alden's Jewels, 2-reel dr. B; Raakey's Road Show, com. K; Capturing Bad Bill, and Caught with the Goods, split-reel com. L; The Heart of the Sheriff, dr. S; The Little Doll's Dressmaker, 2-reel dr. V; The Little Deceiver, 3-reel dr. S-A.

UNIVERSAL—In the Shadows of the Pyramids (3d of the "Under the Crescent" series), 2-reel dr. G S; The Last Act, dr. Rx; On His Wedding, com. N.

UNITED—The New Photographer, com. Sup.

### JUNE 16—WEDNESDAY.

MUTUAL—His Musical Cook, com. A; His Superficial Wife, 2-reel dr. Br; The Housemaid, dr. Rel.

GENERAL—The Vanishing Vase, 2-reel dr. K; The Insurrection, 3-reel dr. L; A Tragedy in Panama, dr. S; Cartoons in the Parlor, cartoon-com. E; Essanay title not announced; Philanthropic Tommy, com-dr. V.

UNIVERSAL—The Snow Girl, 3-reel dr. Lie; Universal Animal ed Weekly, No. 171, U.

UNITED—The Turning Point, 2-reel dr. Emp.

The new Pathe batch of Elaine episodes, featuring Lionel Barrymore, have been entitled "The Romance of Elaine" which will be the concluding chapters of the Exploits.

Richard Ridgely, Edison director, is working upon another three-part feature, having finished three other features, namely, "The Wrong Woman," "The Deadly Mate" and "Van Relliers."

The Equitable Film Co. has been formed with H. G. Segal, formerly manager New York office of the World, and Henry Randel, of the Shubert forces, as its executive heads.

Edna Mayo has been entrusted with the lead in the film version of "The Blindness of Virtue," the Cosmo Hamilton play, by Essanay.

Jacob Wilk, the World's press agent, went down to the Reading, Pa., convention this week to see that the serials was not neglected in the press representation.

The Brooklyn Daily Eagle has started a picture section in its Sunday edition, and its picture department printed some live news in its first attempt.

Flavia Arcaro, regularly engaged by the Empress played with William Farnum in the making of "The Plunderer" during a layoff of the Empress players.

E. H. Golden, president of the Superba, will leave New York the latter part of June to take a company of players to California. He will also direct a picture at the Los Angeles fair.

It's announced via Pete Schmid that Morosco has selected "As the Years Go By" as the feature for Cyril Maude's first film work. Lenore Ulrich is to play opposite Maude in the picture.

John Emerson is a full-fledged producer and his first subject is "Old Heidelberg," which he is doing for the R-M forces. This is in four reels with the principal roles enacted by Dorothy Gish and Wallace Reid.

For the first time in the history of the Santa Clara College, Santa Clara, Cal., films were made of the Jesuit priests at mass. It is also thought that it is the first time in the history of the Jesuit Order that its members were ever photographed at mass.

June 1 in San Francisco, Vernon Galloway (non-professional) was granted a divorce

from his wife, Virginia. In his complaint Galloway averred his wife remained out late at nights after she took up picture acting.

Paula Shay and Al. Swenson are now playing leads with the Eastern Company at Providence. Miss Shay was formerly with the Lester Lonergan and Malley-Denison stocks at Lynn and Lawrence, Mass., respectively.

J. E. Donnelly who conducts a picture place in Terre Haute, Ind., has fixed the price of his children's matinees on Saturday at one cent and a potato for the kids. A number is given each child, the lucky one getting the potatoes.

Irving Cummings had his arm bruised in the making of the third chapter of "A Diamond From the Sky." John William Keltet, author of "The Patriot and the Spy," had his left hand injured in the bursting of a bomb in one of the war scenes.

Luke Connors is back in New York. He went up to Canada where he collected the Connors-Till Film Co. The studio of the concern burned the other day and with business in Canada off because of the war, Connors deemed it best to return to Manhattan.

The Essanay is working upon the "Interiors" of the Charles Hoyt farce, "A Bunch of Keys." In the cast are June Keith, William Burruss and Johnny Slavin. This same company is also to make "A Tin Soldier" for the Essanay feature list.

A. F. Beck, who managed the Universal branches in St. Louis and Kansas City, has left the Mound City to succeed Orrin S. Goan in the New York offices of the United Film Service. G. H. Christoffers, formerly with the World, has taken charge of the United's office in Buffalo.

The Superba Company announces a new burlesque version of "Trilby" as its next picture, Edith Thornton to play Trilby with her feet in shoes 24 inches long. This "Trilby" subject means a change of Superba policy for the present, comedies being the make for an indefinite period.

Work is well under way by the Metro upon its first Francis Bushman feature, "The Second in Command." In support of Bushman is Margarita Snow, Helen Dunbar, Evelyn Greeley and Lester Cuneo. Fred Balabof, who is president of the Quality Pictures, is personally looking after the western studios.

Marshall W. Taggart, president of the Gotham Film Co. enters denial that the Reel Photoplay Co., has arranged to release its features through the Gotham program. He also wishes it known that Bernard Levey, of the Reel Co., is in no way connected with the Gotham forces.

Mrs. Dorothy Van Arsdale, reported as a picture actress from Montreal, tried to commit suicide twice Monday and was taken to Bellevue where she was held as a prisoner on the charge of attempting suicide. Mrs. Arsdale has a nine-months' old baby which is being looked after pending the trial of the mother.

The studios of the Gaumont, at Flushing, have been enlarged and a new outdoor stage has been placed in position. The Empress Company is now working at the Flushing plant, the first picture being "In Leash" with Marian Swayne featured. The new Flushing outdoor stage will permit the placement of 12 sets of scenery at one time. Joseph Levering, in addition to directing, will play leads.

The V-L-S-E has opened an office in St. Louis with S. W. Hatch in charge. I. Van Ronkel, who has been placed in command of the Chicago branch, was at one time president and general manager of the American Film Service. George Balaban has been appointed general manager for the New England territory and will take up his duties at once.

"The Firing Line," which has been running through two volumes, and has been gotten out by the World Film each week as "a help to its employees," has been discontinued. Jake Wik announces that the salesmen will hereafter receive personal salutations from Mr. Seiznick wherein he can communicate some things to their minds that could not be printed to advantage in pamphlet-form and absorbed by the general public.

The Headline Amusement Company is going to make a series of "Pee Wee" comedies with a company of Lilliputians headed by Will Archie. The Pee Wee photoplays will establish a Little Folk colony on Long Island, according to E. Rosenbaum's (Jr.) press announcement, a plot of 15 acres to be purchased for that purpose. Of course this tract of land will include the studios of the Headline Amusement Company. With Archie will be Jimmie Roren, Herbert Rice, J. R. Smith, Lella Coutina, Mrs. General Tom Thumb and second husband, Count Magri.

The World Film this week completed plans for the adding of a new district to its list of four. In the future the former Central district will be divided into two, one known as the Western Central and the other as the Eastern Central. Denham Palmer, connected with the Western office, will be the new Eastern Central manager. E. Auger will be manager of the Western division of the Central. With this new plan two new offices will be opened.



**BILLS NEXT WEEK.**

(Continued from Page 15.)

**Salt Lake**  
PANTAGES (m)  
(Open Wed Mat)  
"Garden of Rajah"  
Florence Modena Co  
Barber & Jackson  
Alken Figg & D  
Three Shentons

**San Diego.**  
PANTAGES (m)  
Tate's Motoring  
Von Klein & Gibson  
Curtis & Hobard  
Taylor & Arnold  
Nolan & Nolan  
Johnson Howard & L

**San Francisco.**  
ORPHEUM  
(Open Sun Mat)  
Kremka Bros  
Marie Nordstrom  
F & L Bruch  
Fisher & Green  
Hymack  
Haveman's Animals  
Bronson & Baldwin  
Taylor & Arnold  
(Sunday Opening)  
Dixon Sisters  
Lee Barth  
"Her Name is Dennis"  
Wilkins & Wilkins  
Two Alex  
PANTAGES (m)  
(Open Sun Mat)  
Tony Florens Tro  
Stuart  
"Childhood Days"  
Carletta  
Antrim & Vale

**Schenectady, N. Y.**  
PROCTOR'S  
Ed Estus  
Ethel May Barker  
Davitt & Duval  
Johnson & Buckley  
Clayton & Lennie  
Dore's Bell  
2d half  
Mullen & Gerald  
Bert K Forrest  
Thos 3 Girls  
John P Wade Co  
Cummings & Gladys  
Barrows M & Milo

**Sentile.**  
EMPRES (loew)  
Shaw & Lee  
Elizabeth Cutty  
"Everybody"  
Geo. Yeoman  
(One to All)

**PANTAGES (m)**  
Tom Linton Gloria  
King Thornton Co  
Eddie Ross  
May & Addie  
LaToska  
Joue Quong Tai

**Spokane**  
PANTAGES (m)  
(Open Sun. Mat.)  
Ethel Davis Co  
Jesse Hayward Co  
Rogers & Wiley  
Neus & Eldrid  
Bigelow Campbell & R

**Springfield, Mass.**  
PALACE (ubo)  
Two Loews  
Harry Cutler  
Francis P Bent  
Whitfield & Ireland  
"Mile a Minute"  
2d half  
Pike & Calamco  
Chas & Ida Latham  
Humorous Four  
"Royal Cabaret"

**Springfield, Mo.**  
JEFFERS (wva)  
Kale & Indetta  
2d half  
Three Lubins

**Tacoma**  
PANTAGES (m)  
Sarah Padden Co  
Friend & Downing  
Dorothy Vaughan  
West & VanSiclen  
Randow Trio  
Ishikawa Japs

**Toronto**  
HIPPODROME (ubo)  
Alfred Farrell  
Leroy & Cahill  
Musical Parshleys  
Weston & Clare  
"Between Trains"  
Anna Chandler  
Everett's Monkeys  
SCARRO BEACH  
(ubo)  
3 Oxford  
YONGE ST (loew)  
Francis & Ross  
Mr & Mrs Canlin

**Mealy & Barr Twine**  
"Princeton & Yale"  
Burk & McDonald  
Carl Demarest  
(Two to fill)

**Trenton, N. J.**  
TAYLOR O H (ubo)  
The Tummers  
Peg Rosedale Co  
DeVoe & West  
Frank Terry  
Farrell Taylor 3  
2d half  
Lynch & Zeller  
"Vacation Days"  
Burke & Burke  
Dolly Morrissey  
Soretti & Antoinette

**Troy, N. Y.**  
PROCTOR'S  
Norman Bros  
Frank & Georgia  
Bert K Forrest  
Chevalier & Marshall  
Gonne & Lewsey  
Dore Opera Co  
2d half  
Flying Rogers  
Largay & Snee  
Lillian Devere  
Tom Davies Co  
Naldy & Naldy  
Dore Opera Co

**Vancouver, B. C.**  
PANTAGES (m)  
Primrose Minstrels  
Early & Light  
Chartres & Halliday  
Arline  
Rhoda & Crampton  
The Bremens

**Victoria, B. C.**  
PANTAGES (m)  
6 Kirksmith Sis  
Cornell Corley Co  
Halley & Noble  
3 Weber Sis  
Passing Revue 3  
Flying Fishers

**Washington.**  
KEITH'S (ubo)  
Keith & DeMont  
Craig Campbell  
Julia Ring  
Scotch Lads & Lass  
Cantor & Lee  
Clark & Bergman  
Fritz Scheff  
The Olivians

**Waterbury, Conn.**  
POLI'S (ubo)  
Atlas Trio  
T & E Almond  
Chas & Ada Latham  
Trovoto  
"Black and White"  
2d half  
Celeste  
Dancourt & Mack  
Chas Bachman Co  
Moore O & Cormack  
Wahl & Jackson  
"Belles of Seville"

**Waterloo, Ia.**  
MAJESTIC (wva)  
Worce Marshall  
(Four to fill)

**Watertown, S. D.**  
METROPOLITAN  
Cleora Mulla  
James & Pryor  
2d half  
Johnson & Crane  
Rayner & Bell

**Wilkes-Barre, Pa.**  
POLI'S (ubo)  
Great Walters  
Wilton Sisters  
"Summer Girls"  
Wahl & Jackson  
Empire Trio  
Montrose Troupe  
2d half  
The Holdsworths  
The Pupperts  
The Crisps  
Ed Rondell Co  
Brentley & Norton  
Little Miss U S A

**Winipeg**  
STRAND (wva)  
Georgalis Trio  
Dean Dorr & Dean  
Bob Ferns  
J C Lewis Jr Co  
PANTAGES (m)  
Klein's Production  
Josie Flynn Minstrels  
Juliette Dika  
Silber & North  
Rico & Francis  
Rlo & Norman

**Worcester, Mass.**  
PLAZA (ubo)  
Artamo  
Gardner & Nicolet  
The Stobbens  
Pekin Mystery  
(ubo)  
2d half  
Two Loews  
Carvie & Grindell  
Whitfield & Ireland  
Sylvia Lowal

**LIFE MEMBERS.**

The following are life members of the White Rate:

Armstrong, Wm.  
Arnold, Gladys  
Ball, Ernest R.  
Bergman, Henry  
Black, Ben  
Bransen, Jeff  
Brown, Alex  
Brown, Tom  
Carroll, Earl  
Castano, Edward  
Clark, Edward  
Cohan, Will H  
Coleman, Harry  
Donway, Jack  
Cooke, Will J  
Corbett, Jas. J.  
Corelli, Eddie  
Corson, Cora Young-  
blood  
Coyne, Joseph  
Curtis, Samuel J  
Dallie, Robert L.  
Deltmore, Geo. E.  
DeTrickey, Coy  
Diamond, Marc  
Dick, William  
Dickey, Paul  
Dixon, Harland  
Dobson, Frank  
Doan, Jas. P.  
Doyle, Patsy  
Eldrid, Gordon H.  
Elting, Julian  
Emmett, Cecil  
Emmett, Leon  
Evans, Frank  
Fagan, Noodles  
Farrell, Chas. H.  
Fay, Frank  
Fay, Gus  
Fitzgerald, Eddie  
Fogarty, Frank  
Ford, A. A.  
Foyer, Eddie  
Gardner, Happy Jack  
Gardie, Edward  
Gaylor, Bobby  
Gibson, J. Grant  
Grant, Alf.  
Gray, Mary  
Green, Burt  
Griffin, Gerald  
Griffith, J. P.  
Groves, Hal  
Halliday, William A.  
Hascall, Lon  
Herbert, Chauncey D.  
Herman, Dr. Carl  
Higgins, Robt. J.  
Hughes, J. J.  
Hume, Dick  
Inna, Roberta  
Jess, Johnny  
Jolson, Al  
Keenan, Frank  
Kelly, Harry  
Kelly, Lew

Kelly, Walter C.  
Keough, Ed  
Keller, Jos.  
King, Chas. J.  
Klitting, Ernest  
Lafont, Bert  
Lancaster, John  
LaRus, Grace  
Lee, Jules W.  
LeMalre, Geo.  
Lovy, Bert  
Lewis, Tom  
Lloyd, Alice  
Lohso, Ralph  
Lorella, Colle  
Latory, Joe  
Lorette, Horace M.  
Lynch, Dick  
Macart, Wm. H.  
Mace, Fred  
Mack, Jos. P.  
McCrete, Junie  
McDonald, Chas M.  
McMahon, Tim  
McNaughton, Tom  
McNeill, Lillian  
McPhee, Chas.  
Melrose, Bert  
Monroe, Geo.  
Montgomery, Dave  
Morton, Sam  
Mullen, Geo. R.  
Mural, Elisabeth M.  
Nawn, Tom  
Niblo, Fred  
Nolan, Jack  
Nolan, Billy  
North, Frank  
Patt, Greg  
Payton, Corse  
Prince, Arthur  
Provol, N.  
Rabe, Harry  
Reeves, Billie  
Reid, Jack  
Rogers, Will  
Rooney, Pat  
Ross, Eddie  
Russell, Marie A.  
Russell, Thos. J.  
Ryan, Thos. J.  
Sanford, Walter  
Sawyer, Joan  
Sidman, Sam  
Simmons, Dan  
Smith, Tom  
Stafford, Frank  
Stone, Fred A.  
Sulzmann, Jacob  
Van, Billy E.  
Vanden, Dorothy  
Ward, Hap  
Waters, Joe. K.  
Weber, Johnnie  
Welch, Thos.  
Willard, C. E.  
Williams, Sam Ellnore

**NEW ACTS.**

Harry Fox has reconsidered his original idea to return to vaudeville in a single and completed arrangements this week for a new skit in "one" to be written by William Collier. The new act will employ two men besides Fox and as yet is without a title. Fox and his new act opens at Brighton Beach in two weeks, the salary for the engagement being \$1,100.

Tom Brown's Symphony Sextet is a new musical turn recently formed by Tom Brown now appearing in "Chin Chin." The act opened this week at the Fifth Avenue.

Bernard Wheeler in new two-act (with a woman), Wheeler leaving Dorothy Brenner with whom he has been playing the past season.

Ross Wright and Jack White, both formerly of the Acme Four, in a two-act.

Cross and Josephine, new act next season, with special numbers and sets. "Young America," a "kid" act, is being reconstructed and will open shortly. Among the new principals will be Jack Hollis.

Dixie Norton and Vivian Irene West, "sister act."

Leslie Morgan and wife (Morgan and Gray) in "Everyday in the Year." Rice and Morgan have separated.

**NEW INCORPORATIONS.**

Winik-Brook Film Co., \$50,000. A. B. May, M. Eisenberg, E. M. James, New York.  
Gotham Program, \$10,000. Pictures G. M. McIntyre, C. Schottenfeld, M. W. Taggart, New York.  
The Players' Corp., \$50,000. Theatrical. J. L. Goodwin, H. Reeves, A. B. Ebin, New York.  
Aspe Film Corporation, \$5,000. J. Schachter, H. Winick, P. P. Craft, Yonkers.  
Stereo Projection Corp., \$100,000. H. Waterson, E. and M. Spigel, New York.  
Bellape Film Laboratories, \$25,000. J. Robert Rubin, L. T. Noonan, J. D. Rhodes.  
Brady Film Corp., \$10,000. C. O'Brien, T. L. Rhein, G. W. Brady, New York.  
Palace Picture Co., \$10,000. G. W. Bell, H. C. Drum, G. W. Lederer, New York.  
Pioneer Pictures, \$100,000. Thomas F. MacMahon, A. Allegretti, Billings Church, New York.  
Crime Feature Film Corp., \$50,000. Harry Raff, Louis Golder, Solomon Swartz, New York.  
Wizard Films Corp., \$10,000. George W. Bell, Milton E. Hoffman, Harry C. Drum, New York.

Brady Film Corp., Fall River, Mass. June 9.  
The S. & B. Amusement Co. has filed articles of incorporation with the following directors: Charles L. Benson, president; John L. Shea, treasurer; Henry F. Nickerson.

**REISSUING.**

The Biograph is going to reissue all the pictures made in its plant during the season, 1912-1913, which D. W. Griffith directed, prior to leaving for the Majestic-Reliance.

The Vitaphone is reported reissuing the former John Bunny prints, considered the more valuable now that the movie comedian is dead.

**CORRESPONDENCE**

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

VARIETY'S CHICAGO OFFICE:

**CHICAGO**

MAJESTIC THEATRE BUILDING

The Wilson and Kedzie theatres closed Sunday for the summer.

Irving Tishman left here Monday in car for New York.

The Colonial has installed a \$12,000 organ on the stage of that theatre for the picture season which opens there next week.

Juliette Dika, booked out this way over the Loew Circuit, will tour the Pantages time this summer.

The National will open Aug. 1 with the usual touring shows. Pictures are being shown there now.

The Coburn Film Co. of Indianapolis took a complete picture of the motor race held there a week ago. Mark Gates is trying to dispose of the picture for Chicago.

The Wilson and Kedzie theatres will show pictures for the summer season, both houses being taken over by outside companies for this purpose.

"The Birthday Party," the main attraction at the Colonial, followed a railroad wreck on their way here on Sunday and did not open at that theatre until the late afternoon show.

The Jos. Santley Revue is playing the Garlick with the same cast. The show started from the east with which is going some in these times. All the members of the cast who are owners of cars have sent for them.

Ralph Ketterling, who wrote "Ten Years After," took exception to the fact that the "On Trial" management wrote for an explanation in regard to the sketch being like that production. He convinced the attorneys (he claims) the sketch was not like the play.

H. J. Allard narrowly escaped serious injury or worse when he lost control of his motor car and did a circus stunt down a fifty foot embankment at Highland Park last Sunday. The manager escaped with one cut over his eye.

Bill Jacobs of Bechler & Jacobs left New York Monday in a car for New York. Harry Weber left from in front of the Majestic Theatre Building last Thursday morning to journey to New York in his car. He was given a send-off by a big and noisy crowd.

"White City," one of the two big amusement parks in this city, has started with an unusual slump this year in every department. In order to instill a little life in the park many methods are used in disposing of admission tickets. In some picture houses

candy merchants are giving away ten tickets for the part with one package of ten-cent candy. It is said that with some grocery articles tickets are also given free. River view, the other amusement park, is being helped considerably with revived bicycle racing as the main attraction.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Though it was cool and rainy on Monday, Nazimova will have to be given the credit of packing the Majestic to the doors at both the afternoon and evening performances. The actress was given a tremendous reception upon her appearance on Monday evening, the sketch being held up several moments before it could go on. "War Brides" proved its popularity here in a sensational manner. The sketch held the audience throughout, the lines of Nazimova being interrupted several times by loud applause. The actress at the finish of the piece had to take six curtain calls before the audience would be quiet. Nazimova is held over here next week. The show was a good one with comedy standing out. Jed and Ethel Dooley opened the show and managed to get over nicely. The dancing of the two was well faked and got the act some applause at the finish. Mabelle Sherman and Arthur Utry were on second and managed to please with their dainty offering. The two have improved wonderfully since they appeared in this act in the East. Mazie King did well. A male dancer assists Miss King. Moore, Gardner and Rose pulled down the bit of the first part of the show. The Hebrew comedian in the act was responsible for this, though the other boys sung well. The three act will always be a popular one out this way. Comfort and King following Nazimova had a hard spot, as their act depends upon comedy. They managed to bring the audience around to a more cheerful mood, however, before half their act was through and finished a good comedy hit. Following this hit, Alan Brooks treated the audience again to many laughs. He is well supported in his sketch, "Brightened Out," and it looks like he will always be welcome here. Chick Stone following with this comedy had them with him from the start. The character comedian had a lot of fun with girls in each stage box much to the delight of the Majestic fans. The Lunette Sisters proved to be one of the best closing acts of the season. The girls, through their good looks and aerial stunts while hanging by their teeth, made a pretty picture. There were very few who left before the act was finished.


MEVICKERS (J. O. Burck, mgr.; agent, Loew).—"The Sunny Side of Broadway," a Boyle Wolfolk tabloid, was used and to good advantage. Max Bloom and a prop horse held the comedy end of the act while six girls made enough costume changes to make the

PARAMOUNT PROGRAM

FAMOUS PLAYERS—CHARLES FROHMAN CO. PRESENTS

# JOHN BARRYMORE

IN THE CELEBRATED ADVENTUROUS ROMANCE,



BETWEEN TWO FIRES

## "THE DICTATOR"

RICHARD HARDING DAVIS

A THRILLINGLY HUMOROUS PHOTO-ADAPTATION OF THE FAMOUS MELODRAMATIC COMEDY.

RELEASED JUNE 21<sup>ST</sup>

PRODUCED BY THE

### FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President.  
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, General Mgr.  
Executive Offices.  
213-229 W. 26th STREET, NEW YORK  
Canadian distributors—Famous Players Film Service, Ltd.  
Calgary—Montreal—Toronto

production look classy. Two fellows inside a horse prop are probably two of the best in their distinct line. These boys and Max Bloom in one scene do a bit that would fit nicely as a vaudeville act all by itself. Outside of this there are two girls who sing and attempt

to lead numbers, but neither do more than look well. Max Bloom is an ideal "Tab" comedian gaining laughs at all times. The show was opened by Lessick and Anita, a man and a woman of foreign appearance who have a novelty act that makes them a dandy number one act. They have a canary bird that dances with the woman and a monkey that dances in time to music. The Napoli Duo are two men who also look as though they were from the other side. They make good due to the accordion playing of the young one. Hugo B. Koch plays the sketch "After 10 Years." It is one of the vaudeville sketches that grew out of the success of "On Trial." The piece while being well acted is interesting right up until two minutes of the finish where it becomes a three or four a day production. It is a weak finish that follows some extremely strong acting. The sketch, however, is built for the popular priced houses and did well. Olga De Baugh is doing a single act of the classier kind. Miss De Baugh has appearance in her favor and plays a violin well. At present her act is not arranged properly, but, after details have been attended to, Miss De Baugh is bound to get on in vaudeville. Bob Hall came on just about after the house had filled and made good from the start. The extemporaneous comedian worked here not long ago and was given a good sized applause welcome.

**SAN FRANCISCO**  
VARIETY'S  
SAN FRANCISCO OFFICE  
PANTAGES' THEATRE BLDG.  
Phone, Douglass 2213

ORPHEUM.—Marie Nordstrom, fine; Hy-mack, puzzling; Jordan Girls, opening, did well; Havemann's Animals, daring; Elizabeth Murray (holdover), added to popularity; Hoy and Lee (holdover), registered; Adelaide and Hughes (holdover), liberally encored; Nat M. Willis (holdover), repeated last week's hit.  
EMPRESS.—Lawton opened well; Oldfield and Drew, liked; Overland Westerners, pleased; the Mozarts, good; Klein Brothers, fair; "On the Riviera," entertaining; Willie Smith, hit; Gravetta Lavondre did fairly well in closing position.  
CORT (Homer F. Curran, mgr.)—James F. J. Archibald in a war talk with films.  
COLUMBIA (Gottlieb Marx & Co., mgrs.)—Billie Burke in "Jerry."  
ALCAZAR (Belasco & Mayer, mgrs.)—Kolb & Dill Co. (second week).  
WIGWAM (Jos. F. Bauer, mgr.)—Del. S. Lawrence Dramatic Players.  
PRINCESS (Hert Levey, lessee and mgr.; agt., Levey)—Vaudeville.

HIPPODROME (Wm. Ely, mgr.; agt., W. S. V. A.)—Vaudeville.

A pageant entitled "Peace" with a cast of 500 was offered in the Court of Abundance, Exposition, on June 5.

A German version of "An Unhappy Wedding Day" was presented by the German Theater Co. on June 6.

The Theatrical Treasures' Club will give a benefit performance for the sick and charity fund at the Columbia June 25.

Word has been received here that Phyllis Partington, formerly a musical comedy star here and said to be a native of this city, is detained in the Italian war zone and unable to leave Italy.

Pavlova's business at the Cort during her recent engagement there seemed to fluctuate according to her program. Some of her offerings met with better support than others. Despite having Maude Adams at the Columbia as opposite during the final week of Pavlova's engagement here, it is said the stay has been profitable. The first fourteen rows in the pit sold \$2.50.

### BUFFALO.

By CLYDE F. REX.

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.)—Warm weather has materially hurt vaudeville here for the past week, though good bills are offered for the summer season. The Courtney Sisters, repeated appearance, were a big hit; Conroy and Le Maire, go over big; the Morgan Dancers, please; Leo and Mae Jackson, good; Dyer and Fay, splendid; Carl Rosini, pleased; Page, Hack and Mack, clever; Weston and Claire, favor. Pictures close.

TECK (John R. Oshel, mgr.)—Adele Blood stock company continues with success, offering this week, "The Beautiful Adventure." Very cleverly produced and well staged. Able cast, doing fair business. Next, "The White Sister."

STAR (P. C. Cornell, mgr.)—Bonstelle company offer good attraction. Very cleverly produced and appreciated by good houses throughout week. June 14, "Widow By Proxy."

HIPPODROME (Henry Marcus, mgr.)—Doing good business with feature movies, offering extra "The Goddess," widely advertised.

OLYMPIC (Charles Denzinger, mgr.; agt., Sun)—Continuing with five acts and movies to fair business. Evelyn Forbes and Co., with William McKay in title role, headline with big success; Blue Grass Trio, big hit; Jules and Francis, good; Ruth Howell Trio, pleased; Klein and Briand Co. featured. Doing big business on a Sunday with baseball player board, showing Fed. games, play by play when club is on the road.

GAYETY (J. M. Ward, mgr.)—"Maid in Buffalo," biggest burlesque attraction here this season. Complete Buffalo cast of principals and chorus. Gus Fay, Eddie Fitzgerald and a dozen others make production a big success. Next, same company in "The Night Hawks."

STRAND & PALACE (Harold Edel, mgr.)—Featuring photoplays. Good business.

ACADEMY (Jules Michaels, mgr.; agt., Keow)—Academy Musical comedy company. "Hotel De Gink," a musical outfit of merit, playing to fair business.

MAJESTIC (John Laughlin, mgr.)—"Hypocrites," film sensation, big business.

Ringling Bros.' Circus is billed for June 23.

Summer resorts doing good business. Advertising extensively. After conventions in hot pursuit.

Convention of Masonic Order of Veiled Prophets, which brought together over 10,000 here this week, assisted theatricals considerably. Next week, Knight Templars convene here, 8,000 at least expected.

"Hello Buffalo," amateur production to be staged Sunday at Shea's Court street theatre under auspices of Newboys' Benevolent Association, promises to be big success. Several professionals to assist. House sold out.

Coffey-Flynn fight pictures showing at Lyric do big business. First fight pictures shown here in many seasons.

Lake rides aboard luxurious steamers are again in vogue for the summer months. Cabaret maintained aboard.

### CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John Royal, mgr.; agt., U. B. O.)—Turner and Grace; Stevens and Bordeaux; Sam J. Harris; "The Merry Makers," pictures.

CHESTER PARK (I. M. Martin, mgr.)—Four Nelson Comiques; Jessica Duo; Jack Fine; Burton and Burton; The McFarlands.

LAGOON (Arthur Wilber, mgr.)—Motor-drome; vaudeville.

ZOO (W. P. Whitlock, mgr.)—Second week of Kyla's Band.

CONY ISLAND (Arthur Reisenberger, mgr.)—Matt Kolb's Tabloid.

MUSICAL COMEDY COMPANY.—Ruth Hancock Law, aeroplanist.

After taking a shy at five cent pictures, Manager Paul Hillmann, who is operating the Lyric for the summer, has raised his prices to a dime and is showing features.

### HAWAII.

By E. C. VAUGHAN.

THE BIJOU (J. H. Magoon), May 24. Honolulu, Hawaii (Colo. Amuse. Co.). EMPIRE (J. H. Ma-

goon), LIBERTY (J. H. Magoon), POPULAR (Henry Bredhoff). Clever Princess Midgets and Pictures.

The Devant Grand Opera Co. will return to Honolulu from Maui and Hawaii May 27 and open at the Bijou. The local series will be a benefit for the Opera Company that has played to very poor business over here. No fault has been found with the company, but Honolulu is unable to support a company of this kind for a season.

Sunday, May 23, the Bijou opened to a large audience, with feature film. This is the first Sunday performance given on the islands. The Territory of Hawaii has passed an act allowing Sunday performances at the picture houses for pictures of an educational or biblical nature.

J. W. Hersman formerly at the Bijou, Honolulu, has gone to the island of Maui to manage the Valley Isle theatre.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.), Week 3.—Lew Dockstader, hit; Emma Carus, hit; George Damerel and Co., hit; Bert Leslie and Co., entertaining; Man-churians, cleverly done; Ideal, expert swimmer; Walter Shannon and Marie Annis, remarkably good; Mason and Keeler, repeated successfully.

EMPRESS (Deane Worley, mgr.; S. C.), Week 31.—Ned Nesor and Co., entertaining; Marguerite Farrell, pleasing; Merlin, enjoyable; Leonard and Louis, passable; "Holding a Husband" well presented playlet.

HIPPODROME (Lester Fountain, mgr., Western States), Week 31.—Howard-Fields Trio, big hit; Musical Geraldine, well liked; Pia Trio, passed nicely; Y. Kishi Trio, en-

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tertainment; Harold Bradbury and Co., ordinary; Lillian Colson, fair; "The Man in White," well applauded.

REPUBLIC (Al. Watson, mgr., Bert Levey).—Raymond Teal, went over big; Florence Bell and Co., went well; George and Marie Brown, very good; Berg and Weston, fair; Fishers, fine; Sam Golden, good; Lydston and Emerson, entertaining; Flo and Ollie Walters, enjoyable turn; Montenegro, pleasing.

BURBANK—"Merely Mary Ann."  
MASON—"Sari."  
CENTURY—Burlesque.

Earl Carroll is here to write the music and lyrics for "So Long Letty."

Lou Gottschalk is assisting Director Herz in the production of "Fairland," the prize American opera.

Morosco will produce new musical plays at the Morosco theatre.

Maurice Homer, vaudevillian, is "resting up" at the beaches here.

Elmer Harris is now in charge of the Morosco Pl... bureau, succeeding Jo Montrose.

Maude Adams may return here in July for two weeks to do "The Little Minister" and "What Every Woman Knows."

It is reported Charles Meakins of "Sari" is engaged to a society girl of Toronto.

Violinsky's Broadway Winter Garden got away to a big start last week. The ice cream-dancing craze seems to have caught on.

**PHILADELPHIA**  
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JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—James Carson in "The Red Heads," headline act this week. This is second appearance of the "Red Heads" here this season. They closed the show, but were unable to hold them in. The show was opened by McCloud and Carp, who entertained in a nice way on the banjo and violin. Mr. and Mrs. Wilde, the shadowgraphists in the next position, went big. The best novelty seen here for a long time was that of Willard, the man who grows. He had the house completely mystified and was thoroughly enjoyed. Miss Cecil Cunningham was delightful in her clever and original songs. Walter A. Murray, associate lecturer for Burton Holmes' Traveltette, held interest throughout with the

## SHOP TALK

By EDWARD MARSHALL

Almost everybody in show business has, among their acquaintances, several people who imagine they are getting the worst of it, all along the line. The whole institution of show business sort of discriminates against them, as it were. This type is common, and few who read this but will be unable to recall just such acquaintances.

Recently I encountered one. He does a corking good act. Once back of the curtain line he gives a good account of himself. Trouble is, though, he doesn't get on the working side of the asbestos often enough. And to hear him tell it, the other fellow is to blame. Then, too, he is unlucky. This man's eyes see a world all wrong. When I arrived in New York from Boston last week I ran into my friend in question. I had a whole week on my hands, with nothing to do. I had cancelled my final week's work over here in order to sail last Saturday on the "Philadelphia" for England instead of the "Meganitic" Wednesday of this week. The submarines chased the White Star boat back to Liverpool and her June 9 sailing was declared off. Tuesday I received a cable from my London agent, advising me four weeks of my English time were cancelled. My friend was with me when the message came. I had about talked him into accompanying me to England.

"Gee, that's tough luck," he said, as he poured forth his sympathy. "Now, that's just my kind of luck all along," and he delivered himself of a tirade against his own luck and of how they gave him the worst of it, et cetera.

I'm one of those, "well, it may be for the best" sort of fellows when it comes to circumstances over which I have no control, and I tried to make my friend look at it in that way.

Divining that there was something wrong in England I grabbed my hat and said, "Come on."

"Where are you going?" asked my friend.

"To try and book Australia," I answered; and in five minutes I was in Chris Brown's office in the Strand building. In ten minutes I had arranged the terms and all for an Australian tour which will start in August. About 20 minutes later we were again seated in my hotel. What a difference 20 minutes made in my friend's tone. Now, I was a lucky guy. "Pretty soft for some people," and all that sort of thing. And a whole lot more "lucky you and unlucky me" stuff.

All the credit this friend gives me is that of being "in right" with the Goddess of Luck.

Show business is full of people just like my friend. They look on the dark side of everything until their senses of perspective are nil. They are suffering from illness of mind. Here's my prescription:

Cease growling and knocking; turn on the sunshine and boost. If you're looking for the worst of it you'll generally get it. The tree of life is full of plums for all if you'll only get the right kind of a ladder to get up among 'em.

Don't be telling people bad things about your luck; tell them good things about your act. By advertising your successes and virtues and covering up your failures and defects you will attain that which you seek.

Build up; don't tear down.

If last season was a failure from a business point of view you can't help it now. Post-mortems will avail you nothing.

Look to the future.

See what you can do toward warding off failure for next season.

You fellows who say the bookers are your enemies are all wrong.

If the act is O. K. I think you'll find the enemy is obscurity.

Come out of the dark into the sunlight of publicity and let the bright rays of judicious advertising shine upon the bright spots of your act.

Let your merits be well reflected and obscurity will retreat, leaving behind an open door to the temple of success.

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lecture, "India To-day." Meeham's Canines proved to be a crack animal act and brought forth large rounds of applause. Henry Lewis, in "A Vaudeville Cocktail," had some difficulty in getting started, but they warmed up after a while and then he had an easy time of it. "The Red Head" closed the show to light applause. The house was very light Tuesday afternoon.

BIJOU (Joseph C. Dougherty, mgr.; agt., U. B. O.).—The show this week gets a very good start. Frank Wakefield and Billy Inman were headlined. They were well liked. Buster Brown Minstrels, a kid act, opened the show and gave it a good start. The act has no individual work of any importance, but depends on the straight singing of the entire company to put them over. It is this singing that does the trick and they closed well. Gruet and Gruet are two minstrel men, who play a number of instruments and also put over some real good comedy. They were easily the hit of the show. Edgar Forman and Co. are doing a good sketch that contains good comedy and some pathos. The girl is capable and helps considerably in carrying the act over. Wakefield and Inman pleased all the way and did nicely. A long wait before the rise of the curtain but the Charabino, who have a good routine of head and foot balancing. These young men did not seem to be working with their regular speed and had considerable difficulty in holding them in. They were appreciated by those that remained.

NIXON.—"The Fashion Shop." Howard Chase and Co.; Bond and Casson; Herbert and Dennis; Henry Rudo; Les Jeanettes.

GRAND.—The Prescotts; Billy Tuite's Col-

legians; John and Mae Burke; the Gliding O'Mearas; Drawee, Hambo and Frisco; Lever, Le Roy and Davis.

CROSS KEYS.—William Narron and Co.; the Damon Sisters; Musical Aulios; Ed Heron and Co.; Elsie Fay Trio; Warren Travis and Co.

WOODSIDE PARK (Royster-Dudley Opera Co.).—"The Red Petticoat."

WILLOW GROVE.—Arthur Pryor and his band.

GARRICK.—Pictures.

STANLEY.—Pictures.

GLOBE.—Pictures.

FORREST.—Pictures.

ARCADIA.—Pictures.

TROCADERO (Bobby Morrow, mgr.).—

Stock burlesque, "Safety First."

GAYETY.—Stock burlesque, "Sunshine Girls."

Larry Harkins (Harkins, McKee and Taylor) has framed a two-act with Jimmy Jones at the piano and left Sunday for "Frisco, where he will sail to play the Richard Time.

## PORTLAND, ORE.

BY R. E. ANSON.

HEILIG (W. R. Pangle, mgr.), Week 7.—Chauncey Olcott.

BAKER (Geo. L. Baker, mgr.), 7-8.—Pav-

lowa.

EMPRESS (H. W. Pierong, mgr.; agt., S. C.), Week 31.—"Her Name Was Dennis."

headline; Wilkins & Wilkins, laughs; Lee

Barth, good; Dixon Sisters, entertaining;

This Alex. clever.



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LYRIC (Dan Flood, mgr.), Week 31.—Beattie Bros. & Forrest; Robinson & Romaine; Ray Bernard & Benola.

### MONTREAL.

By ARTHUR CHALEK.

HIS MAJESTY'S (H. P. Hill, mgr.).—His Majesty's Players in "The Private Secretary," company and play well received.

ORPHEUM (G. F. Driscoll, mgr.).—Orpheum Players presented "The Only Son" to good business. Next, "Maggie Pepper."

IMPERIAL (H. W. Conover, mgr.).—"Olga," very good; Manetta Duo, well received; Dorothy Gray, pleased; pictures.

THEATRE FRANCAIS (J. O. Hooley, mgr.).—French Stock Co. to good business.

SOHMER PARK (D. Larose, mgr.).—Asahi Troupe, very clever; Zeno Jordan and Zeno, sensational; Four Solis, a hit; Willis Trio, good; Julia Gonzalez, thrilling.

Work on the new St. Denis theatre is progressing rapidly and it is expected to be finished next fall.

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A. E. Maddock, for some time assistant manager to Mr. Driscoll of the Orpheum, has left for Stratford, Ont., where he will assume the management of new theatre there. Mr. E. Lapierre succeeds him.

### NEW ORLEANS.

By O. M. SAMUEL.

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Querlinger, mgr.).—Vaudeville.

SPANISH FORT (M. S. Sloan, mgr.).—Paoletti's Band and Dancers.

ATHENAEUM (Wm. Weisfeld, mgr.).—Pictures.

Musical Ellisons are vacationing here.

Sanger Amusement Co., Julian Sanger, president, E. V. Richards, general manager, will erect a picture theatre in north Louisiana at Alexandria. It will be called the Sanger and seat 1,200.

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LOS ANGELES, CAL.

Herman Fichtenberg, father of the picture business in New Orleans, was given a pretentious banquet by the film men of this city.

Jean Aubry and Glen Dial are dancing at the Rathskeller.

P. F. Chatelaine, Lou Goldman and Lew Rose are going to project several tented out. Its shortly, giving canvas-backed musical comedy.

Myrtle Howard and Paulo de Silva will remain at Spanish Fort throughout the summer.

### ROCKAWAY BEACH.

That Bungalow City at Seaside is becoming recognized by the better class of professionals as a summer stand is shown by the following list there at present.

Chas. Robinson of "The Carnation Beauties" and his family occupy a cottage on Undine Ave.; Harry Devine and Belle Williams are stopping with the Robinsons. Harry Devine and Chas. Robinson are interested in some bungalows here. Sam Howe and Vera Desmond of Howe's Lovemakers are also here. Chick Cameron and Mae Kerns of the "Heart Charmers." Rigoletta Bros. and their wives, Hettie and Lettie, are here, likewise Harold Armstrong of the Tumbling Toms and Teddy Hoffmann, late of "Mutt & Jeff." Elmer McGovern, publicity man of the N. Y. M. F. C. is here with his family. Ed Blondell, who has just returned from tour of Australia with his family. Walter Shepard has charge of the cabaret at Billy Lohmiller's.

Huntley Smith has opened his cabaret under the direction of Harry Hart, with Bert Mulvey at the piano. He has installed a dance floor.

There is also a new College Inn opposite Smith's. "Bull" Lawrence ran it for a week but the cold weather drove him out.

Murray's and the Danse Sur Mer are open only on Saturday and Sunday until the season is in full swing. Murray's has been doing good business, but the Sur Mer, which charges \$c. for every dance, serving only soft drinks, is doing only a light business.

Morrison's is only open on Saturday and Sunday during the month of June. Business has been good considering the weather and general conditions. H. N. S.

### TORONTO, ONT.

ROYAL ALEXANDRA (L. Solman, mgr.).—Percy Haswell presented "Out of the Fold" and the same was given in a most admirable manner. The scenic effects added much to

the success. Violet Dunn, a clever child actress, and a native of this city, is creating a very favorable notice with Miss Haswell's company.

GRAND (A. J. Small, mgr.).—The Phillips-Shaw Company were seen to advantage in "The Fatal Wedding."

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agt., U. B. O.).—Marshall Montgomery, scored strongly; Cal Dean and Maria Fey and Five Girls, highly pleased; Robert Henry Hodge and Co., excellent; Elsie White, endorsed; Countess Nardini, clever; the Novelty Cliftone, good; Grey and Peters, amusing.

LOEW'S YONGE STREET (L. Beatus, agt. mgr.; agt., Loew).—Norton and Earl, agt.; Frey Twiss and Frey, pleased; Kingsburg and Munson, entertaining; Jack Hirschell, novel; Harmon, Searns and Dunn, good; O'Neill and Gallagher, pleased; John Neff, amusing; Le Maire and Dawson, good.

STRAND (Leon Schlesinger, mgr.).—High-class pictures and music.

HARLAN'S POINT (L. Solman, mgr.).—The Duttons; Gene and Little Frisco (held over), and band concerts.

SCARBORO BEACH (F. L. Hubbard, mgr.).—The Rosa Valeria Sextette Military Bands and open air pictures.

Lawrence Beatus, formerly manager of Loew's Empress theater, Denver, is in town and acting as manager of Loew's Yonge street during the absence of Jule Bernstein.

### WASHINGTON, D. C.

By W. M. SMITH.

KEITH'S (Roland S. Robbins, mgr.).—Elizabeth Keasdale, singer, enthusiastic reception by Washington society folk; Douglas Fairbanks and Patricia Collinge, clever, in tabloid comedy; Belle Barker, songs, big number; Mlle. Maryon Vadie and ballet, dances, enjoyed; DuCallon, ladder act, good; Harry and Emma Sharracks, pleased; Ed. Morton, appreciated; Happy Leander and J. C. Booth, bicycle feature particularly good.

NATIONAL (Wm. H. Rapley, mgr.).—Aborna, in "The Fortune Teller," excellent cast, well sung. Next week, "The Serenade."

COLUMBIA (Fred G. Berger, mgr.).—Musical cartoon in "The Gingerbread Man." Most enjoyable performance. This week closed the summer stock season at the Columbia. Next week, D. Frohman's photo-production, "The Eternal City."

POLIS (J. W. Condon, mgr.).—Dramatic stock in "Kitty MacKay." Well presented to good business. Next week, "We Are Seven."

COSMOS (A. Julian Brylawski, mgr.).—Three Bohemians, hit; Toll, juggler, good; Roland and Wagner, toy impersonations, pleasing; Edward Keough and Astrid Jason,

# Special Notice

OF THE

## White Rats Actors' Union

### THE ANNUAL GENERAL MEETING

WILL BE HELD ON

## THURSDAY, JUNE 17<sup>th</sup>

AT TWELVE NOON, IN THE

Lodge Room, 227 West 46th Street  
New York City

CHAIRMAN, BIG CHIEF FRANK FOGARTY.

Twelve members of the Board of Directors and two members of the Board of Trustees are to be elected this year and nominations may now be sent in. Balloting closes four weeks from the date of the General Meeting.

ALL NOMINATIONS MUST BE RECEIVED BY THE SECRETARY-TREASURER BEFORE FIVE O'CLOCK, JUNE 16TH, so that they may be placed on the ballot sheet, as the ballot sheet must be in the hands of the members on June 17th.

The following is a quotation from the By-Laws with regard to elections:

"A candidate for any office in the Order or Lodge must be a male member in full benefit at the date of his proposal and for at least six months prior thereto, and over twenty-one years of age. He must be a bona-fide actor, performer or entertainer in the amusement world, and pursue such as his principal means of livelihood. He must not be engaged in the business of manager, sub-manager, agent, or financially interested with any person who is engaged in such business.

"A candidate for any office must give his consent in writing, and be proposed in writing by two members in full benefit. No member shall hold more than one office at one time."

The form for nominating candidates should be substantially as follows:

"We have hereby much pleasure in nominating Mr. .... of the White Rats Actors' Union," and then must follow two signatures of members in good standing.

This must be accompanied by the written consent of the candidate on a form somewhat as follows:

"I have much pleasure in accepting the nomination as a candidate for member of the .... of the White Rats Actors' Union, and if elected promise to fulfill my duties according to the Constitution and By-Laws of the White Rats Actors' Union."

Signed by the candidate.

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sketch, clever; George Choo's operetta, "The Little Lamb," enjoyed.

BIJOU (John Grieves, mgr.).—"Georgia Minstrel Girls" and "Tampa Bay Hotel." The New Bijou, redecorated, refurbished and repainted inside and out, under the management and direction of the theatrical veteran, Mr. John Grieves, is offering to good patronage stock burlesque and vaudeville with a capable company, among whom, in addition to Elva Grieves, the leading woman, are many well known members of the profession. The present company is working well together and the numbers go with the nerve and snap that emphasizes expert stage direction. Under the capable management of Grieves the

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prospect for continued successful business is promising.

## ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (June 14)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A  
Abbie Edward Variety N Y  
Abram & Johns Variety San Francisco  
Adams Rex Variety Chicago

Allen & Francis Variety N Y  
Ardath Fred J Co Orpheum Los Angeles  
Armstrong Will H Variety N Y  
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In raiment befitting an African queen,  
Full of Dixieland songs and a voice with a  
trill,  
That's delightful, leads off the Colonial bill.

I mean Marie Russell, and take it from me,  
Her act "done in brown" is worth going to  
see.

She's the hit of the bill, am die sweet  
honey chile,  
With her 'Liza Green walk and her plan-  
tation smile.

Her manner's engaging; she's chockfull of  
vim,  
And, might I remark, quite plumpplumpous  
of limb!

One song that she sings, "I Can't Live  
Without You,"  
Makes you sore at the fellow she's sing-  
ing it to!

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Direction, JAMES PLUNKETT

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Blondell Edward Variety N Y  
Bowers Walters & Crooker Variety N Y  
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Colvin William Burbank Los Angeles  
Conley Ray Variety N Y  
Conroy & Lemoire Variety N Y  
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Where S F follows name, letter is in Variety's San Francisco office.  
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Bernstein & Richd (C)  
Bentley Harry  
Benway Happy  
Bergen Alfred  
Bernard Joe  
Bett's Seals  
Boggs Florence  
Big City Four (C)

Bimbo Chas (C)  
Bowers Dave (C)  
Brandon R F  
Brice Miss E (C)  
Brighton Three  
Brindamour  
Brooks Elsie  
Brooks Herbert  
Brooks Wallie (C)  
Brosius & Brown  
Bryant Nellie  
Lillian Burke  
Burker Maida  
Burkhardt Maurice  
Burroughs J R (C)  
Bush Grace

C  
Carmelo Fred  
Carr Nan  
Castibucci Omero  
Carter & Carter (C)  
Cevens Herbert (C)  
Chase Al  
Chesterfield Harry (C)

Churchill Mrs M (C)  
Clifford W L  
Clive V E  
Cleveland R S  
Cole Nina  
Coleman W J  
Colton & Darrow (C)  
Coombs Frank (P)  
Cooper Mabel  
Couchel Bros (C)  
Courtney & Irwin  
Crawford & Montrose  
Cresney Harry  
Cripps Billy  
Crownshield Mr  
Cuthbert & Dahlbg (C)  
Cutter W R

D  
Dalbeane George  
Dale Marj  
Dailton Dorothy  
Darling Daisy (C)  
Davis Jack Skates (C)  
Dayton Leslie  
Dean Berlin (P)

Dean Daisy (C)  
De Bassey Count  
De Corderer Lee  
Dehon B (C)  
DeLaferre & Co  
Deil Jack  
De Peron F R  
Derling Mrs  
Devine & Williams (P)  
De Witt Harry  
Diamond Beatrice  
Dorney Joe R  
Dorr H Lester  
Douglass Chas  
Downing J A  
Doyle Arthur J  
Doyle Mr  
Dudley Alice  
Du For Harry  
Dupree Jeannette  
Duval Dorris (C)  
Egamar Emelle  
Espe Albert

ANOTHER GREAT BIG HIT

# JOSEPH SANTLEY'S

OWN REVUE

"ALL OVER TOWN"

Book by **JOSEPH SANTLEY**

Lyrics by **HARRY B. SMITH**

Music by **SILVIO HEIN**

GARRICK THEATRE, CHICAGO

# ROY ATWELL

"THAT LUGUBRIOUS FELLOW"

SCORING A BIG HIT WITH HIS OWN SONG SUCCESS "SOME LITTLE BUG IS GOING TO FIND YOU"  
In "ALL OVER TOWN," at Garrick Theatre, Chicago, Summer Season

## WHAT THE CRITICS SAY

Ashton Stevens, "Examiner"—Roy Atwell's gorgeous ditty intoxicates a whole house. Big comic hit;

The Hatttons, "Herald"—Roy Atwell, fast becoming our favorite farceur, his germ ditty is a music hall classic, again tempts us to enthusiasm;

Charles Collins, "Post"—Roy Atwell sings his comic lament about the bacteriological terrors of food with amusing results;

O. L. Hall, "Journal"—Roy Atwell, who is pushing aside all the other eccentric comedians, makes merry with large success, registering the hit of his life, singing his own lugubrious ditty about microbes. If you have experienced many comedians in the theatre, you will know enough to give laughter to most of the things he does and to his way of doing them.

Percy Hammond, "Tribune"—Roy Atwell's funny song about germs; the most literate lyric of American Musical Comedy;

Amy Leslie, "News"—Roy Atwell in lugubrious mood makes great success, singing the bacterial ditty, which he wrote and has made famous;

Chicago "American"—Roy Atwell is a scream with his song. He was encored until he ran out of verses;

## Sam Barton

"The Silent Tramp"  
Variety, London

## JOE JACKSON JENIE JACOBS

Elkins Betty  
E L H (C)  
Elliott Louise (C)  
Emmett Gracie  
Emerson Jas H (C)  
Emert L A (C)  
E O  
Equillo Alfred  
Evers Geo  
Everette Flossie  
Everson Harry

Faber & Waters  
Fay Gus  
Feln Frank  
Fellows Mrs C (C)  
Feras Bobby (C)  
Finley Bob  
Fitzelm & Cameron (C)  
Fitzgerald & Ashton (C)

Flang A H  
Flynn J H  
Fogg J V Budd  
Foo Lee Tong (C)  
Folger Adelaide  
Fonda Mabelle  
Forbes Marion  
Forrest Edgar  
Forrest Jack (P)  
Francis Adeline  
Franklano Mrs F (C)  
Franklin Beattie  
Franklyn Wilson  
Franklyn Kids  
French B (C)

Gallo James J

Gardner Jack (C)  
Gardner Jack  
Gavin Knox  
Geiger Johnny  
George Billy  
Gesserm Mr & Mrs  
Gleason Eugene  
Gleeson & Houllban C  
Glissando Phil  
Gold Irene (C)  
Golden Happy  
Gordon & Elgin (C)  
Gosler Irving (C)  
Gould Billie (C)  
Graeme & Wilmot  
Grey & Myton  
Gregory Frank L  
Guy George

Hagan Bobby (P)  
Hamilins The  
Hamid George (C)  
Hashimate Frank (C)  
Hartman Marie  
Harvey L (C)  
Hawley Mr F  
Hawley Walter (C)  
Hawthorne Billy  
Heclow & Duval (C)  
Hendler Herschel (C)  
Herness Mr (C)  
Hill Stella  
Hillier Evelyn  
Hoye Johnnie  
Hoffman Mr & Mrs (C)  
Hoyt Mr & Mrs H  
Howards Joe E (C)  
Howell J (C)  
Hunt Marie

Ladden Al  
Lamy Eddie  
La Mont Bros (C)  
Lanford Irene  
Le Roy Miss D  
La Sage Mr A H  
Layton Harry (C)  
Leet Fred (C)

Meeting with big success at the AMERICAN THIS WEEK (June 7th).

## MAIDIE DELONG "THE BASEBALL BUG"

Hutchingson Willard

Iris Elsie (C)

James Frankie  
James Gladys  
Jameson E H (C)  
Jarvis Willard (P)  
Johnson Virginia  
Jolly Edward  
Jones George  
Jordan Leslie (C)  
Joter Chas

Kanellos V A (C)  
Kaplen Beattie (C)  
Kaynes Agnes (C)  
Kelly H P  
Kelly-Pistel (C)  
Kendell Ezra  
Kennedy Bert  
Kennedy Clayton  
Koebel Mr B  
Kune Eulalie  
Krampe Ben J (C)

Ladden Al  
Lamy Eddie  
La Mont Bros (C)  
Lanford Irene  
Le Roy Miss D  
La Sage Mr A H  
Layton Harry (C)  
Leet Fred (C)

Leonard Bert (C)  
Leonard Eddie (C)  
Lenore Miss (C)  
Lester Great (C)  
Le Roy & Paul  
Lewellyn Dan (C)  
Linders H & E (C)  
Lloyd Kenneth (C)  
Lockwood Jeannette  
Lochart Phemie (C)  
Lorraine Lillian (C)  
Lorraine Hazelle  
Loris John T (C)  
Loudon Janet (C)  
Lucille Alfred  
Lucille & Lucas (C)  
Luther J Dal (C)  
Lutz Clara A (C)  
Luzinski Jack (C)

Markee Bros  
Marks Abe  
Marshall D H & G  
Martinez Gloria  
Matthews Billy (C)  
May Margaret  
Mayo Florence  
Mayorga Louise  
Menning Wanda (C)  
McCoy Lucille  
McGregor & Jane  
McGuirk Frederick  
MacMahon Anna  
McMahon & Chappell  
Menson Edith  
Mills Ben J

Miller M Elgin (C)  
Miller Thomas H  
Milliken Robert  
Mills Mrs Babe  
Milmar's The  
Milton Fred  
Moffet Jack (C)  
Montgomery Jack  
Montrose Camillo  
Mora Tess (C)  
Morelle Beatrice  
Morgan Leslie  
Morris May  
Morrow Thomas D  
Mortimer Bob (C)  
Mortimer Lillian  
Morton Mildred  
Murphy Ed  
Murray Marion  
Murray Rose  
Mullally Dan  
Muller Gene  
Mulhall Rosalie (C)

Nelson Walter  
Newport Hal  
Noblette Venza  
Nor Sisters  
Norworth Jack  
Nova Sylvia  
Nible Geo (C)  
Nobody & Platt (C)

Olden Gene  
Oliver Ella T

O'Neill Faye  
Orton Mr  
Ottalano Baffaela  
Ottalano Ella

Page Helen  
Paka July  
Palmer Frank  
Paris Lionel  
Parry Bertram  
Patrick Harry  
Pearl Al  
Pelletier Pierre  
Pickering John (C)  
Pike & Calame  
Pisano General (C)  
Pollard W D  
Pollard W D  
Powers Free (C)  
Praham Helen  
Presler Dolly V (C)  
Price Miss D (C)  
Pruitt Bill

Rackett Clara  
Randall Otto D  
Raynor Ruth  
Raymond Chas J  
Raymond & Caverly (C)  
Rawson & Claire (C)  
Reader Anna  
Reamey Jas G  
Reticker Beatrice  
Reynolds Stella

Riley Eddie  
Robbins Mr D S  
Roberts Jack J  
Rooney Miss  
Ross Eddy  
Ross Roy (C)  
Rdward James  
Rudolphe Adell  
Russel Pauline  
Ryan Bennett (C)

Sahaya  
Santo T (C)  
Salator  
Salambo Earle S (C)  
Sanders Mrs W A  
Santley Joseph H (C)  
Savage Miss R C  
Schuster Florence (C)  
Scott Mrs. David (C)  
Servian Trio  
Shayne Al  
Shaw Joe (C)  
Shea Jack  
Sheedy Helen  
Shoen Frank (C)  
Shipley Harry (C)  
Skatelle B & H (C)  
Smith Edie (C)  
Stewart Sisters  
Stevens Milt  
Stone Beth  
Strong Mrs E King  
Sullivan & Pasquena  
Sutherland J H (C)  
Sykes Harry (C)  
Sylvester  
Syman  
Syman Stanley  
Swarts Mr (C)

Talbert Harlin  
Tames Gladys  
Tempest Marie  
Temple Scott W  
Terry Frank (C)  
Thomains Musical (C)  
Three Girls T  
Thomas Mrs (P)  
Thornton Arthur J  
Toll Mr E  
Tonge Philip (C)  
Trailila Ford

Treleske Cottage (C)  
Trenari Esther  
Tris Elsie (C)  
Trix Helen  
Turpin Mr C N

Vadette Villa  
Valiant Val  
Van Buren Helen  
Vance Gladys  
Vardaman  
Vardon Frank (C)  
Vedder Blanche  
Von Seifried C J

Wakle Mrs H (C)  
Wallace Brice  
Wallace Vesta  
Wallace Harry  
Walsh Blanche  
Ward Solly  
Warden Jos F  
Washburn Lillian  
Wasson Grace  
Wayne Eugene L (C)  
Weber Ed D  
West Ada  
West Lew  
West Willie (C)  
Weston Misses 3 (C)  
Whitfield John J  
Whitney Claire  
Wicks Mrs & Mr J  
Williams Bert  
Williams Sam  
Wilson Billie  
Wilson Fred  
Wilson Knox (C)  
Wittes Helen (C)  
Wood Britt (C)  
Wood Charlie  
Woods Albert  
Woods Nellie  
Worth Charlotte (C)

Young Jacob  
Yvonne Miss  
Zebellia Olive  
Zigs The Two  
Zinsmeister Mr C F

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Per. Address care VARIETY,  
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Scoring heavily every performance at all the Keith houses.

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PALACE, NEW YORK  
Direction, Harry Fitzgerald

"The Vitagraph  
Boy"

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THE FAMOUS JUVENILE VERSATILE ACTOR (The Only One In Vaudeville)

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PROSPECT, BROOKLYN

DIRECTION, JOE PINCUS, PAT CASEY  
AGENCY

**CHARACTER**  
 YOU CANNOT RUN YOUR OWN CHARACTER UP BY RUNNING SOMEONE ELSE'S DOWN.  
 IT MAY SOUND ODD, BUT OFTEN ONE MAKES A FALSE STEP BY STANDING STILL.  
 ALF. WILTON ORDERED A DOZEN LITTLE NECK COLLARS FROM NAT. LEWIS A WEEK AGO. WHY, NAT HAD THEM NOT CAME? REMINDS ME OF EDDIE MACK AND MY EASTER CUTAWAY WHICH WAS CUT AWAY NOT ENOUGH.  
**EDWARD MARSHALL**

**Buster Santos**  
 and  
**Jacque Hays**  
 The Girls with the Funny Figure  
 Direction  
 SIMONS AGENCY

**CHOOOLER**  
 "THE BOY PAPERMAN"  
 People are excited, everyone's upset. The war in Europe will get every nation yet. But, hark, just a moment—melody calls—Why, it's S. & D.—The Music Cannon-Balls!  
 "A Poem-of-a-girl."  
**LOUISE ICKINSON**  
 THE GIRL SOPRANO

**FRANCES CLARE**  
 and  
**GUY RAWSON**  
 Direction, CHRIS O. BROWN  
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**VAUDEVILLE'S BEST**  
 OPENING ACT IS  
**MARTYN and FLORENCE!**

**HARRY HOLMAN**  
 in  
**"Adam Killjoy"**  
 Direction  
 THOS. J. FITZPATRICK

**TRUE AND OTHERWISE**  
 IF ALL SAD WORDS OF TONGUE OR PEN, THE SADDEST OF THESE IS LEND ME A PEN.  
 ACTORS DO SAY, THAT THE PEN OF "TOM GRAY" IS PROOF THAT SOME PEOPLE MAKE SHOW BUSINESS PAY.  
 EDWARD MARSHALL, A CARTOONIST GOLD, WILL SOON SAIL FOR EUROPE. SO I AM TOLD, GOOD LUCK TO YOU EDWARD—YOU HAVE LOTS OF GRAY. I HOPE THAT YOU'LL BE A "TERRIFIC" HIT!  
 NEW ITEM — BILLY MORSE WILED TO NEW-YORK.  
 Walter Weems (PROCTORING)

**Bertie Ford**  
 DANCING ON  
 A WIRE  
 A-LA-  
 TANGUAY  
 ORPHEUM—  
 UNITED

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 Three solid months, NEW YORK ROOF  
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 A SENSATIONAL NOVELTY  
**VAN and BELLE**  
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 The Couple that Revived the Cake-Walk—and challenges anyone  
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 CHAMPION AMERICAN BOY DANCER  
 Just Finished 18 Weeks' Engagement New York Roof  
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**DAINTY BETTY LEE**  
 "The Southern Song Bird"

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 THE "SIS PERKINS" GIRL

EDWARD MARSHALL told me to advertise in VARIETY, where everyone would see my ad. I hope you all give this one the once over and those that follow.  
**JIM and MARIAN HARKINS**

**J. Hervey HUME and WOHLFORD Helene**  
 Featuring their own ORIGINAL DANCE CREATION, "THE FLIRTATION PROMENADE"  
 At JARDIN DE DANSE  
 Direction, WM. MORRIS.

**B-A-N-J-O and P-H-I-E-N-D-S**  
 Playing United Time.  
 CHAS. GROSSMAN, Mgr., Per. Address White Rats Club

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**"SOONER OR LATER"** (Your Heart Will Cry I Want You)  
 By Ed Rose and Abe Olman  
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 (Dan Niblo of Niblo and Riley) and (Jimmy Nugent of Stevenson and Nugent)  
 Direction, TOM JONES

**WILLIE SOLAR** Back with Ziegfeld's  
 "Midnight Frolic"



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### "TWILIGHT OF LOVE"

Jean Haves—Herman Paley

### "THE BARS ARE DOWN IN LOVERS' LANE"

Clare Kummer

### "A WONDERFUL THING"

Clare Kummer

(Original manuscripts of above numbers  
will be sent to recognized performers upon  
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Andrew Sterling—Albert Gumble

### "OUTSIDE"

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Bryan—Paley

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BRADFORD ("TWO LIPS ARE CALLING ME") WHITING

### "WHEN I WAS A DREAMER"

LITTLE—VAN ALSTYNE

### "I'M ON MY WAY TO DUBLIN BAY"

STANLEY MURPHY

### "Everybody Rag With Me"

GUS KAHN AND GRACE LE BOY

### "GO RIGHT AHEAD MR. WILSON"

SEYMOUR BROWN

### "ALABAMA JUBILEE"

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### "CIRCUS DAY IN DIXIE"

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Wharton—David—Pense

### "WRAP ME IN A BUNDLE"

("And Take Me Home with You")  
Kahn—Lester—Van Alstyne

### "I WANT A LITTLE LOVE FROM YOU"

Callahan—Van Alstyne

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TEN CENTS

# VARIETY

VOL. XXXIX No. 3.

NEW YORK CITY, FRIDAY, JUNE 18, 1915.

PRICE TEN CENTS.



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PRICE 10 CENTS

## MASSIVE GRAND OPERA AT 10c. DIPPEL'S PLAN FOR THE GARDEN

**Andreas Dippel and S. Rachman Form Partnership for Show Purposes. Take Shuberts' Casino, from Sept. 15, for Musical Productions. Organizing Four Departments, Including Sports. Same Men Promoters of Successful Wrestling Tournament.**

Arrangements are under way for Grand Opera to be produced in Madison Square Garden during the summer under the personal direction of Andreas Dippel with a large orchestra under the baton leadership of Dr. Arnseim Goetzl. As the plans are laid out the prices for the G. O. engagement would range from 10 to 50 cents.

Dippel would install a high-grade company at the Garden for a season of 10 weeks with further time optional although there would be no chance of continuing through the winter season.

The matter is said now to be up to Otto Kahn and if he nods approval it will only be the question of a few days when Dippel would move right in on the summer project.

The present war abroad has forced many operatic stars to remain in this country and has sent others over here in the hope of getting a profitable engagement of some kind. Dippel could easily get a raft of stars and artists without paying them fancy salaries for the Garden engagement.

As to scenery Dippel could call upon all he wants from the Met storehouses and as for pieces for his repertoire they would be very easy for Dippel to obtain. The music would be an important factor, but in Mr. Goetzl's hands it would meet all requirements as his reputation is widely known on both Continents.

The Madison Square Garden picture project almost went up in the air Saturday night. With a small bankroll back of the project and business away off the Arena Co. was nearly forced to suspend operation. The pictures may close tomorrow night. The orchestra

quit during the middle of last week with Dr. A. Goetzl, director, having a check in his possession for the services of the big orchestra which was declared no good. Certain film companies refused to send features down to the Garden until a reasonably sure deposit was forthcoming.

Mr. Dippel has formed a permanent association with S. Rachman, and the two managers have leased the Casino theatre at Broadway and 39th street from the Shuberts, on a guaranteed percentage, it is said. Commencing Sept. 15 the Casino, under the Dippel-Rachman management, will present a pretentious musical comedy.

This is but a prelude, according to report, of extensive operations by the new formation. Four departments will be elaborately conducted by Messrs. Dippel and Rachman. These will be known as Opera, Sports, Vaudeville and Musical Comedy.

Dippel and Rachman are the promoters of the highly successful wrestling tournament at the Manhattan opera house, now in its fifth week, and playing to over \$7,500 a week. This sort of an attraction in a theatre has astonished New York and the show business. The tournament has gathered strength in its drawing power as it progressed, and under the astute direction of Rachman, appears to be the big draw at present in the Metropolis. The admission scale this week at the Manhattan was increased to \$2.50, top. It had been \$2. No closing date for the Tournament has been set. The touring of the wrestlers in the immediate future has been declared off. Rach-

(Continued on Page 4.)

### NEW "POTASH" PLAY.

There will be a second edition of "Potash & Perlmutter" in New York during September, when A. H. Woods will present the sequel, called "Potash & Perlmutter, Inc."

Barney Bernard will resume the role created by him in the original production, and playing opposite will likely be Julius Tannen, who had the same part in the No. 2 "P. & P." play the past season. Other members of the original cast will take part in the new production.

The book for "P. & P., Inc.," will be finished by Montague Glass, the creator of the story-characters. Charles Klein was at work upon the new play and it was left incomplete upon his death.

Alex Carr, who was of the original "Potash & Perlmutter" cast, is to be starred by Harry Frazee next season in a new play by Sam Shipman.

London, June 16.

The run of "Potash & Perlmutter" at the Queen's will end shortly, with the theatre remaining dark until another "P. & P." play is produced there.

### FROHMAN STARS FOR VAUDE.

It is expected within the next few weeks there will be an announcement regarding a number of the Charles Frohman stars who will be available for a short vaudeville season. The biggest names now in the Frohman office are mentioned as possible.

It is said the offer has gone direct to the big vaudeville heads from Daniel Frohman, and that he has been in negotiation with them for over a week. It is said they have been anxious to accept vaudeville time for a few weeks. They are seeing visions of easy money which Ethel Barrymore has been getting and do not feel that they should let any of it slip by them.

### Keeney's Offer to Eva Tanguay.

Frank A. Keeney, who has vaudeville theatres in Brooklyn and Newark, wired an offer last Friday to Eva Tanguay of \$3,000 weekly in each of his two houses if she would consent to feature the Keeney shows for that time. No answer was returned to the message.

### 25 HOUSES ON S. & H.

From out of the west comes a report that Stair & Havlin had lost much of their former aggressiveness and that next season they would only have about ten houses. In addition to this, the report had something to say about producers being discouraged, among other things.

When asked about the report, George H. Nicolai said that it might be true some producers were discouraged, but there are so many in all circuits that the S.-H. circuit was no exception. He said the bookings were being made and that the circuit was getting many shows.

Mr. Nicolai denied emphatically S. & H. were dropping to a ten-house circuit, and that while a few theatres were being lopped off that others were being added, and the list would include at least 25 houses next season.

### HAMMERSTEIN'S INVENTION.

The "Aero Board" is the latest invention of Oscar Hammerstein for the cigar making trade. Mr. Hammerstein has some hundreds of inventions in the cigar line, but this is said to be his supreme achievement. It was advertised in Tobacco Leaf of June 10, and sells for \$30 each. The board can be attached to any cigar maker's table, saving men, time and waste.

Those familiar with Oscar's latest say there is more money in it than in Grand Opera.

### GLOBE'S RECORD BROKEN.

The house record at the Globe at a \$2.50 top scale was broken Saturday night when the gross totaled \$2,705. The occasion was West Point night at "Chin Chin" and all the boxes and 859 seats were sold to the cadets.

### PARK BUSINESS BAD.

Memphis, June 16.  
The vaudeville at East End Park closed Saturday, through bad business. It had been open but three weeks.

### CASTLES ASK \$2,000.

The Palace next week may have Mr. and Mrs. Vernon Castle topping its bill. The dancers were in negotiation through H. B. Marinelli for the engagement Wednesday. They asked \$2,000 for the week.

# LONDON'S LEGIT MANAGERS FACING BANKRUPTCY FINISH

**Depends Upon Length of War. Business Going from Bad to Worse. Many Changes Looked for in West End Theatres Next Season. Music Hall Reorganization. One Big Holding Company and Booking Office.**

London, June 16.

If the war keeps on much longer every legitimate manager and producer in London will be bankrupt. Business is growing worse and worse as time goes on. As recently cabled to *VARIETY*, no less than 20 West End legitimate productions closed their seasons during May. Some were artistic successes, but never did business. Others did a fair business and would probably, under normal conditions, have played to big receipts. This condition, vitally affected by the death of Charles Frohman on the Lusitania will have the effect of revolutionizing the London theatrical map, and one need not be at all surprised to hear before next fall of numerous changes in the lesseship of several west end theatres.

There is also almost certain to be a reorganization in the management of the London and provincial music halls. It is on the cards that three variety circuits will be merged into a gigantic holding company, which will be under the direction of one prominent manager and that they will all be booked from one office, doing away with the expenses of two booking establishments, and the retirement from one of the circuits of a director who has been prominently identified with it for a number of years. The new man is known for his enterprise in encouraging production and importation of talent and if the plan goes through as contemplated it will have a beneficial effect upon the music hall business in England.

At several of the theatres this week a closing notice has been posted, made conditional through the managers not caring to chance the effect extreme heat will have.

## "MELTING POT" WITHDRAWN.

London, June 16.

"The Melting Pot" has been withdrawn from the provincial repertoire in deference to the wishes of the Foreign Office, which feared the presentation of the Zangwill play might tend to offend Russia.

## OLD FIRM DISSOLVES.

London, June 16.

David Devant has left Maskelyne & Devant and will confine his future activities to touring. Maskelyne will retain St. George's Hall.

## FRENCH CUES INTERFERE.

London, June 16.

The Moulin Rouge opening at the Pavilion Monday drew a capacity house but the premiere suffered

through the negligence or inability of the house electrician, who could not understand the French light cues.

The show is being cut from 100 to 70 minutes, and the four weeks' engagement originally contracted for may be extended.

## BRAY COMING BACK.

London, June 16.

C. E. Bray, assistant general manager of the Orpheum Circuit, will leave here on the Adriatic today after an eight weeks' trip through the warring countries.

Mr. Bray is accompanied by his wife on the present trip, having made the journey to attend to some personal business for Martin Beck.

The Brays took an aeroplane flight during the current week.

## MUCH PLOT TO "POSONBY."

London, June 16.

"Posonby," the title finally bestowed on Walter Hackett's Frenchy farce, opened at the Comedy June 14 and seems overburdened with plot.

This will mar the success of the piece, which looked rather doubtful at the opening.

## TREE'S "TRILBY."

London, June 16.

Sir Herbert Tree has made arrangements to produce a condensed version of "Trilby" at the Finsbury Park Empire, July 5.

## HEAVY BILL LIGHTLY BOOMED.

London, June 16.

The Grand Guignol program at the Coronet, opening June 14, was insufficiently boomed. The program was weighted down with a Romeo and Juliet balcony scene and an English pianologist.

## DORZIAT'S WAR SKETCH.

London, June 16.

Mlle. Dorziat, opening at the Coliseum in a recruiting sketch by Edward Knobloch, called "The Way to Win," did fairly.

## Sentimental Farce Doubtful.

London, June 16.

"The Green Flag" opened at the Vaudeville June 11. It's a sentimental farce and looks doubtful as far as its future is concerned.

## Closed After 11 Days.

London, June 16.

"Armageddon" after a run of 11 days, closed June 12.

## JOAN'S ADVERTISING CAR.

Joan Sawyer left for the Pacific coast this week in a Paige-Detroit machine which she will advertise and demonstrate on the trip for the use of the car, which is supplied and kept in condition by the manufacturer without charge.

The dancer will play several engagements on the road and open on the Orpheum Circuit in San Francisco Aug. 15.

George Harcourt, her dancing partner, is doing the same stunt, taking another route, but arranging to meet Miss Sawyer at the different towns.

The auto people are framing the free transportation stunt as a race and are press-agenting a \$5,000 prize to the winner.

## CHICAGO'S BALL PARK HIP.

Chicago, June 16.

The Hippodrome at the Federal League Ball Park opened Saturday night, and the opening attendance promises well for the venture.

The stage was set on the diamond. Outside of a few song pluggers, the acts were "dumb" ones. Prices were 10-20-30. Sunday night another crowd of 5,000 attended the park. Monday night was rainy.

The bill will be changed twice a week and the acts will do two shows a night. The bill is said to run at a cost of about \$1,500 weekly.

## GERTIE MILLAR AT PALACE.

London, June 16.

Alfred Butt has contracted to produce at the Palace in September a musical piece which is not exactly a revue but savors more of musical comedy.

Gertie Millar, the Gaiety favorite, is to have the leading female role.

## HACKETT AFTER HOUSE.

James K. Hackett is after a house in New York for next season. The millionaire producing-actor-manager is said to have one theatre under consideration. For sentimental reasons he may try to secure the Harris theatre which was formerly named after him.

## SOUTHWEST TOO HOT.

Louisville, June 16.

The heat will cause the ending of the summer pop vaudeville policy at Keith's here this Saturday.

## HERZ PIECE SHELVED.

The play in which Ralph Herz has been appearing on tour and which at one time was named "Wild Game" has been permanently shelved by the Shuberts. It was intended to open in New York this month but the road reports on the production were such that it was decided to send it to the storehouse.

## 5-Act Play by Justin Huntly McCarthy.

London, June 16.

"Sir Roger de Coverley," a five-act play by Justin Huntly McCarthy, is to be produced at a West End theatre by Edward Compton, the comedian.

## GRAND OPERA AT GARDEN.

(Continued from page 3.)

man and Dippel may take the Brighton Beach Race Track for a Sunday, giving an exhibition of wrestling there for an afternoon, in the open, to popular prices. They have secured an option on the race track for that purpose.

Herr Rachman has made this country the scene of his activity since leaving Europe last fall. On the other side he is equally famed for piloting big stars, with any American managers, and as a foreign impresario Rachman has directed tours of the biggest names over there. He has arranged while here a tour on the other side for Frieda Hempel, the Metropolitan's prima, and the new firm will import to this country shortly, Constantine Bernardi, the original, who has often been spoken of for an American tour, but nothing beyond that has developed up to this time. Other famous European artists and attractions are also in contemplation by Dippel and Rachman for this side starting next season.

## SAME DAY AND DATE STAND.

Jamestown, N. Y., June 16.

Ringling Brothers' circus, which appears here June 24, plays its first day and date opposition in Erie, Pa., June 25, against 101 Ranch.

Jess Willard is being played up in all the advance press work throughout this section for the 101 show, and no doubt will draw an immense throng. The lots will be opposite.

Up through the northwest where the Hagenbeck-Wallace circus is playing and has its stands pretty well billed by the Ringlings for a "Coming Soon" announcement of the Barnum & Bailey shows the former is making some pretty strong remarks about the "opposition."

The B. B. posters, giving no date, reaching certain Wisconsin towns, for instance, Racine, told the people to wait as that circus was surely coming and that it should have "the first call" as "the greatest show was the cheapest to see, etc."

To offset the B. B. "coming soon" bills the H. W. circus put out a "come back" that stated some pretty bald facts. They declared the "coming soon" shows were using "unfair and questionable show methods" and that the latter's chief method was to ascertain the H. W. route and slip in a few days ahead and put out its "coming soon" posters. The Hagenbeck-Wallace bills calls the opposition a "circus trust," and emphatically says the latter's bluffing, that it is not "coming" and that if it were really booked the circus would name a date.

In Racine where the H. W. circus appeared June 12 these bills slapping the "Coming Soon" shows were circulated all over town to cover the B. B. bills that it was to appear there later.

The 101 Ranch is drawing big with Jess Willard as the feature attraction. Willard is appearing in the concert after the show, and for which 25 cents is charged.

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



## EXPO WITHDRAWS SUPPORT FROM "ZONE" ATTRACTIONS

**Financial Assistance Given Certain "Zone" Shows Discontinued, With Managements Seeing No Way Out. 101 Ranch Jumping Across Country. Many Exposition Employees Dismissed.**

San Francisco, June 16.

Joe Miller, of the Miller Bros.' 101 Ranch, arrived here Saturday and made arrangements for the 101 Ranch to jump practically intact to Erie, Pa., to strengthen the 101 Ranch show now playing opposition dates with the Ringling Circus.

Miller claims his contract with the Exposition has expired and his aggregation will leave the engagement ahead financially. Mr. Miller says he is very well pleased with the treatment accorded him by the Exposition executives.

Following its policy of retrenchment, the Exposition has notified "Toyland," "Our Girls' Frolic," Selig-Robinson Animal Show, "Mysterious Orient," and 101 Ranch shows that they will have to weather it through or close without further financial aid from the Exposition. When business was bad, the Exposition partly took these shows over, and it was understood at that time that 101 Ranch was to be one of the free shows to draw the people on the "Zone," with the Ranch show arrangement to stand until the Exposition finished its run.

June 1 a large number of employees were let out and now the shows the Exposition had to help to keep from withdrawing from the "Zone" are forced to go up against what seems to be a tough proposition. The managers of the attractions, excepting the Ranch, declare it will only be a matter of time before they will have to close.

Only a very small part of the attendance uses the Van Ness entrance to the grounds, near where these shows are located. The bulk of the attendance goes through the Fillmore street entrance, which leads past the "Zone," and shows located in this section have a better chance for business.

### LOEW CUTS OUT "BLANKETS."

Joseph M. Schenck, the Loew Circuit general booking manager, has tabooed the "blanket contract" for vaudeville acts. A "blanket" on the Loew Circuit first occurred last summer, when Mr. Schenck was arranging bills for the eastern and western time. With the omission of the western route from the circuit's sheets, leaving but the Loew houses in the east to be supplied next season, the "blanket" will go.

Through the return of the former Sullivan-Considine Circuit to its first owners, the Loew eastern houses are taking care of the acts returning from the west with "blankets." This is said to cause the cost of several bills in the Loew houses around New York to be

excessively high for this season of the year.

The Fox Circuit of pop vaudeville houses around Greater New York will reduce the weekly expense of its summer bills through omitting the usual higher priced turns during the hot weather. Edgar Allen, the Fox general booking manager, explains the move by saying it would be unwise to use up good material in warm weather, when an extra-priced attraction would not be an assured box office card. Besides, said Mr. Allen, the summer engagement renders useless the same act for the fall, when it would be of full value.

### HOTEL ASS'N. AFTER BALABAN.

Denver, June 16.

The Hotel Owners' Association has issued orders for the immediate apprehension of one Edgar Balaban, a vaudeville performer who played Loew's Empress theatre in this city during the week of May 3.

At that time Balaban is alleged to have jumped a board bill at the Albany Hotel and upon the hotel management making a complaint to the organization, it was learned, Balaban was being sought for an unpaid bill of \$200 by the executives of Mercy Hospital, Denver.

The same Balaban is alleged to have taken a "run-out" powder on Mrs. Rodney's Apartments in New York and also overlooked the usual form of paying the weekly bill at the Hermitage Hotel, New York, and the Hotel Statler, Buffalo. The district attorney's office has been notified and a warrant is about to be issued for his arrest.

Balaban is reported to be the son of a Brooklyn doctor. He is a female impersonator and bills himself as "The Sensational Misleading Musical Marvel, Balaban."

### VAUDEVILLE "FIXERS."

James J. Morton, Felix Adler and Bert Leslie have organized as the Crescent Promoting Co., with offices at 145 West 45th street, to conduct a general clearing house in handling show material of all kinds. Each of the principals in the concern is a well-known vaudevillian and recognized comedian, in and out of vaudeville.

Their scope will include all branches of the profession, from musical comedy to pictures, with attention given to the disposal of manuscripts, repairing any kind of an act, producing new ones, placing songs and scenarios, writing dialog and giving useful advice to those applying for it.

The concern starts business July 1.

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

### S-C'S FUTURE.

While the future policy and direction of the Sullivan-Considine Circuit of Western theatres is being guessed at by the profession in general, it became known this week that arrangements were being quietly perfected for an amalgamation of that circuit with the Hugh McIntosh string of houses in Australia, with a possibility that both circuits would be jointly booked from New York through the office of Chris O. Brown. Mr. Brown is now representing the American interests of the McIntosh firm, sending a weekly bill from this country to the Antipodes, but a standing arrangement with John Considine permits the New York agent to place the acts en route to Australia in the coast houses now controlled by Considine, thus breaking the jump by a five or six-week engagement along the Pacific.

At the present time John Considine is in San Francisco looking over his office there and endeavoring to make arrangements to permit the materialization of the new deal. When the Sullivan-Considine Circuit was taken over by Loew it was in a position to contract an act independently for 23 weeks, and while through the dissolution of the Chicago and San Francisco S-C offices the route was somewhat reduced, the circuit proper could be resurrected with at least a 20-week run. The McIntosh contract calls for a 20-week tour and if the arrangement permitted a blanket contract proposition, Brown could offer acts suitable for Australia a 40-week route, while those particular acts that would only classify for American booking could be placed for a season of 20 weeks with the incidental time that would naturally be landed added to the regular contract.

Several weeks ago it was reported in VARIETY Hugh McIntosh was angling for the Sullivan-Considine Circuit to make American connections for his Australian time, but while the matter was pending the Loew people turned the circuit back to John Considine and further negotiations were called off until Considine could re-establish his business department and become reacquainted with his own property.

Regardless of the reported connection with McIntosh, it is understood Considine and Chris Brown have an arrangement whereby Brown will resume the booking of the circuit with the opening of next season, when vaudeville will be replaced in the houses on the same basis and policy that existed prior to the Loew temporary purchase. This would not affect Mr. Brown's representation with McIntosh, for with the American circuit booked through his office, it would place the Australian time in a better position to select its material through taking the desired acts from the Sullivan-Considine chain as they reached the coast, from where they would sail to take up their Australian obligations. There seems a likely possibility the Affiliated Booking Co., of Chicago, of which Fred Lincoln is general manager, would make either a direct or booking affiliation with the Considine circuit proper with Lincoln probably resuming his former position of general manager. The Affiliated firm is thoroughly established and in work-

### OBITUARY.

**Warren Frazee**, known in the circus world as "Alligator Joe" and appearing at the Panama-Pacific Exposition, died May 30 of pneumonia in the German Hospital, San Francisco. A child survives.

**Mme. Marie Michailoff**, who has been associated with a number of the present day stars and was the friend and companion of the late Mlle. Rhea for many years, died May 28 in Roosevelt Hospital after two months' illness. She was buried in Calvary Cemetery.

**Mildred Claire** (Mrs. Al. Des Roche) died May 31 at the home of her parents in New York after a prolonged illness. Mother, father, a brother and two sisters, Nell and Lillian Claire, survive.

**R. A. Roberts**, director and producer, at one time a member of Minnie Palmer's company, died last Saturday in St. Vincent's Hospital, New York, following an illness which he has been fighting for several years. Roberts failed to rally from an operation and the end came peacefully. He was married six years ago to Helen Byron.

**Allan Fawcett**, stage manager with Maude Adams in "Quality Street" died suddenly at the Continental Hotel, San Francisco, June 5, after an attack of acute indigestion. Fawcett's body was shipped to New York for burial. He was a member of the Lambs Club.

**James H. Burton**, in vaudeville with a dog act, died in San Francisco June 9 of paralysis. The deceased was 63 years old and is survived by two daughters. Prior to handling animals in vaudeville, Burton was a minstrel man.

**Elizabeth Hawkins**, the mother of Gertie, Kittie and Minnie Hawkins, died suddenly June 8 in her home in Philadelphia.

**Frank Browne** (Three Brownies) married Fannie Greenberg, a non-professional, last week.

### CANFIELD VERY LOW.

John Canfield (Canfield and Carleton) is seriously ill at his home in Bensonhurst, L. I.

ing condition and would be the practical Chicago stand for the reconstructed circuit. With the San Francisco office set in action again and the general booking department centered around Brown in New York, the circuit would be in a position for any immediate movement and doubly convenient for the proposed connection with the Australian time.

Chicago, June 16.

The dealings between the Western Vaudeville Managers' Association and John Considine that extended over a period of two weeks have come to naught. It is said the Considine proposal was for money interests to stand any losses of the houses on the circuit.

The policy of the Sullivan-Considine theatres for next season still remains indefinite.

## IN LONDON

London, June 1.

A goodly proportion of theatre and music hall audiences is made up of soldiers on leave, admitted at half price. These theatregoers care little for war plays and sketches of that calibre. They are pretty well "fed up" with theatrical spies and spy catchers. It is an affront to their intelligence and there is likely to be a cessation of this form of entertainment for some time to come.

After an absence of two or three years the name of Sir Arthur Pinero will once more be seen on the London boards as the author of a new play. His last full-length play shown here was at the Duke of York's theatre in 1912 when Charles Frohman presented "Mind th' Paint' Girl." In the spring of 1913 his one-act piece, "Playgoers," was presented at the St. James.

The call boy at the Shaftesbury has enlisted and Robert Courtneidge has replaced him with a 14-year-old girl. Other managers are expected to follow suit. A touring revue announces that in order to encourage recruiting all the male chorus parts will hereafter be played by women. The street car men are on strike and the management has announced that they will not permit any of the strikers who are eligible for the army to return to its employment.

The sites selected for the posting of recruiting advertising are not always felicitous. For instance, on the front of a Young Women's Christian Association building there appears one reading: "More Men are Needed." Adorning an epileptic hospital another one announces that "Every Fit Man Is Needed." On top of a coffin in the window of an undertaker's establishment, the War Office appeals to young men to "Fall In."

Harry Grattan's revue "Odds and Ends" closed its run at the Ambassadors Saturday and another revue by the same author, is in rehearsal and scheduled for production at that house for June 12. It is entitled "More Au Grattan."

Cissie Loftus is to play the leading part in a new play to be produced next Monday night at Brighton, entitled "Enterprising Helen," written by Lord Latimer under the nom-du-teatre of Frances Coutts. The play recites the love story of an actress and Miss Loftus' part calls for her rendition of a song.

About the most important personage around here today is Harry Vivian, the sharpshooter. At the outbreak of the war he was playing at the Berlin Winter Garden and after a somewhat strenuous time, succeeded in getting back to London with his company. Then in order to gain pub-

licity Vivian started a campaign at every theatre in which he appeared, offering to teach the English soldiers how to shoot. When this news reached Berlin "Das Program" printed an article condemning Vivian and stating that they would remember him should he ever return to Germany. By a strange coincidence he has barely escaped Zeppelin bombs dropped by the Germans on two occasions. One at Ipswich a month ago and the second at Shoreditch Empire last night at which house he was playing. Vivian would like to have folks believe that these air raids were organized especially to "get" him, and he is making publicity capital out of it.

During the recent crusade against drink in England Canon Simpson delivered a sermon at his church on a certain Sunday on the subject of "Love Your Enemies." The next day the Chancellor made a public statement that "Drink is our worst enemy."

## JOE JACKSON'S STORY.

Joe Jackson, the tramp cyclist, who did not go to the Palace, Chicago, with "Maid in America" after its New York Winter Garden engagement, has a different story to tell than the published ones regarding his leaving the production, also the substitution of Frank Reno, known as "Uno," under his name and with his act as presented in connection with the show in Chicago.

Through that substitution Jackson says he is thinking of asking the court to set the damage he has sustained, principally through the inferior performance Uno gave of his turn, and of the impression he must have left with the Chicago public as reflected by the newspaper reviewers of that city. One critic said in his notice of the "Maid in America" premiere: "Joe Jackson died in his dirty makeup." Mr. Jackson thinks that is a rough line to saddle upon him, when he wasn't there.

Neither did "Uno," says Jackson, ever appear professionally with him on the European stage or anywhere else. At one time, according to Jackson's story, "Uno" was employed by him in a capacity outside of the profession, and as a matter of fact and record Jackson further states he has never worked in a cycle turn with anyone, always appearing single, and before doing the comedy he rode the bicycle "straight."

The other point Jackson wishes to make clear is why he left "Maid in America." Not because, says he, as reported, he had asked for more money or a longer contract, but through the refusal of the Shuberts to allow the word "consecutive" to remain in his contract. The agreement called for 15 weeks. Jackson made it read 15 consecutive weeks. The Shuberts scratched out the insertion and, with it, lost Jackson.

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## SPORTS

The practice of employing semi-professional baseball players to represent the various theatrical organizations taking an interest in sports was given a permanent black-eye last Saturday when the aggregation of Harlem stars engaged by the United Booking Offices to play the Sheedy outfit clashed in a no-decision nine-inning game that finally ended in an argument and came perilously near to a free-for-all fight. The game finished when Umpire Daly, after "walking" one of the United players, forfeited the game to the U. B. O. At the time, the score stood 6-5, in favor of the Sheedy team.

The start of the contest looked like a big league affair, at least a half dozen of the players on both teams having qualified for the big league at some time or other. With both sides confident of victory, the betting was brisk, and many dollars were wagered before the affair started. The United team rapped Sam Smith in a one-inning rally and through a bunch of short field hits and a few bumbles by the Sheedy infield rolled up a quartet of tallies. Finally the Sheedy players recognized the hop on Lowne's fast ball and began dropping base-hits all over the oval. At the finish the Sheedy team emerged from the mess with a one-run lead, the score in the ninth inning standing at 6 to 5, with Sheedy's "grass-eaters" on top. The U. B. O. men came to bat for the ninth stanza with their own umpire (Dick Daly) officiating. Daly, according to practically everyone in the stand, began some expert guessing and finally underwent a brief period of total blindness, walking the first man up. Smith (pitching for Sheedy) refused to accept Daly's decision or continue the game, and the argument began. The U. B. O. men justly claimed that Sheedy's contribution to the umpire staff (Bennett) had done some high and lofty porch-climbing earlier in the game and, working on the basis that one good theft deserves another, considered Daly's stand perfectly proper. Up to that time the game was a battle between the umpires, with the players merely filling in to give the official arbiters an opportunity to work. At this period the game broke up, and later the stakeholder after the both teams had mutually agreed decided all bets off and returned the money to the original owners.

Baseball is a great little game and carries considerable interest when the contestants are legitimate theatrical men; but if the average fan cares to witness a professional game, such as that between the Sheedy and U. B. O. clubs, it's much easier to visit one of the big league parks and pay admission. The game there is run according to Spalding and the umpires are neutral.

The exhibition last Saturday merely developed into a disgraceful display of rowdiness and eventually caused considerable hard feeling and bad friend-

ship between theatrical men who should be ashamed of themselves to be connected with such a proposition. To place the blame for the Saturday affair would be rather difficult. To review or attempt to describe the game in detail would be painful. It was a good fight while it lasted, and both teams were equally guilty of professionalism. Eventually things will come around right and the game will be played for the fun in it, with the members of all nines qualifying according to show shop connections and not baseball ability. A good crowd attended, the majority of whom will know enough next time to look over the line-ups before taking a hot ride clear up to the end of the Bronx to see a flock of strangers cavorting around to uphold the athletic honor of two theatrical organizations, of which the players themselves probably knew less about than they do of the Crimean massacre.

Eddie Gribben, brother of Harry Gribben, the musical comedy and moving picture actor, has been taken over by Nate Lewis, manager of Charlie White, the Chicago lightweight. Gribben weighs 160 pounds in condition and is considered one of the best boxers in the east. Lewis will pilot him through a campaign of battles with the best middleweights now in action.

## FORMING TAB CIRCUIT.

The success of the tabloid policy at the Wadsworth theatre has prompted Arthur Unger, manager of the house, to make an effort to round up enough small time theatres in and around New York to complete a "tab" circuit, with bookings centralized in one office. Unger's proposition seems reasonable, since he proposes to make the Wadsworth the tryout house for the condensed musical shows.

Among those principally interested is B. S. Moss, who has been figuring on playing the new style of shows since their initial introduction to New York. Several independent managers are also thinking seriously of the move and the negotiations now under way may materialize into a salvation for the "tab" producers who up to now have been forced to wild-cat because of the present condition of the tabloid booking situation which has not assumed any semblance of organization.

The Wadsworth has been playing the tabs since the first of the current month, and this week introduced a stock company to show two bills weekly staged by Fred De Silva.

## WAYBURN SIGNING UP.

Ned Wayburn continues signing up people for his "Town Topics" revue for the Century opera house. Will Rogers and the Cameron Sisters were among the engagements this week. Rehearsals will start June 22.

## WITH THE WOMEN

The Melnotte Twins, playing this week at Loew's American Roof, are both entertaining, and possess the knack of dressing in a cool and dainty manner. They wear the palest pink satin dresses, with an over-draping of white silk maline, caught here and there to the skirt by a cluster of rosebuds, and otherwise allowed to float about in the easiest, breeziest sort of way. The bodices are merely short Eton jackets of beaded embroidery, with short sleeves, and the girdles are pink of a slightly deeper tone. Both twins are pretty; both sing quite well, the only distinction seeming to be that one wears two black velvet wrist bands and the other none at all. And one twin gives yet another of the several thousand Charlie Chaplin imitations, while the other twin smiles from the sidelines.

There was a clever sketch on the bill, too, called "Over the Garden Wall," that, played with a bit more imagination, deserves a big time chance. Oliver and Opp have both the needed extreme youth and ingeniousness to make a sudden elopement over an ivy-hung wall a logical proceeding—and the girl has quite the innocently sweet method of speaking her lines. She wore a ruffy dress of white taffeta, with a long smock-like waist of beaded net, that hung straight from shoulder to knee, from which the short ruffles of the skirt carried out a fashionable flare effect. White stockings and simple black slippers finished up a girlish, natural looking dress.

Earlier in the bill, Hartley and Pecan gave a few musical specialties—the lady, as far as her costume was concerned, going on the theory that two belts were better than one. She used two belts of black velvet ribbon to form an Empire waisted effect on a dress of embroidered net, with a short ruffle from the waist and a short full skirt. The belts finished in back with a black maline butterfly, and two floating ends of maline hung from this. A very attractive black hat finished off the costume—a style somewhat suggestive of the "coolie" hats Fifth avenue seems so fond of just now—a tightly fitting black shape, tied under the chin with black velvet, and trimmed on one side with quantities of pink rosebuds.

Mlle. Donaire, a clever dancer, wore a simple white dress for some "whirlwind" dances and, later, quite a gorgeous scarlet costume for an "Apache."

Viola Duval, who followed her on the program, had two changes of dress—the first, a gray evening gown, quite elaborate in style, the next a summery pink and white affair. The girl in Chas. Deland Carr and Co. wore a warm looking, but otherwise very attractive, black velvet costume.

Go to the Palace this week to see a good show, and you will be well rewarded. Still, there are compensations. Some thoughtful soul put all the girl ushers at the Palace into cool gray costumes, much like those worn up to 25 years ago by the Quaker girls

of the small eastern Pennsylvania towns—simple gray dresses, with frilly snowy white kerchiefs. And when they drop their eyes and hand over a perfectly good glass of lemonade—you may prefer the intermission.

Irene Franklin is headlining, and although she played down at Brighton awhile back she is on Broadway in a perfectly new set of summer gowns—and her hair on top of her head. They say that Paul Poiret drew the inspiration for his short tunic gowns by gazing at the eastern minarets; whoever designed for Miss Franklin's gown No. 1 did it with one eye on the Eiffel Tower. The dress is long and slim, with ruffles and ruffles on the skirt, criss-crossing and twisting around it, and wired to stand out away from it. The dress is of velvet brocaded chiffon, white, and trimmed with pale green. Another appearance brought her out in a "changeant" violet taffeta coat, very long, very full, made Empire by a high cord about the waist, and banded with a wide ruching of pale green taffeta. A description of her "Dansant" dress is brief as the dress itself: three layers of gray chiffon, edged each with green, pink or silver, with a silver cord about the waist, crossing low in front and knotting over the skirt; no sleeves; and her glorious hair in curls down her back. Ravishing? Yes, indeed.

Mae Melville (Melville and Higgins) cleverly caricatured the present craze for cretonne dresses—a fashion handy enough in some respects, since last year's curtains may be this year's gown, or this year's new frock next summer's slip covers—by wearing a ball gown of many combinations of cretonne patterns.

Later the "Imperial Ballet" danced the gavotte in hoop-skirted frocks of a deliciously cool green color—made of a material some of the higher-toned shops call "satin d'amour" to distinguish it from other materials with less of a silvery glint in them. Very charming costumes, and when worn with the droopy leghorn hats trimmed with velvet streamers and flowers the effect was lovely—but not novel. Hoop skirts have been done to death on the stage this winter. Ethel Rose, the principal dancer, had some very attractive costumes, of the strictly ballet type.

Florence Rockwell, in her short play, had a role as a wealthy young woman to wear a very good looking costume.

### TWO LOEW'S REMODELING.

Two of the Loew Circuit theatres will close this week, for purposes of remodeling during the summer. In the case of the Orpheum, Boston, it will practically mean a new theatre except for the outer walls. The entire interior will be rebuilt, doing away with the step arrangement on the orchestra floor. When alterations are completed the seating capacity will be 3,400.

Loew's, New Rochelle, N. Y., the other theatre, will have its seating capacity increased during its lay-off week.

### IN AND OUT.

Clark and Verdi were obliged to postpone their Atlanta (Forsythe) booking for this week, owing to illness. Deiro substituted.

Blanche Leslie left the American bill Tuesday, forced out by hoarseness. Violet Duval substituted.

Three Mori Bros. (Japs) replaced the Harishima Bros. at the American the first half of the current week.

Hot weather caused the retirement of The Stantons from the Fifth Avenue bill Tuesday night.

Oscar Loraine did not appear at the Palace, Brooklyn, the first half of this week. He found it impossible to make the jump from Detroit where he played last week.

Through mislaid baggage Fred and Adele Astaire could not open at the Brighton Monday. Their place was taken by Barbarbon and Grohs.

### Dickering for J., L. & S. Bookings.

Rumors are still current that dickering for the bookings of the Jones, Linick & Schaefer vaudeville houses in this section is being continued between the firm and the Western Vaudeville Managers' Association.

### Inness and Ryan Splitting.

Inness and Ryan are to dissolve their vaudeville partnership at the conclusion of their 13 weeks over the Pantages circuit which opened this week in Minneapolis.

Maud says it's true and Husband Charles corroborates it. Miss Ryan has received a number of production offers to go it alone and that has brought the final resolve to split.

### At Majestic, Harrisburg, Next Season.

Harrisburg, Pa., June 16.  
It's decided that Wilmer & Vincent will shift the combination bookings to the Orpheum next fall and will play their vaudeville bills at the Majestic.  
The first legit in at the Orpheum is booked for Labor Day.

### NEW ACTS.

Ruby Celeste and Co. in new sketch. James Donegan and Frances Dundin, new cycling and skating act with six girls.

Joe Love, formerly Merritt and Love, now in "one" with Mrs. Love.

Tyler Brooke succeeded Frank Marion this week as dancing partner with Mazie King.

Bennie Kauff, of the Brookfeds, is already thinking of vaudeville after the baseball season is over. He is being lined up by Ben Barnet, for an act.

Al G. Roberts, with Ruth Rodin, in two-act.

William Lawrence, late of "Way Down East," is doing an Uncle Josh "single."

Sol Berns, single.

Josephine Victor, in condensed version of "The Yellow Ticket."

Doris Greenwald, singing and dancing.

Sam Dody and Jack Allman, new act by the Crescent Producing Co. (Max Hart).

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### LIFE MEMBERS.

George Stone has been added to the following list of life members of the White Rats:

Armstrong, Wm.	Keough, Ed
Arnold, Gladys	Ketter, Jos.
Ball, Ernest R.	King, Chas. J.
Bergman, Henry	Klunting, Ernest
Black, Ben	Lambert, Bert
Bradsen, Jeff	Lancaster, John
Brown, Alex	LaRue, Grace
Brown, Tom	Lee, Jules W.
Carroll, Earl	LeMaire, Geo.
Castano, Edward	Levy, Bert
Clark, Edward	Lewis, Tom
Cohan, Will H.	Lloyd, Alice
Coleman, Harry	Lohas, Ralph
Conway, Jack	Lorella, Colie
Cooke, Will J.	Lotey, Joe
Corbett, Jas. J.	Lorette, Horace M.
Correll, Eddie	Lynch, Dick
Corson, Oora Young	Macart, Wm. H.
blood	Mace, Fred
Coyne, Joseph	McGee, P.
Cottle, Samuel J.	McGraw, Junie
Dailley, Robert L.	McDonald, Chas. M.
Deimore, Geo. E.	McMahon, Tim
DeTrickey, Coy	McNaughton, Tom
Diamond, Maro	McNeill, Lillian
Dick, William	McPhee, Chas.
Dickey, Paul	McRae, Bert
Dixon, Harland	Moore, Geo. W.
Doonan, Frank	Montgomery, Dave
Dolan, Jas. F.	Morton, Sam
Doyle, Patsy	Mullen, Geo. R.
Eldrid, Gordon H.	Murral, Elisabeth M.
Elting, Julian	Nawn, Tom
Emmett, Cecil	Niblo, Fred
Emmett, Leon	Nolan, Jack
Evans, Frank	Nolan, Billy
Fagan, Noodles	North, Frank
Farrell, Chas. H.	Pattl, Greg
Fay, Frank	Payton, Corse
Fay, Gus	Prinos, Arthur
Fitzgerald, Eddie	Provol, N.
Fogarty, Frank	Rabe, Harry
Ford, A. A.	Reames, Billie
Foyer, Eddie	Raid, Jack
Gardner, Happy Jack	Rogers, Will
Garvie, Edward	Rooney, Pat
Gaylor, Bobby	Ross, Eddie
Gibson, J. Grant	Russell, Marie A.
Grant, Alf	Russell, Thos. J.
Gray, Mary	Ryan, Thos. J.
Green, Bert	Sanford, Walter
Grimm, Gerald	Sawyer, Joan
Griffith, J. P.	Sidman, Sam
Groves, Hal	Simmons, Dan
Halliday, William A.	Smith, Tom
Hascall, Len	Stafford, Frank
Herbert, Chauncey D.	Stone, Fred A.
Herman, Dr. Carl	Stone, George
Higgins, Robt. J.	Sullivan, Jacob
Hughes, J. J.	Van, Billy E.
Hume, Dick	Vaughan, Dorothy
Inna, Robela	Ward, Nap
Jess, Johnny	Waters, Jos. K.
Johnson, Al	Weber, Johnnie
Kearns, Frank	Weich, Thos.
Kelly, Harry	Wilder, C. E.
Kelly, Lew	Williams, Sam Elmore
Kelly, Walter G.	

From week to week in Variety will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

### WHITE RATS NOTES.

Will Byron Hedges please communicate with Will J. Cooke, secretary of the White Rats, 227 West 46th Street, New York City, on a matter of interest to him?

John J. Carroll is in the Jefferson Hospital, Philadelphia, with tuberculosis of the knee, and will be glad to see any White Rats playing there.

### CRAPO WINS PRIZE.

The first prize awarded in the Physique Beautiful contest recently held by the Physical Culture magazine has been awarded to J. Edwin Crapo, manager of the vaudeville act known as The Gladiators, and proprietor of "The Garden of Passion," another vaudeville production. The prize consists of an engraved gold medal and labels the winner as the owner of the most symmetrical physique.

### George Harrison Managing for Miles.

George Harrison has assumed the resident management of Miles, Detroit, replacing Dr. Paul Dulitz. Jim H. Ruthford goes with Harrison to handle the press agent's duties. He succeeds Gordon Daymon, on the house staff, since its opening.

Eight weeks hence practically all of the burlesque companies on both circuits will have begun the season 1915-16. It would be interesting to discover how many of the producers have provided themselves with new material for their shows and how nearly "set" they are to begin rehearsals.

With approximately 40 weeks before them that means a possible aggregate gross of \$120,000 which is an average of \$3,000 a week (or a loss of around \$10,000 on the season to those that fail to do better) eight weeks seems a literally frightful short time.

And yet upon the work that is done between now and the opening of the season depends largely the maintenance of the stability of the whole burlesque business. Next season there must be more than the one-in-ten good shows that was so emphatically the case during the past season and that alone was responsible for the great slump in business at nearly, if not, every point. Perhaps it is a trifle early to give way to pessimism. But, basing a forecast upon conversations and general observation during the past two weeks, there is precious little to encourage hope of changed conditions.

There is the customary summer carbstone "hot-air" chatter, but few signs of actual achievement. There are isolated cases of completed layouts and casts engaged. But costumers, scenic artists, shoe makers and other contributors to a new production are still sitting with hands folded waiting for orders. It cannot be too forcibly driven into the minds of burlesque producers that now is the time for ceaseless work of the kind that gets results. Every hour until the middle of August demands real accomplishment.

There is only one thing that will raise that \$3,000 average gross to \$5,000 or more, and that is unremitting activity.

In these circumstances it may not be regarded as unreasonable to suggest that the Executive Committee of the Columbia Amusement Co. would be taking a wise precaution by calling upon those known producers whose past efforts have failed of desirable results to give a substantial account of exactly what they have accomplished in their preparations for next season. By fully familiarizing themselves with these details, and keeping constantly in touch with those invariable producing failures, the Executive Committee would be taking a very long step toward avoidance of those expensive and generally harmful mishaps of last fall.

It is almost always the case that a show that is bad at the beginning of the season remains bad to the end even in spite of the efforts of the Censor Committee. When rehearsals begin, a producer has a good book or he hasn't. His material includes old gags and

bits or it doesn't, and his provision for scenery and costumes clearly indicates his purpose with reference to his equipment. And the condition of these essential details may be learned before a production is set as perfectly as after. In view of this indisputable fact, and in order to minimize the possibility of a repetition of last season's inexcusable and egregious blunders, it is clearly up to the Executive Committee to make certain producers show their hands now.

## DENIAL AND CONTRADICTION.

The Heuck people of Cincinnati deny the report that the Columbia, Indianapolis, will be demolished during the summer, and say there is no truth in the statement there will be a "Heuck Stock Circuit."

Following these denials Hubert Heuck is quoted as saying he is having no trouble in securing actors for stock burlesque.

So far as the stock company rumor is concerned there is apparently a misunderstanding between Mr. Heuck and his attorneys. Charles E. Barton, general manager of the American Burlesque Association, was in Indianapolis Sunday, June 6. In a conference with Ryland B. Pratt and Fred Dickson relative to placing American shows in Indianapolis next season, he learned the Heuck Opera House Co. and Glen Black, manager of the Columbia in that city, had arranged to place stock burlesque in both the Columbia and Majestic theatres and that painted signs were then in front of those houses announcing they would open on or about Aug. 2. A corporation had been formed to operate the Majestic and had secured a lease of the house at \$5,000 per annum, the sum of \$1,000 having been paid as a deposit.

At the conference referred to between Messrs. Barton and Pratt, it was arranged to place the Columbia Amusement Co.'s big shows in the Lyceum theatre, formerly known as the Park. The subject of tearing down the Columbia was discussed and Mr. Pratt stated it was generally understood the city had acquired the property and would replace the Columbia with a building to be used for public purposes.

Mr. Barton says also that two years ago when a move was on foot to take over the Park theatre from Dickson & Talbott and put in Columbia burlesque operating under the then existing Heuck franchise, Mr. Heuck himself said the city was contemplating securing the Columbia theatre and transforming it into a public building.

This latter project has been abandoned. The Heuck interests may install stock burlesque at the Columbia, as far as any one in New York knows.

## ROUTES SETTLED UPON.

Although the opening points on the American Circuit have been decided upon, the routing of the shows has not been completed and will not be announced until next week.

The Columbia Circuit routes are ready and will be finally passed upon at a meeting to be held to-day.

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# CABARETS

"Splash Me" at the Shelburne Hotel, Brighton Beach, is the latest Ned Wayburn production of a restaurant's free revue. In it are the principals from the revue Wayburn staged at Reisenweber's, New York, but that is the only similarity. Mr. Wayburn has given the Shelburne a good looking well working floor show, quite the best of all the free exhibits of the season. The costuming for the twelve chorus girls and principals is a big item, for it is elaborate and expensive, so much so one wonders where Wayburn can get off on a limited engagement, as the piece can hardly play for less than \$1,200, and looks worth \$1,500 a week. The Shelburne's dance floor is more adapted to a revue than was Reisenweber's and Wayburn bore this in mind, evidently, for he made every number count. Several had bits of business and steps that could have been held back for production work, but they aided the ensembles and gave the whole a pleasant appearance of newness. Among the principals is Edna Burrows, strictly a classical dancer, and from California. Edna is of the Ruth St. Denis cult among dancers, going in for the snake thing without the snake and doing quite well in that one particular, a "Cobra Dance," but Miss Burrows' arms have no variety of movements, thereby causing her four dances during the evening to closely resemble one another, besides slowing up the show, which is in two parts. While Miss Burrows' dancing may be used to advantage, it should not be overcrowded in a piece that is already too long, "Splash Me" having 22 numbers. Through quantity and diversity of work shouldered, Marie Lavarre goes into the lead among the principals. This blonde girl does a little of everything, including a very rough dance with Chas. Daly, Daly using Miss Lavarre for the roughness. Plenty of work is improving Marie, however, and the constant Wayburn tuition is having its good effect. Edna Whistler comes next with songs and looks also, with Sam Ash, the male leader, singing well as he always does, with a collection of popular numbers, something the revue is entirely composed of in music. Mr. Ash made his score with "Dream Girl" and repeated it for an encore with the "John McCormack" song. One of the best songs in the piece is an "Annie Laurie" modernized number, sung by Miss Whistler, and the chorus. Hattie Darling (Timberg) had a couple of violin solos, and Daly, besides eccentric dancing, interposed a Chaplin imitation that was almost. "Hear Me Calling Caroline" was a duet between the Misses Whistler and Lavarre. It was between somewhere, as the girls must have practised for harmony on the beach, and lost it there. "Splash Me" has a red fire finale, all Uncle Sam in flag suits. They did use a bass drum in this but one of the boarders upstairs in the hotel sent down word if they wanted

to hold his trade over the summer they would either have to put the drum on for the 7.30 show only, or cut it out. The red fire thing is very strong with the audience standing up to applaud the Star Spangled. If the U. S. should ever seriously think of war with any nation every act would have a great finish. The Shelburne will do business with "Splash Me" if the weather does not misbehave forever. Monday night for the second (and last) show the restaurant was well filled.

Coney Island is again this summer closing at one in the morning. George Whiting is at Whiting's Cabaret (new) (formerly College Inn). It had an opening Monday night. About the only place down there beating the closing order is the 400 Club, upstairs at Reisenweber's Casino, the 400 Club having been moved to the beach from Reisenweber's at the Circle. It gets a play until about three in the morning, but will remain open while there's any buying business. The Island got a fair break over last Saturday and Sunday, but it's been a steady wallop otherwise.

The band of colored musicians specially imported from America by Albert de Courville for the "Push and Go" revue at the Hippodrome, London, and known as Jordan's Syncopated Orchestra, did not live up to expectations. They had a contract for eight weeks at the Hippodrome and after the third were shifted to play dates in the provinces (Moss tour) for which they are receiving the same salary the Hippodrome contract calls for and in addition, all travelling expenses.

Billy Sill has engaged Elma Clifton and Anna Lewis, two entertainers from the Pacific Coast, to appear at Maple House at Lynbrook-on-the-Merrick-Road. Edward Hanlon (Hanlon Brothers) is managing the place for Bill and it is one of the most popular places between New York and Long Beach for theatrical folk, among whom Bill Sill has a host of friends and acquaintances.

Castles-in-the-Air on the 44th Street Roof took on a new show, with Chapine featured, Monday night. It is called "Look Who's Here," and is in three parts. S. Romberg wrote the music. Gentz & Benedek produced the piece. "A Midnight Fantasy" on the 44th Street Roof, closed Saturday, after running two weeks.

Nearly all the revues in Manhattan have passed away. Reisenweber's was fined \$50 last week for giving a theatrical performance without a license. Magistrate Krotel held that although no stage was employed as pleaded by the defense, the principals and chorus changed costumes, which was sufficient.



# VARIETY

Published Weekly by  
VARIETY, Inc.

SIME SILVERMAN, President  
Times Square New York

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

## ADVERTISEMENTS

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

## SUBSCRIPTION

Annual ..... \$4  
Foreign ..... \$5  
Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XXXIX. No. 3

M. R. Sheedy is booking the New theatre at Portsmouth, N. H.

Frank Coombs has engaged with the western company of Joe Weber's "Only Girl" for next season.

The Empire, Birmingham, Ala., re-opened recently with a straight picture policy.

Flo Gillespie recently received a divorce in Chicago from her husband, Leon De Costa.

Col. John T. McCauley, the veteran theatrical manager, is seriously ill at his home, Mockingbird Valley, a Louisville suburb.

Bessie M. Morton, summering in Atlantic City, will umpire the ball game of the Third Ward Republican Assembly during the season.

Frankie Stuart (DeWitt and Stuart) was married to Russell G. Alger, a Boston business man, this week. The bride will retire from the profession.

Mr. and Mrs. James E. Barnes, professionally known as the Great Barnes, and Nellie Daly Moran, were visited by the stork May 31. It's a boy.

Mr. and Mrs. Charles Bierbauer have gone to Ohio to pass Mr. Bierbauer's annual vacation away from the Polo Grounds.

Klein Brothers and Hengler's Greater Mastadon Minstrels, with headquarters in Rome, N. Y., are lining up a road route for next season.

Walter C. Kelly has leased a house at 126 Ocean avenue, Atlantic City, where he will reside when not fulfilling engagements.

An outing for the stage children will be held this afternoon (Friday) at Luna Park. Mrs. Ann Wilson will have charge.

The vaudeville program at the Folies Bergere, Paris, was withdrawn the end of last month, giving place to a summer revue that is not expected to have a lengthy run.

Aubrey Noyes, stock director, and wife, Emily Lascelles, are going to spend the summer at their bungalow at Great Kills, Staten Island.

Frederick Santley has been placed under contract by Cohan & Harris for a musical production next season. He may be in the Raymond Hitchcock company.

Julie Opp will return to the stage next season, travelling with her husband, William Faversham, and appearing with him in a Shakespearean revival.

"Back to My Home in Tennessee" has been restricted to Helen Rook, who opens in "The Follies." It's a Waterson, Berlin & Snyder number written by Walter Donaldson and Billy Jerome.

Alice Lloyd has taken a cottage on South Bay avenue, near Islip, L. I., for the summer. Among the guests will be her sister, Rosie. It is the first summer since Miss Lloyd first appeared over here she has not gone back home (England).

A tall athletic young man of good looks is parading around the streets of the mid-section of the city, attired only in flannel trousers and soft shirt, without hat or coat. Much attention is attracted by him. He's a former Swedish lieutenant. In a recent interview he said he was trying to introduce a new dress reform for the men.

At the Harris theatre each day rehearsals are being held for the new Selwyn & Co. play, "The Mystic Shrine." Another new Selwyn production under way is scheduled to carry a real, complete calliope and a carload of circus paraphernalia.

The Pubillones Circus returned last week from a tour covering Cuba. The tent show is reported as having made money. The troupe included Three Arthurs, Wells' Seals, Mangan Troupe, 4 Jasdys, Leach Trio, Osanthos, The McGurleys, and The Darlings.

Fred Lee, who was superintendent of the Orpheum (vaudeville) Montreal, before enlisting for the war, has been wounded and is in a camp hospital. Geo. Stokes (another Canadian) ticket taker at the Temple, Hamilton, Can., has been wounded twice in battle, but is again on the firing line.

Charles Wilshin will take his wife and rapidly growing family to his farm at a place called Saxton, N. Y., for the summer. During the Uniteds-Sheedys ball game last Saturday at Bronx Oval, Mr. Wilshin's oldest son, age about four, started chasing chickens on a farm nearby.

Walter Weema, one of Joe Raymond's best attractions, surprised that enterprising agent this week before leaving for the Coast and Australia by handing him an engraved gold watch as a token of appreciation for the way Raymond handled his business during the past season.

Because of a quarrel in which they engaged Sunday afternoon, Helen Robinson and Turner LaMont, an actor, who gives his home as Portland, Me., were locked up in police headquarters at Syracuse, N. Y. The woman after arrest blamed her companion and made remarks heard by the police matron who told the department that LaMont would bear investigation.

The first hot weather brought two closings of legits in New York. At the Republic "The Natural Law" closed, but will reopen next fall with two companies in the field. "A Modern Eve" closed at the Casino, the closing week showing but very little business. A "two weeks' notice" to close had been issued to the company each Saturday for some weeks past.

The report went up and down Broadway this week that Julia Marlowe had retired from the stage for good. Friends of Miss Marlowe say that they feel reasonably sure that Miss Marlowe will be more active than ever when the new season returns. Miss Marlowe has rejected all offers to enter the picture field. She and her husband, E. H. Sothern, are taking life easy this summer.

The Amsterdam opera house was the scene of the annual meeting of the Actors' Society of America June 10, at which were elected, president, William F. Haddock; first vice-president, Geo. Henry Trader; second vice-president, Louis Kent; treasurer, Alf. Helton; librarian, Caroline Newcomb; secretary, Margaret E. Fitzpatrick. The directors are Carrie Lowe, Nellie Callahan, Verne E. Sheridan, Charles Dey, Louis Epstein.

The several patrolmen assigned to the post which includes the corner of 47th street and Seventh avenue have been rather active of late, several actors having found it unwise to question their authority in ordering them to "keep moving." Last week three professionals were hauled off to the station house and held for a hearing in a Magistrate's court. A small fine was imposed on one, while the other two escaped with suspended sentences. One of the cops has become accustomed to the professional surroundings and greets the thespians with an order to "Exit," "Up-stage" or "Vamp."

Bill Jacobs, of Beehler and Jacobs and (lest it be overlooked) the son of the illustrious "Bowie Knife" Abe Jacobs, Muskegon's champion fisherman, arrived in town last week with Mr. Slattery, former manager of the Academy, Chicago. The couple motored in and propose to motor back. This is Jacobs' first Eastern visit and his first several days were utilized in looking over the "big time" sights. Up to Wednesday Jacobs and Slattery had covered everything but the Obelisk and Grant's Tomb. He promises to bring his father East with him on the next visit and if possible will arrange a motoring party to make the trip, including in the cast Andy Monahan, one of Chicago's first citizens.

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## WITH THE PRESS AGENTS

The cast for the Times Producing Corp. production of "The Girl Who Smiles" includes Natalie Alt, Grace Leigh, Fred Walton, George Baldwin, Paul Decker, Joseph Phillips, Nae Bonville, Jack Sears, John Young, James Whelan, Marie Fanchonett, Jennie Dickerson, Lillian Spencer, Grace De Wolf, Dorothy Dunn, Irene Hopping, Eva Stuart, Lillian Starr, Natalie Vincent. The company goes into rehearsal July 1, under the direction of Ben Toal. It will open early in August.

Ned Wayburn no sooner announces his intentions to open the Century as a new music hall proposition than he's besieged by a hundred and one applications for its management. Carl Reed, who has been associated with Wayburn on a number of propositions and who was formerly with the John Cort managerial forces, will very likely manage the M. H. when it's ready early in August.

A tempest seems to be waging in the Billy Sunday evangelistic corps. Bentley Ackley, Billy's business assistant, has quit and threatens to expose some of Billy's money-getting methods. Ackley is sore because he wrote a lot of music which another Sunday worker is alleged to have made a small fortune on.

The Shuberts sent out an announcement last week they would erect the long delayed Joe Palace on West 44th street, where they are holding a site. This followed immediately upon the published account of Charles Dillingham having leased the Hippodrome, which the Shuberts formerly controlled.

The first day after the story was given out that C. B. Dillingham had secured the Hippodrome, Bruce Edwards received more than a score of applications from agents who wish to spread the fame of the Hip for the new management.

The billing around town for the Wrestling Tournament at the Manhattan opera house is attracting attention. On all of the big stands, paper is pasted daily telling of the bouts for the current and succeeding nights.

The papers the last of the week commented upon the prospect of Charles Dillingham changing the name of the Hippodrome. All the writers were of the opinion the name would remain the same.

Sam Tauber is general manager of the Times Producing Co. The first enterprise is "The Girl Who Smiles" at the Cort, Atlantic City, Aug. 2.

Harry Anderson, of the Enquirer, Cincinnati, is in New York on his annual summer pilgrimage here.

John Coutts departed this week for Mowat P. O., Ontario, to spend three months in the open in the hope of benefiting his health.

S. Jay Kaufman is personal representative and manager for Lou Tellegen. The star is to appear in a new play next season.

When Chauncey Olcott appears next season under Cohan & Harris' direction it will be in a new play with Irish atmosphere.

Harry Cullen assumed the management of the new stock enterprise at the Standard, New York, Monday.

Norman E. Field is to continue as manager of the Colonial, Chicago, which is to run a straight picture policy all summer.

Harry Fulton has been engaged by the Selwyns in advance of Margaret Illington in "The Lie" next season.

A. K. Hall was engaged this week to manage the summer musical comedy company at the Cape theatre, Portland, Me.

Percy Heath will travel in advance of the "Watch Your Step."

John F. Cordray will hereafter devote all his time to his Oaks theatre, Portland, Ore.

Law Parker will manage the Grand, Brooklyn, next season.

Sept. 15 is set by Oliver Morosco for the New York premiere of "The Songbird."

Marion Davis is with "Nobody Home."

### REP SHOWS NEXT SEASON.

Though the legit managers, stock impresarios and picture road outfits have uttered long and loud complaints that this has been the most disastrous season imaginable upon the road, managers and owners of the traveling popular-priced repertoire companies stand ready to file affidavits that they have come out winners on the season.

Most of the road stocks have closed

for a summer layoff but each is preparing for another long season; starting early in the fall. Charles K. Champlin will have two stocks in operation next season. He's about the biggest winner of the list.

The Myrtle-Harder stock resumes operations in the east about the second week in August. The Winifred St. Clair Co., which played considerable eastern time this year, opens in the west in August and will work east.

The Kirk Brown Co. (management John D. McCauley) starts out again in August through New England. The Margaret Fields and Chatterton stocks (direction Harry March) start in August.

The Chicago stock gets under way in August in West Virginia. The Nancy Boyer Co. opens in Michigan.

The James Kennedy stock, traveling in a special car (management O. F. Wee) playing all royalty pieces, opens the latter part of August in Williamsport, Penn.

The Billie Allen Musical Comedy Co., now playing a summer engagement in Canton, O., opens its road travels Labor Day in Warren, O.

### SHOWS GETTING READY.

"The Calling of Dan Matthews," with Jack B. Sherman (direction, Gaskell & McVitty) is scheduled to open Aug. 22 and play to the Coast.

Five companies of "Henpecked Henry" are being routed for the sticks by Halton Powell.

"A Modern Cinderella" opens Aug. 1 for a tour of the Michigan summer resorts.

"Peck's Bad Boy" (1915 version) opens a 30-weeks' route booked by Wallace R. Cutter, starting July 17 on Long Island.

Three companies of "Bringing Up Father" and three of the new "Mutt and Jeff" show edition (entitled "Mutt and Jeff In College") with new book and equipment, take to the road early in August.

C. Weis and William Moxson are mapping out two routes for two companies of "Seven Keys to Baldpate," one going south and the other staging eastern territory heretofore uncovered by the piece.

"The Garden of Allah," which Ed. Rush has taken over, starts a road tour Labor Day in Allentown, Pa., with Melville Raymond in advance.

### PARK THEATRE LEASED.

The Park theatre has been leased for next season by the Modern Play Producing Co., headed by Helen Tyler, and the plans include a number of new productions, one a new comedy.

The Modern Co. will very likely produce "Polygamy" again in New York, the piece resuming its engagement at the Park late in August.

The house for the present will be looked after by Lawrence Anhalt in behalf of the "Polygamy" sponsors.

### STRIKE BUMPS THEATRES.

Chicago, June 16.

The strike of the employees of the Chicago surface cars and L trains seemingly has given the show business in most cases a knockout punch.

The Santley Revue at the Garrick reports that it will remain open as long as possible. In case the strike continues, the Garrick may remain open for three more weeks.

"The Lady in Red," now at the Princess (which has been suffering through being located a good distance from the two other musical successes), may close at any moment. "Maid in America," at the Palace, did capacity Monday night, despite conditions.

Many thousands are forced to live in hotels during the strike, and this will help some.

"Along Came Ruth," it is said, posted two weeks' notice at the Olympic Saturday, before the strike started. Margaret Anglin, in "Beverly's Balance," has been doing fairly but may be compelled to terminate the run at the Grand if the strike continues.

The Majestic (vaudeville) announced Monday it would remain open under any conditions.

### KILLED IN AUTO.

Los Angeles, June 16.

Elmer Booth, who starred in "Stop Thief," was instantly killed when his auto crashed into a street car en route from the Vernon Country Club to the city early this morning. George A. Seligman and Tod Browning, accompanying Booth in the machine, were also seriously injured, Seligman suffering four broken ribs. Browning's leg is fractured and he too is injured internally. Booth at the time of his death, was a member of the cast of the Reliance-Mutual-Komic Film Co.

### FRANCIS WILSON WAITING.

Just before Charles Frohman sailed on the ill-fated Lusitania he had reached an agreement whereby Francis Wilson was to have appeared in a new play next season under a joint arrangement, but it has not been fully decided whether the managers of the estate will continue this plan.

Alf Hayman has been west but Mr. Wilson expected to know something definite this week.

Wilson and Howard Kyle leave shortly for the Coast, where they will attend the Actors' Equitable Association meeting July 9 at the San Francisco Exposition. A reception for the members will be held at the Expo July 8.

They will also attend the big meeting for actors and actresses held under the auspices of the association in Los Angeles July 17.

### TWO A. C. OPENINGS.

Next Monday will witness the opening of two new attractions in Atlantic City. The productions will be made by Cohan & Harris and Selwyn & Co. The former managers will present "The House of Glass" at the Apollo, and the latter managers will be the sponsors for "Back Home" at the Cort.

### ODD PLAY ON THE COAST.

Los Angeles, June 16.

"Master Willie Hewes," a play by Edgar Allan Woolf, was produced at the Burbank this week by Oliver Morosco. The piece has a unique plot, revealing an incident in the life of Shakespeare. The comedy is none too plentiful, but the lines are clever. The oddness of the piece may succeed in getting it over.

The title role is well handled by Marjorie Rambeau. Forrest Stanley plays Shakespeare and Frank Kemble Cooper has an important part.

The piece is lavishly staged.

### NEW "FOLLIES" OPEN.

Atlantic City, June 16.

Flo Ziegfeld's latest "Follies" opened last night at the Apollo to a capacity house, which returned a general verdict it is a big show that will easily whip into shape.

The production is fine, with costuming elaborate. Any number of individual successes were scored by the large cast of principals. A moving picture scene attracted the most attention.

"The Follies" goes from here to the Amsterdam, New York, where it will open next Monday.

### SHOWS IN LOS ANGELES.

Los Angeles, June 16.

Al Jolson, in "Dancing Around," opened at the Morosco this week to the biggest house that theatre ever held. The advance sale indicates a capacity attendance for the entire week. Jolson, a big favorite here, met with an accident Monday afternoon when he had his fingers jammed in an automobile door. The comedian suffers continual pain from the injury, but gave his Monday performance.

### SHOWS IN FRISCO.

San Francisco, June 16.

At the Columbia, Billie Burke is playing her last week in "Jerry" and drew a good house Monday night, with favorable prospects for the balance of the week.

Kolb and Dill, at the Alcazar, in "A Peck O' Pickles," are doing fair business.

The Cort is dark.

### COX IN TOWN.

Geo. B. Cox has been in New York this week, conferring with Jos. L. Rhinock, who is close to the Cincinnati capitalist. There are reports of important happenings quite likely to follow Mr. Cox's visit.

### WEATHER OR WHETHER.

The "She's In Again" company, at the Gaiety, saw notice of closing posted Monday, although if the weather is favorable it is not probable the piece will end its run this Saturday, as the notice called for. The duration of a continuation at the Gaiety is wholly dependent upon the atmosphere.

"The Three of Hearts," at the 39th Street, will close Saturday.

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

## PRODUCING MANAGERS OBJECT TO STARS APPEARING IN PICTURES

**Contend Picture Appearances Work to a Disadvantage When Stars Take to the Road. Stage Stars Cannot Compete with Film Favorites. Managers Will Forbid Picture Contracts.**

It's understood that before the season opens in the fall at least five of the biggest stage producers will put their feet down on all stars and players signing contracts to do picture work while they are engaged for the producing firms.

This spring and summer so far any number of big players, under another year or two contract to New York producers, have been appearing or are to appear in feature films; and some of the road managers have made such a complaint verbally and otherwise that the producers will prevent their people under contract doing any picture work.

It's again alleged that the picture service is going to work a great disadvantage against the stars when they take to the road, as quite a number of the legit stars have fallen down as picture players.

A big manager is reported as saying that he heretofore had no objections to his people appearing in pictures, but that a number of arguments have been brought to bear of late which will cause a new ruling to be made with the stars now under stage contract.

The other day the manager dropped in on a certain New York theatre to see a star of his in pictures, and he walked out before the film was finished, saying to a friend that the picture was terrible and that the star, under contract to appear for him next season, had done nothing in the picture to help his legitimate reputation.

### "HANDS UP" POSTPONED.

Albany, N. Y., June 16.

The Lew Fields Revue, "Hands Up," will be delayed for its New York premiere through a necessary rearrangement of cast and scenery. The piece opened Monday at Harmanus-Bleecker Hall for three days.

Mr. Fields said to-day the report in New York of a difference between himself and any member of the cast was a pure invention.

"Hands Up" was announced, after a couple of postponements, for the 44th Street theatre tomorrow (Saturday) night. At the theatre this week it was stated the opening date had been indefinitely adjourned, and it was reported along Broadway the Fields show might not be seen here until August.

Clifton Crawford was added to the cast before the production went to Albany. Jack Mason and J. C. Huffman were called in to strengthen up the staging. It was expected the show would be nearly wholly remade before reaching the metropolis.

Maurice and Walton are featured in the Fields show which stars Lew

Fields. Maurice, it is said, sought the opportunity to display his versatility in this piece, as an offset to the chance given his contemporary dancer, Vernon Castle, in "Watch Your Step." The holding down of Maurice to the bare stepping, instead of permitting the wider scope for stage work he had selected for himself, brought about the stories of internal disturbances in the company that Mr. Fields denied in Albany Wednesday.

It was said Maurice and Florence Walton, his dancing partner, had secured an interest in the show through influencing an investment for the cost of production.

### DILLINGHAM IN HIP.

The Hippodrome was officially turned over to Charles Dillingham, the new lessee, Monday. Mr. Dillingham and several of his staff spent the greater part of the day going over the premises.

It has been decided to remodel the interior to a certain extent, and one of the Dillingham staff attaches stated this week that when the house reopens it will be the prettiest theatre in existence.

The new show will be the biggest that the Hippodrome has ever held and there will be principals of note in the cast. Nothing of the nature of the new entertainment could be learned.

### LEFFLER-BRATTON'S SHOWS.

Arrangements were made by cable Wednesday whereby John Leffler and John W. Bratton will jointly make a new production next fall of a three-act French farce, "A Flea In Her Ear," written by Georges Feydeau, author of "The Girl From Maxim's," etc.

Leffler and Bratton have also obtained another new three-act comedy, "A Live Wire," by C. A. DeLima and Legrand Howland.

### "WANG" TO REOPEN 48TH.

The Gilbert and Sullivan Opera Co. closes its season at the 48th Street Saturday night. The house will be re-opened by the same company Aug. 9 with a revival of "Wang."

### Canada's Main Line One-Nighter.

Clark Brown, for the Canadian Theatres Co., has annexed the Theatre Albert, Stratford, Ont., for vaudeville and legit combinations. There is a population of 20,000 and the town is on the main line between Toronto and Detroit. A couple of legit monthly will be played. The house averages around \$1,400 for a good attraction. It will be booked independently by Mr. Brown.

### FIGHT FILM DIDN'T DRAW.

The season of summer burlesque at Hurtig & Seamon's Harlem house will terminate to-morrow (Saturday) night. It was hoped the Coffey-Flynn fight pictures would prove sufficiently attractive to draw satisfactory business during the current week. Their failure to do so was the cause of the sudden determination to close.

### DREW & CAMPBELL'S SHOW.

Frank Drew, of Cleveland, is at the Knickerbocker. He is in the city to engage leading people for "The Liberty Girls," which will hereafter be under the management of Drew & Campbell, with Alex Gorman in direct charge.

### AFTER BRYAN TO POSE.

A prohibition picture, called "The Battle of Ballots," is having its big scenes made this week in Edgewater, N. J., for which the producers are trying to secure William Jennings Bryan as a player. A parade is to be staged Saturday for which the film people hope to secure the ex-Secretary of State.

The picture is being made in connection with the N. J. Prohibition Party.

### "MAJESTICS" REVIVED.

It is not definitely settled that Fred Irwin will revive "The Majestics" next season, although rumors have been current for several days past.

Hurtig & Seamon have not renewed their lease of the franchise which they have held for the past three seasons and Mr. Irwin is not altogether satisfied with the offers he has received for it.

In order to be on the safe side, however, the manager has mapped out the show and has tentatively negotiated with a number of well known players with whom he is in a position to close without delay.

### STAR LEAVES AND RETURNS.

Marie Cahill left the Universal last week after a row because of the director assigned to produce the picture she was to appear in. The director was Lawrence Marsden. At the final show-down the star said either she or the director would have to go. The U people evidently not believing Miss Cahill would keep her word stated the director would stay, with the result the star walked out.

Later, arrangements were made to have T. Hayes Hunter postpone the making of several of the Ward and Vokes pictures for two weeks to complete Miss Cahill's picture, and she returned to the fold.

### RAILROAD MEN MEET.

The members of the various passenger associations of the railroads met in New York on Wednesday to discuss the cutting down of the lately instituted high rate for theatrical companies. The meeting spent several hours in discussion and on Thursday were present at the A. H. Woods office to arbitrate with the representatives of the Theatrical Managers' Association.

### STOCKS OPENING.

Portland, Me., June 16.

Nat Royster is here getting everything ready for the opening of his musical comedy and light opera season at the Cape theatre, Saturday night. Royster has engaged the following people: Florence Webber, James Harrod, William Pruette, Jr., James McElhearn, George O'Donnell, Harry Luckstone, Edith Allen, Sylvia Thorne, Norman Thomas, Irene Palmer, Briggs French, Fred Bishop, stage manager; Carl Maxelbaum, music director.

Syracuse, June 16.

The Valley theatre will open with musical stock next Monday, under the management of P. J. Honold. Robinson Newbold and Georgia Campbell will take the leads. Other members are George Bagues, Lillian Ludlow, Dixie Blair, Nelson Riley, Eddie Morris, Fred Emerson, Ada Rippell, Richard Kisserling. Charles H. Jones will be stage manager.

San Francisco, June 16.

Ferris Hartman has completed organizing a musical comedy company to play Idora Park during the summer season. The company is scheduled to open on or about June 17.

Des Moines, June 16.

Arrangements have been made by Elbert & Getchell to reopen the Princess stock company Aug. 22. Of the former company, seven members, including the leading woman, Fay Bainter, will return.

Asheville, N. C., June 16.

The J. P. Goring Players, headed by Norman Hackett and Billie Long, opened last week to big business for a summer stock engagement. This week "Alias Jimmy Valentine."

Canton, O., June 16.

Offering musical comedy stock, the Billie Allen Co. opened Monday at Myers' Lake Park theatre, the opener being "The Beauty Parlor."

Denver, June 16.

The summer season at Lakeside got under way this week under Thomas Parley's direction, with "The Blue Mouse" as the opening attraction.

Jacksonville, Fla., June 16.

Bert Leigh this week brought the Hazel Burgess Players back to the Orpheum after closing a stock engagement at Tampa.

Allentown, Pa., June 16.

Billy Fitzgerald is operating a musical stock this summer at the street railway park here.

York, Pa., June 16.

Nathan Appell will play stock here for the remainder of the summer.

### "MISS RABBIT'S FOOT" IN OCT.

Klaw & Erlanger have made arrangements to produce the German operetta, "Miss Rabbit's Foot" in October. The production is slated to open at the Amsterdam.

## NEW ACTS NEXT WEEK

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

Moscony Bros., Palace.  
Gilbert & Sullivan Opera Co., Palace.  
Ward, Bell and Ward, Prospect.  
Frankie Heath and George Perry,  
Bushwick.  
Sophie and Harry Everett, Bush-  
wick.  
John Cutty, Bushwick.

Florence Rockwell and Co. (5).

"The Awakening."

20 Mins.; Full Stage (Special Set).  
Palace.

Florence Rockwell has brought to vaudeville, for her current engagement, a sort of socialistic appeal constructed along the basis of a "dream-act." It deals with the labor and capital problem in a rather broad way, carrying the stereotyped sermon and the inevitable moral, although in this particular instance both are treated in such exaggerated fashion the punch loses its coloring of importance and the entire affair develops merely into a melodramatic recital. The scene shows the interior of Miss Millionaire's (Florence Rockwell) home. Kirk Fairplay (Chas. Trowbridge) and she are engaged to be married. Fairplay has come to realize the labor proposition and tries to interest Miss Millionaire in the pitiful condition of the starving employees of her father's factory. She scoffs at the poor, berates them for their circumstances, and refuses to become interested. Then comes the period of sleep and dream. During the dream the girl is confronted with visions of Miss Starvation, Mr. Crime, Miss Red-light, etc., finally awakening with a full sense of conditions and a determination to do settlement work. During the dream Miss Rockwell changes to play Miss Starvation which develops into a rather long and dry monolog, the other characters merely filling in to picture the situations. Trowbridge is capable enough and held his role up nicely, while Miss Rockwell was at her best; but the material and general layout of the affair killed whatever interest the theme contained, and it gradually slipped into the talkative division which has its own results. The social problem is surely worthy of dramatic recognition, but not along the lines of this playlet. The big thought was there, but the lines so palpably melodramatic it grew impossible. While the vehicle will serve a prominent personage such as Miss Rockwell for a brief tour, it will never successfully repeat in its present state. *Wynn.*

Harris and White.

Songs and Talk.

12 Mins.; One.

Union Square.

Girl sits at piano and sings. Interruption by supposed usher. Invited to the stage she asks him to "double up" with her and he tells her to eat green apples and double up herself. The man speaks with Hebraic accent. The girl has a good voice. Finish is weak. The man can't dance but the girl's voice will pass muster in the smaller houses. *Mark.*

Wilton Lackaye and Co. (2).

"The Bomb" (Dramatic).

25 Mins.; Full Stage.  
Palace.

There are two decided features about the new Wilton Lackaye playlet: the surprise finish, and Lackaye's character playing. With the existing rough corners eliminated, "The Bomb" will develop into a standard specialty. The story deals with a criminal incident. The scene is in the office of the William J. Kearns Detective Agency. A wealthy Italian has been murdered. Suspicion points toward a restaurant owner, present in the office, and he is requested to remain and witness a third degree administered to another suspect. Lackaye impersonates the latter, an old Italian. A dramatic climax is gradually approached through the cross examination culminating when the old Italian tearfully admits partial participation in the job but accuses the restaurant owner of the direct murder. The latter walks deliberately into the trap and unconsciously admits his connection, whereupon he is handcuffed and led from the room. Here Lackaye received the congratulations of the chief, removes his make-up and resumes the role of detective, preparing to take immediate charge of another case. The star is supported by William T. Morgan as Kearns, Jerome Kennedy, who plays an assistant to Kearns, and Robert Lawrence as the Italian restaurant owner. Of the three, Morgan held up best, with the other two running distant seconds. Lawrence was hardly convincing enough in his Italian character, carrying none of the natural traits of the race. Lackaye was himself throughout, holding the center and keeping the interest at a high pitch. The piece went very well. *Wynn.*

Bond and Casson.

"Songland" (Songs and Dances).

11 Mins.; One.

Brighton Theatre.

"Late Stars of Rolfe's 'Arcadia,'" says the program, which may tell everything or nothing at all; but they sing and dance rather nicely, singing more and better than they dance. The dance, however, appears to be a pleasure to them, since they do it in a hugging style—much preferable for a mixed two-act to the former kissing vogue. Perhaps Tommy Gray can tell why they are not kissing as much on the stage as they uster. (Not meaning that Tommy is doing it all off the stage.) Miss Bond is a brunette girl, good looking and dresser on and off. Mr. Casson is a dapper young fellow who seems to over-makeup his lips, as when he sings he has a pucker; but it doesn't interfere with his healthy and excellent voice. To finish, the couple had "Old Kentucky Home" and followed that with "We're with You, Mr. Wilson." According to the shows around town, Mr. Wilson, if he goes looking for trouble, won't need any more people than those singing this song: "Wilson" gave Bond and Casson a very strong finish, and they compose a likeable two-act that sings. *Stme.*

Martha Russell and Patrick Calhoun.

"Types of Stageland."

15 Mins.; Full Stage (Special Sectional Set).

Brighton.

"Types of Stageland" was erected upon an excellent idea, and although Patrick Calhoun wrote it, also produced it, it is doubtful if he, with Martha Russell, grasped the vaudeville possibilities at the correct angle. Miss Russell briefly appears in "one," to announce she and Mr. Calhoun will impart a little inside info about stage players. This they will first do by impersonating a scene (so she says) back stage that often occurs or could occur between the leading lady and leading man. The curtain goes up, and the stage is set sectionally—to the left a dressing room, on the right a woodland exterior. Miss Russell calls for her maid. She is petulant. A colored girl enters and is "bawled out" by the leading lady for tardiness. Next comes the leading man (Mr. Calhoun), who knocks and noisily enters, demanding to know why Miss Russell covered him up at the matinee, held the centre of the stage and otherwise trespassed upon his professional rights. The argument is warmly continued until the cue call for their presence on the stage at the night performance, both proceeding into the exterior setting, where they enact a love scene. This naturally sharply contrasts. Again, later, after Miss Russell has once more announced, this time that she will play an ingenue, and while dressing for the part, meanwhile carrying on a conversation with Calhoun (off stage), she receives a telegram saying her mother had just died, but with heart-breaking she must become the giddy young girl, taking the scene in that tempo, and returning to her dressing room to break down with an "Oh, My God, what shall I do?" for the curtain. The touch in this playlet is too heavy, in the dressing room and upon the stage, in the idea and in the playing. Miss Russell particularly bears down heavily, but this is mainly due to the dialog. The contrast is too strongly striven for. After the receipt of the wire, Miss Russell rants to the curtained opening for the stage, doing a Jekyll and Hyde in the width of the cloth. The idea is humorous in its suggestion at the opening, but becomes too dramatic, and at least it would have been better to have closed with a smile. The same germ for a sketch, taken lightly throughout, may have proven a standard vaudeville act. It is also doubtful whether the proper person announcements by Miss Russell are of aid. These bare stage affairs are easily grasped by a vaudeville audience. From the dialog, Mr. Calhoun and Miss Russell are entering vaudeville from the picture field. Their turn as at present constituted cannot hope for important recognition by the larger managers until it is placed in more marketable condition for the stage it was designed for. The players are of pleasing appearance, but in this playlet they force attention more to their playing than to themselves. *Stme.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

Zeigfeld's "Follies," New Amsterdam  
(June 21).

Mike Bernard and Sidney Phillips.

Songs and Piano.

18 Mins.; One.

Henderson's, Coney Island.

Mike Bernard and Sidney Phillips are having their initial big time showing as a team at Henderson's this week. Bernard is the pianist and Phillips the singer. For an opening bit they announce that they will not use a Ford joke or do a Chaplin imitation. There is no talk after that. Songs predominate, with some piano playing. The songs are mostly character ones, with a few published numbers. An Italian, Dutch, Hebrew, and an impersonation of Bert Williams singing "Borrow from Me" are used, together with "Here's to Water" and "We're with You, Mr. Wilson" (encore), the two having to repeat the latter number. Bernard at the piano has his chance in the centre of the turn for solos. The first number called for some clever playing, but the use of the orchestra for crashes was out of the ordinary. A medley of patriotic pieces are played by Mr. Bernard. They will be favorably received, not only for their own value but for the ability of the player. As a two-act, Bernard and Phillips have the power to please.

Jim Toney and Ann Norman.

"Nonsense" (Talk and Dances).

15 Mins.; One.

Brighton Theatre.

Jim Toney is a tall fellow, thin and very thin. So he became an eccentric dancer. He talks upon the stage, too, rather well, has a pleasant face with a smile attached, and as he can dance eccentrically nothing more for vaudeville appears necessary. That he dances as other tall thin fellows have before doesn't seem to make any difference with the audience, so it shouldn't here. Ann Norman is a blonde girl, who laughs more naturally while working than a great many others before her, and she dances, too. For the finishing stepping, Miss Norman wears a funny combination of clothes that may be a boy's suit or an artist's uniform; anyway she looks good, and what else should a woman care about? The act can go in easily on the big bills. It opened after intermission at the Brighton and got away flying. Toney seems capable of doing several things. He's a talking dancer with ideas of comedy, one of which is a funny high hat. *Stme.*

White and Clayton.

Songs and Dancing.

12 Mins.; One.

Henderson's, Coney Island.

Dancers in brown face. One of the boys is very nimble and does some difficult twistful dancing. The duo sings a bit in the usual way. For an early spot they will do.



## PALACE.

Despite the heat Monday night the Palace attendance was unusually big, the lower floor carrying capacity with a few standees while the top of the house was decidedly well dressed under the circumstances. Three big attractions were listed to top the coming week's bill with Irene Franklin as the legitimate vaudeville headliner. Wilton Lackaye and Florence Rockwell, both in new sketches, came from the legitimate field to give the program a touch of importance. Of the three the honors justly belong to Miss Franklin who offered a few new numbers in her character repertoire, assisted by Burt Green at the piano. For his solo, Burt played Victor Herbert's "Dagger Dance" while Miss Franklin rendered "These Are the Good Old Days," "The Old Maid's Home For Mine," "All Wrong," "Nobody's Baby" and "At the Dancin' of the order named." The kid song and her opening number have been heard before but "Old Maid's Home" and the dancing lyric (a descriptive travesty on the modern dancing craze) are new. Incidentally, like the many other Franklin compositions, they were made primarily to order for the principals and raised entirely to expectations. The customary changes were made and at the finale the customary bows and encores delivered.

The Kerville Family opened the bill with their routine of trick billiard playing, followed by Lyons and Yocco with a new repertory of popular numbers. Opening with "Jane," they proceeded through a series of late numbers and while the spot was a rather severe handicap, the couple did nicely.

Florence Rockwell and Co. (New Acts) came next, with Hussey and Boyle following. A vast improvement in general is noted in the Hussey and Boyle specialty. Jimmy Hussey's character efforts run close to the best of their kind. His peculiar singing delivery is somewhat of a treat as well, while Boyle carries all the essentials of an excellent "straight," plus a good singing voice. They drew one of the big hits of the show.

Miss Franklin closed the first period with Melville and Higgins opening the second. They connected with the usual laughs and closed a hit, Higgins drawing individual applause for his eccentric dance.

Ernest Ball next to closing, followed Wilton Lackaye and Co. (New Acts). Ball was another of the big hits. Four numbers, including a medley of his past song hits, were encored and he got away with a "rag" piano solo and a number of bows. Ball was moved between the matinee and night show Monday, changing positions with Melville and Higgins, originally delegated to hold the next to closing spot.

The bill closed with Leo Pirnikoff, Ethel Rose and a ballet whose offering comes up to the standard along similar lines, the setting being particularly attractive. Wynn.

## BRIGHTON THEATRE.

If the Brighton theatre could put on a bill every week as brilliant with the current program there, it would draw business away from the Palace. Flags flying all over the house and 12 turns on the program denoted something. It was Anniversary Week. The attendance Monday evening was almost a record breaker in the history of the Brighton, for a Monday night show.

George Robinson, who is managing the theatre, has a walkaway, if he can only get a break on the weather, since the Brighton Music Hall, formerly the summer opposition to the Brighton, is now playing pictures. While the clear field conditions at Brighton perhaps did not call for the big show, the house was packed and his "big" hit, so early in the summer, will be a howling personal advertisement. Any one who wants to see a good swift running entertaining vaudeville program can get one down there. Joe Goodman booked it, and he did a splendid job, having three big chunks of comedy in Conroy and Le Maire, Joe Jackson and Walter Kelly. A rearrangement of the program caused by Fred and Adele Astaire losing their baggage and dropping out, brought about a remakeup of the program that held the comedy down quite lightly until Conroy and Le Maire in "The New Physician" closed the first part. It sounded as though the three blackface comedians gave a fine show to warrant the mirth. In the second part came Joe Jackson, who stole all the laughs they had left, apparently, but when Walter Kelly reached the rostrum, after Grace La Rue had put over a singing hit that was a realer, Kelly made them laugh again. "The Tango Dream," "The Judge" had some new stories and pre-fared his court room scene with them.

Joe Jackson is using darkened lights to take home in "one." In addition to missing the curtain, he left out the "shoes" Monday evening, but a house laughs itself out anyway at the pantomimist before he is finished. The Brighton bunch liked her all the time. The women must have blessed her for giving them a sight of her last dress, a silver and white something that had railroad tracks running all over it, but it was some regular gown. In it she sang her big song, the song she sings best in the turn, "My Tango Dream," and does it while seated upon a chair. Her "I Love You So" she does the poorest, but whether it's Miss La Rue or the song is 50-50. Somehow she doesn't always seem to be doing properly with her voice. The "Dream" number just fits it, but she gets away with even "The Salvation Army" (the lyrics by Charles Gilman) presided over the piano, in accompaniment, and secured applause for his skillful playing. Finishing Miss La Rue sang "My Third of Paradise," with a second chorus variation that must have been especially written. "No. 2" held the "Three Vagrants" who finished well. After them came Martha Rus-

sell and Patrick Calhoun (New Acts) in a sketch without singing. At the finish of the playlet the orchestra was playing "Dixie." It's a long guess whether the house applauds the players or the song. A "Dixie" finish is a fancy sketch finishing scheme. Jim Toney and Ann Norman and Betty Bond and Jimmy Casson, also under New Acts. A couple of the acts ran pretty close to one another Monday, but they were likely separated Tuesday, when the substituted turn for the Astaires went in.

Le Hoen and Dupree opened the show, with Rooney and Bent, and Mang and Snyder the closing turns. Sime.

## HENDERSON'S.

The warm weather added materially to the attendance at Henderson's Monday night. The audience appeared to be natives. The attraction this week is "War Brides," the No. 2 Nazimova sketch. It is rather hard to get a beach house where lighter things are preferable. This company in comparison to Nazimova's shows up comparatively well, the star's part being exceptionally well filled. It was received enthusiastically.

The show was decidedly long on men, with three male two-acts, two coming together. The first were White and Clayton (New Acts) followed by the Arnaud Brothers, who had the audience roaring with their clowning. The men have changed their last bit somewhat, making it funnier than before. Carleton Morgan's Class Dancers were No. 4 but the class failed to make much of an impression. The girls danced daintily and showed good training as well as a good routine. The "Roman Games" used as the last dance puts the act over nicely. This light and airy entertainment makes ideal seaside amusement. Mike Bernard and Ed Phillips (New Acts) closed one of the bill's hits. The "War Brides" sketch appeared after the two act.

Bert Fitzgibbon with his usual tomfoolery brought laughs aplenty and figured most conspicuously in the hit column. "Marble Gems" and Charles McGoda and Co. also appeared. Henderson's is doing business, and is under the management of Lemuel Blakeman. Carleton Hoagland books it and knows what the Hendersonians want.

## BUSHWICK.

Despite the sudden rain Tuesday night the Bushwick held almost capacity.

The show was rather mixed, especially the last half, which had an acrobatic troupe in the second after intermission position owing to the shifting of the Douglas Fairbanks sketch from this spot to closing the first half. The change gave the second part two acrobatic turns.

A picture started at 8.15. Valentine and Bell, next, who ride everything on wheels from a clock to a photograph, gathered a great number of laughs. Capitola and Cathleen (New Acts) closed to good applause for such an early spot.

The unique bit of the bill was scored by Willard, "The Man Who Grows." This chap's witty talk and marvelous lengthening of his limbs and arms dumfounded the people. The life size portraits carried by Willard had prominent positions in the Bushwick's lobby. "Fifty-Fifty," a hilarious sketch with Richards and Kyle, made many friends for the two people. A floral demonstration was awarded Bessie Kyle at the finish. Douglas Fairbanks and Co. in "A Regular Business Man" closed the first part. Patricia Collings as a helpful stenographer made her personation, which is only a case of friends, a big laugh-line hit throughout.

During the ten-minute intermission a song contest filled in. It consists of flashing the chorus of numbers on the screen and letting the audience sing them, and was worth while as numbers from all publishers were used, which is not generally the case with these contests in other houses.

After the public singing Augusta Glose, accompanied by her father at the piano, sang some delightful exclusive songs that caught on easily. Miss Glose has a plentiful supply of personality, as the audience quickly discovered. Adolf Glose at the piano is a finished musician and his contribution was one of the big moments in the act. Fan-tastic audiences will accept this turn as most satisfactory.

The Nat Nazarro troupe, second after intermission, a heavy spot for them, managed to pull through satisfactorily. Van and Schenck, local favorites, were crowned on their first appearance by a hat of friends. The boys sang some up-to-date numbers, starting with "Jane," a harmonious ballad not heard around as much as it should be. The Le Grohs closed the show.

## AMERICAN.

Aside from being a generally good show, there were several individual surprises at the American this week. The first coming with the arrival of one Viola Duval, who deputized for Blanche Leslie. Viola is small in stature, but vocally is quite a gladiator. She has constructed one of the best and neatest singles seen around the "pop" houses in some time, and with proper handling should find a soft spot on the Broadway. Her routine follows in a poetic prologue and consists of two or three classics and a medley of popular numbers. Between songs the young woman entertains with a poetic introduction of the succeeding number. Her voice is exceptionally well toned, particularly the high notes, of which she has quite an assortment. Viola was the evening's hit Tuesday night and well deserved to be.

The Three Mori Brothers, juggling Japs, also supplied the audience with some unusual entertainment, the Moris having been added to the bill in the absence of the Harishma Bros. The best portion of the turn

is the body and barrel juggling which introduced the comic of the three. This fellow can do more of a comedy with his toes and a barrel than many others could do with a stage full of comedy props. They were a big hit also.

The balance of the program ran somewhat ahead of small time average right through with the second half getting the bulk of applause. Le Barbe and Donaire opened the show with a comedy sketch, the best being an "Apache" at the finale. The male member is an exceptionally good dancer and a pantomimist as well. Although the turn seemed somewhat rough, with some work it should develop properly. The finale alone brought them over nicely.

Chris Deland and Co. offered a mistaken identity skit with some clever lines and good situations, gathering the usual laughs. The woman makes a splendid appearance and has an equally good delivery.

Hartley and Pecan have an excellently built specialty in "one," although the number used at the finish should be discarded. Prior to that the couple, who make some excellent laughing. The patter sounds original, something unusual for the modern doubles, and the pair harmonize sufficiently well to deliver a few numbers. They were a hit.

Harry Gilbert opened the second half with a semi-routine of talk and songs. Harry could improve his appearance. He has a likeable style and handles his material somewhat differently than the many other similar "singles." His talk is well chosen and sounds new. Gilbert can also sing. Eventually he should locate, for he seems to carry all the essentials.

Harry and Opp in "Over the Garden Wall," a familiar turn around the east, were a welcome addition to the bill, the girls' work being particularly good.

The Melnotte Twins in next to closing spot gave a touch of class to the program, offering a list of well selected popular numbers, openings with "Kentucky Home" and closing with "We're All With You, Mr. Wynn." The latter carries a patriotic appeal that will interest and arouse any audience, and the girls earned several bows on the strength of it. A Chaplin imitation added some novelty to the specialty and brought hearty applause. Mosher, Hayes and Mosher closed, and although severely handicapped through the size of the stage, pulled out as usual. The customary pictures were also projected. Wynn.

## FIFTH AVENUE.

Business slumped away off Monday night but the alibi was there in the weather. The audience had no enthusiasm and the acts appeared to have the starch taken out of them. The management has the house in its summer dressing and the electric fans buzzed.

A scene not on the bills and which proved one of the evening's highlights, opened when Mabel Burke appeared to sing the animated-ill. song, "The Light That's Burning in the Window of the House Upon the Hill." When the audience was invited to chime in on the chorus, Richard Jose, in a box, and a little girl in another carried the song and sang it very well. The kid's soprano blended nicely and there was tremendous applause. The "encore" was given with the song sheet lighted, the girl carrying the chorus alone as Jose did not know the words without them being flashed. Neither was there as a plant. "Nobody Would Believe" (Rubin) is slightly labeled as nobody would believe that it was a sample of modern photoplay. It should be turned right back. If and that Selig "Light O' Love" are about the worst that have been exhibited hereabouts in many months.

Walter Murphy reappeared with another turn, talk, ill, by talk, and still views, which featured Cuba and its products. Weston and Oruman (New Acts) first appeared in "one" and sang. It probably was done to fool 'em out front but nobody was fooled but the dancers. Val and Ernie Stanton have new talk and some of it went over very well. The show opened for granted. They should get busy right now and get a new line of songs for next season. The boys need a stronger closing number and one more up-to-date.

After the George Hatchford Co. presented "Captain Kidder" (New Acts) the Fremont-Benton Co. consumed 17 minutes in a sketch that never got started, and closed with an old farcical situation long ago barred from pictures.

After Miss Burke sang entertainingly Crouch and Welch gave the show a new lease of life, the act closing strong with the pair's "The Rose." Crouch employed some summer stinkings that should start something on the beaches.

Henry E. Dixey in the headline position pleased in his inimitable manner but the returns were not what a man of his reputation should have had. It may have been the heat and it may have been the fault of the people but Dixey was glad when he was able to reach the wings.

There was a Ham comedy during the evening that caused intermittent laughter but too much comedy in the pictures lately has caused them to begin to laugh. For the first time in a long while the Fifth Avenue did not show a Chaplin.

The show was closed by Harry Girard and Co. (New Acts) with some good singing that was applauded. Mark.

## JEFFERSON.

The heavy cloudburst just before show time Tuesday night put a damper on attendance along 11th street, but this house with an attractively well arranged bill, drew more than any one would anticipate.

After Lawrence and Lawrence, with singing and dancing, opening, passed off to light

returns, the show proper started with Nettie Wilson (New Act) with songs, the show continuing at a fast clip. Nettie had them with her. The gallery liked her in the costume used for her closing number and clamored for more.

Gray and Graham with their musical act, No. 3, also scored. The audience appreciated the playing by the woman, and cast a unanimous vote for the comedy of the man. The playing of the the story sounding horn off stage for a finish likewise struck right, and the couple were forced to do an encore, which they gladly did by kidding each other for a few minutes to good results.

The Big Frans Troupe of comique cyclists followed and kept up the good work. There was a new member with the turn, who is handling a couple of the "freak" wheels and doing a little ground tumbling. Also a couple of new wheels are now being used by the comedians.

Burt and Lottie Walton, under the names of James and Boyd, were next and kept up the pace set by their predecessors. The dance on acrobatics was omitted and straight and acrobatic dancing now made up the routine.

The card did not announce the players doing "The Cop," a comedy dramatic sketch on police graft. The company is presumably the same that played it on the Loew circuit some weeks ago. For the small time "The Cop" will do, whenever a sketch is needed to fill in a vacancy. The little playlet pleased.

The Monarch Comedy Four, next to closing, with their harmonizing and slapstick comedy got a hit. For the smaller houses this quartet looks to be there. One or two new song numbers would help.

The Three Kawano Bros. closed the show with acrobatics. The boys got a few laughs from "stalling," while peddling the barrels with their feet.

A song contest, with men from the different publishers, and a serial picture concluded the entertainment.

## HAMILTON.

Business was good Tuesday night considering the weather. The show proper was jumpy and did not furnish good entertainment. In spots the show ran rather smoothly and again it fell below expectations.

Tyson and Barbour started things lively with their songs and dances. Although they were on rather early they worked hard and were well rewarded. Four Rubes with hokum comedies were pleasing. The singing of the four is nothing worthy of special comment. A yodeling finish was good for a change. Around small time circles this act should gain a number of laughs. Wilbur Sweetman did not seem to be working very well with his music. Playing two piccolos together was a best applause caller. A serial split the bill, followed by Leonard and Arnold, who scored the first substantial hit of the evening. The couple caught hold with their comedy talk.

Eddie Foyer was received with considerable applause. After some imitations of a waiter calling for orders in a restaurant, which are as good as a fast clip, in some time, he recited "Dan McGuffin" and was awarded the honors of the evening. Frank S. and Co. closed and have an act that should be playing better time. The Hamilton stage afforded Houghton ample room to go bussing around on his motorcycle. Some very nice tricks were done while he rounded the stage, the motor being loud, making the motorcycle appear to be going at a fast clip. A feature closed.

## LET GEORGE DO IT.

"Let George Do It," the cartoon comedy, is at the Union Square in tabloid form this week, the company "presented by George Goett." Goett put the show together for a tour of the Gorman parks.

Danny Murphy, who stepped into George Murphy's role of George when the cartoon idea was operated in burlesque form on the Columbia Wheel, has been re-engaged for the tabloid of the German apartment house janitor. Much is expected of Murphy and so much does little Danny do that without him the tabloid would be wabbly.

Supporting are George and Alice Sterling, Joe Mack, Hubert Boyle, Edna Keming, Grace McCurder and a chorus of eight girls.

The burlesque "bits" are few and far between and for the Union Square they could have been used more freely. In the first act made a pleasing impression with their "Settle Down in One Horse Town" number from "Watch Your Step." In the second act they offered "When I Get Married" and here showed the advantage of previous team work and practice. Miss Sterling also in the first part sang "My Rose of Tipperary" and did it effectively using the girls and wreaths for the final chorus.

Joe Mack as the tall, gawky, tight-clothed detective, did more with his eccentric dancing than anything else, his comedy not having much meat. Numbers were led by Misses Keming and McCurder, to fairly good results, also being "The Syncretized Bunk." The eight girls worked rather lackadaisically and went through their routine of steps as though most were just acquiring the rhythm of the thing. Several worse stockings that were the worse for wear, while some were silk and the others flax.

"Let George Do It" stands up well as a tab and will go even better were the neighborhood isn't so cosmopolitan.

The settings were inadequate although the second looked up as a better background than the first. The former was an old house set while the latter was carried by the show. Mark.

# BILLS NEXT WEEK (June 21)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All shows 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 shows are noted by single name, or initials, such as "Orph." Orpheum Circuit, "L.O." Loew Circuit, "W.M.A." Western Vaudeville Managers' Association, "C." Chicago Circuit, "P." Pantages Circuit, "Inter." Interstate Circuit (booking through W. V. M. A.), "M." James C. Matthews (Chicago).

**New York**  
PALACE (wva)  
Conroy & Lemaire  
Gilbert-Sullivan O Co  
Belle Blanche  
Three Rubes  
Moseony Bros  
Donohue & Stewart  
4 Antwerp Girls  
(Feature to fill)  
PROCTOR'S 58TH  
Ed Estus  
Gonnie & Livey  
Smith Cook & B  
Kershlake Pigs  
Wm P Lennox Co  
Hyers & Scott  
(Two to fill)  
Clayton & Lennie  
Bert K Forrest  
John P Wade Co  
Four Kitties  
(Two to fill)  
AMERICAN (loew)  
Shellock Sisters  
Moore & Elliott  
Brown & Jackson  
Symphina Sextet  
Helen Shipman  
DuToy Bros  
Blanche Sloane  
Howard & Mason  
(Two to fill)  
2d half  
Gallagher & Martin  
Bryan Sumner Co  
Lola  
Elsie Gilbert Co  
Cunningham & Marion  
(Within the Lines)  
McCrea & Clegg  
(Two to fill)  
BOULEVARD (loew)  
Francis & Ross  
Evelyn Cunningham  
Boganni Troupe  
(Does Million Inter-  
est)  
Pisano & Blingham  
(One to fill)  
2d half  
Bauers & Saunders  
Hippodrome 4  
Crawford & Broderick  
"Stick-up Man"  
Sandy Shaw  
The Dordeans  
DELANCEY (loew)  
Richard Milloy Co  
"Honey Girls"  
Sandy Shaw  
(Five to fill)  
2d half  
Mario & Trevette  
"Does Million Inter-  
est"  
Ash & Shaw  
Svengali  
Bessie LeCount  
Bud Tip Co  
(Two to fill)  
GREELY (loew)  
Dotson & Gordon  
Steppe & Martin  
"Shot at Sunrise"  
Jim & M Hawkins  
The Dordeans  
(One to fill)  
2d half  
Moore & Jenkins  
Kingsbury & Munson  
"Honey Girls"  
Wolgas & Gilrie  
(Two to fill)  
LINCOLN (loew)  
Gerard & West  
Hennard & Roberts  
Heisle LeCount  
Jas McCurdy Co  
Bill Pruett  
"Mistral Troupe"  
(Two to fill)  
2d half  
Steppe & Martin  
Walton & Boardman  
Rucker & Winfred  
Wolgas & Gilrie  
(One to fill)  
2d half  
Shellock Sisters  
Cooper Bros  
Boganni Troupe  
(Three to fill)  
7TH AVE (loew)  
Hazel Kirke 3  
Harry Brooks Co  
Nip & Tuck  
(Three to fill)  
2d half  
Francis & Ross  
John Lavier  
O'Neal & Gallagher  
Maitte Choate Co  
Morris & Allen  
Roy & Arthur  
ORPHEUM (loew)  
Gallagher & Martin  
3 Keltens  
"Stick-up Man"  
(Coppo Bros)  
Frevoll & Troupe  
(Two to fill)  
2d half  
Glenn Ellison  
Burke & Burke  
Hennard & Roberts  
Brown & Jackson  
Frank Shaw  
Reddington & Grant  
(One to fill)  
Coney Island  
BRIGHTON (ubo)  
Arthur Baratt Co  
Lloyd & Britt  
4 Musical Gormans  
McKay & Ardine  
Avon Comedy Four  
Claire Rochester  
Kitty Gordon Co  
Jack Wilson Co  
Hlad Nassar Arabs  
HENDERSON'S (ubo)  
The Rosales  
Bill Robinson  
Chas & Templeton  
Billy Arlington  
Courtney Sisters  
Fridkowski Troupe  
(Others to fill)  
Brooklyn  
BUSHWICK (ubo)  
"Red Heads"  
Van & Schenck  
"Dixie Elegance"  
Hath & F. Bro  
Mr & Mrs G Wilde  
Klutings Animals  
S & H Everett  
John Cutty  
Chas McGoods Co  
PROSPECT (ubo)  
Blanche Walsh Co  
Ryan & Tierney  
Fred V Bowers Co  
Jane Connolly Co  
Thurber & Madison  
Ward Bell & Ward  
Cartmell & Harris  
Eva Shirley  
Clairmont Bros  
5TH AVE (ubo)  
Low Fitzgibbons  
Killian & Francis  
Friedland & Clark  
Marie Hart  
Fogg & White  
The Maxims  
2d half  
Kasling  
Dalton & Green  
Lawrence Beck Co  
Piller & Douglas  
4 Harmonists  
HALSEY (ubo)  
Kasima  
Copeland Draper Co  
Lawrence Beck Co  
Piller & Douglas  
Dion Plitheridge Co  
4 Harmonists  
Maglin Eddy & Roy  
The Silvenes  
Moseop Sisters  
Friedland & Clark  
Marie Hart  
Georgia Earl Co  
Fogg & White  
SHUBERT (loew)  
Bauers & Saunders  
Cunningham & Mar-  
rian  
Owen McGliveny  
Walton & Boardman  
Chas Ledezar  
(Two to fill)  
2d half  
Richard Milloy Co  
Helen Shipman  
Honeyboy Minstrels  
Mack & Vincent  
(Three to fill)  
WARWICK (loew)  
Gordilla Trio  
"Too Many Burglars"  
Elkins Fay & E  
"Cake-Walk Review"  
2d half  
Baker Sisters  
Lillian Watson  
Hennett Sisters  
(One to fill)  
BIJOU (loew)  
Baker Sisters  
Glenn Ellison  
Roy & Arthur  
Mack & Vincent  
"Within the Lines"  
Morris & Allen  
McCrea & Clegg  
Bill Pruett  
Moore & Elliott  
Hazel Kirke Co  
3 DuToy Bros  
Frevoll  
(Two to fill)  
FULTON (loew)  
L & E Drew  
Gertrude Cogert  
Frank Stafford Co  
Crawford & Broderick  
3 Trivings  
(One to fill)  
Yvonne  
2d half  
Fox & Eschel  
"Shot at Sunrise"  
Jim & Marian Hawkins  
Chas Ledezar  
(Two to fill)  
PALACE (loew)  
Margaret Farrell  
Burke & Burke  
Alec Shaw  
Elsie Gilbert Girls  
(One to fill)  
2d half  
Gertrude Cogert  
Deland Carr Co  
Eddie Foyer  
Frey Twins  
(One to fill)  
Alhambra N. Y.  
PROCTOR'S  
Mullen & Gerald  
Norrie Sisters  
Weir & Lott  
Frank Gabby  
Dore Opera Co  
2d half  
Stone & Templeton  
Carrie Lillie  
Lawana Trio  
Cummings & Gladings  
Dore Opera Co  
Alton, Ill.  
AIRDOME (wva)  
Lazar & Dale  
Mack & Williams  
2d half  
Willie H & F. Bro  
Olga De Baugh  
FORSYTH (ubo)  
Helen & Emelia  
Schwartz Bros  
Bonita & Hearn  
Jack Gardner  
(Two to fill)  
Atlantic City, N. J.  
GARDEN (ubo)  
Oxford Trio  
Henry & Rudolph  
Calif Orange Packers  
J C Nugent Co  
Neille Nichols  
"War Brides" (No 2)  
Hussey & Boyle  
Seven Romas  
Binghamton, N. Y.  
STONE O H (ubo)  
Vine & Temple  
Mascot & Athlete  
Dorothy Mueher  
Comedy Conservatory  
2d half  
Skinner & Wood  
Leroy & Lane  
May Melville  
"Girls of Orient"  
Boson  
KEITH'S (ubo)  
Baizer Sisters  
Pipifax & Paulo  
Cyc Brunettes  
Lal Mon Kim  
Richards & Kyle  
Farber Girls  
Douglas Fairbanks Co  
Ernest B. Gilrie  
A. F. Stedman  
White Hussars  
ST JAMES (loew)  
Namba Bros  
Schwartz & Wooley  
Ryan Richfield Co  
Maidie De Long  
Stewart & Dakin  
(One to fill)  
2d half  
Paul Petching Co  
Harmon Zarnes & D  
Ryan Richfield Co  
Corcoran & Dingie  
Hart-Hima Bros  
(One to fill)  
GLOBE (loew)  
Paul Petching Co  
Harmon Zarnes & D  
Mellor & De Paula  
Franklyn Deane Co  
Veldi Trio  
Clark & Rose  
Bennett Sisters  
2d half  
Stewart & Dakin  
Niblo & Nugent  
"Jack & His Jills"  
Edwards & Helone  
Cook & Rothert  
(Two to fill)  
Bridgeport, Conn.  
POL'S (ubo)  
Two Loews  
Emmett O'Reilly Co  
Moore O'B & Comack  
Hooper & Cook  
(Two to fill)  
2d half  
Murphy & Foley  
Sam Edwards Co  
Lighter & Jordan  
(Two to fill)  
PLAZA (ubo)  
Grace Leonard's Dogs  
Jack Symonds  
(Two to fill)  
Yvonne  
Fields & Halliday  
Dorrie Belles  
(One to fill)  
Berkale  
SHEA'S (ubo)  
Dorothy Toye  
Santley & Norton  
Dave Wellington  
Watson Sisters  
(Four to fill)  
Calgary, Can.  
PANTAGES (m)  
Edmund Hayes Co  
Dorsch & Russell  
Belle Oliver  
Victoria Four  
Lady Alice's Pets  
Chicago  
MAJESTIC (orph)  
Howard & McCane  
Emma Carus  
Geo Damerel Co  
Violet Dale  
Norton & Lee  
Lucy Gillette  
The Landrons  
Smith & Kaufman  
Bertisch  
McVICKERS (loew)  
Wilson Bros  
Verna Mercereau Co  
Bonamor Troupe  
Countess V Dornum Co  
Astor Patten  
Park Rome & Francis  
C Alfonso Zelaya  
Marie Dreams  
Paul Bauwens  
Cincinnati  
KEITH'S (ubo)  
Zylo Girls  
Graham & Randall  
McManus & Don Carlos  
J C Mack Co  
Libby & Barton  
Columbia, Mo.  
STAR (wva)  
Three Lubins  
2d half  
Gilroy & Corriel  
Columbus, O.  
KEITH'S (ubo)  
Williams & Segal  
The Puppets  
Holly Hollis  
Honority Girls  
Harry Sauber  
Violet & Charles  
Des Moines  
EMPRESS (wva)  
Millard Bros  
Harry Van Fossen  
"Vaude in Monksland"  
Williams & Rankin  
2d half  
Ruth Page & Boys  
Kelly & Drake  
Mile Rialta Co  
Hawley & Hawley  
Detroit  
TEMPLE (ubo)  
Melodious Chaps  
Selma Brants  
Jas H Cullen  
Bankoff & Gilrie  
A. F. Stedman  
Mason Keeler Co  
Freeman & Dunham  
Duluth  
GRAND (wva)  
Bertie Ford  
Steindell & Lee  
Bertie Fowler  
Minstrel Maids  
2d half  
Wilts & Wilts  
Mott & Maxfield  
Niblo's Birds  
Spencer & Williams  
East St. Louis, Ill.  
ERBER'S (wva)  
Billy Jones  
Wayne Marshall & R  
Long Chaparral & G  
Leach Wallen 3  
2d half  
Ressini  
Grace Childers Co  
Aveling & Lloyd  
The Grazers  
Edmonton, Can.  
PANTAGES (m)  
Julie Flynn Minstrels  
Juliette Dika  
Klein's Production  
Rice & Francis  
Silber & North  
Rio & Norman  
Esterville, Ia.  
GRAND (wva)  
Norwood & Norwood  
2d half  
Davis & Walker  
Fall River, Mass.  
BIJOU (loew)  
Cook & Rothert  
Corcoran & Dingie  
Svengali  
(Two to fill)  
2d half  
Namba Bros  
Mellor & De Paula  
Owen McGliveny  
Schwartz & Wooley  
(One to fill)  
St. Williams, Can.  
ORPHEUM (wva)  
2d half  
Bertie Ford  
Steindell & Lee  
Bertie Fowler  
Minstrel Maids  
Freemont, Neb  
EMPRESS (wva)  
Kennedy & Burt  
2d half  
Mendel & Nagel  
Garry, Ind.  
ORPHEUM (wva)  
Lou Chiba  
Murry K Hill  
Isabelle Miller Co  
Rose & Ellis  
Mond & Bell  
Grand Island, Neb.  
MAJESTIC (wva)  
Mendel & Nagel  
2d half  
Kennedy & Burt  
Grand Rapids, Mich  
RAMONA PK (ubo)  
Page Hack & Mack  
Julia Curtis  
Salon Singers  
Hayward Stafford Co  
Harry Cooper Co  
"Aurora of Light"  
Humboldt, Mo.  
PARK (wva)  
Wurnell  
Norwood & Anderson  
Kimball & Kenneth  
Howard Kelly & T  
2d half  
Ricca  
The Gregories  
Greenlee & Drayton  
Mardo & Hunter  
Harrisburg, Pa.  
COLONIAL (ubo)  
Julia Edwards  
Hal Stevens Co  
Barton & Howell  
Williamson Sub Pic  
2d half  
Lynch & Zeller  
Schroder & Mulvey  
Fred Watson  
Hackett's Players  
Hartford, Conn.  
PALACE (loew)  
Roth & Kitty Henry  
Scott & Raynor  
Bent  
Black & White Revue  
Ida Turner  
"Mile a Minute"  
Pike & Calame  
May Day  
Moore O & Comack  
Bent  
Young & Carson  
"Bachelor Dinner"  
Hoboken, N. J.  
LYRIC (loew)  
Jos Dealy & Sister  
Niblo & Nugent  
Deland Carr Co  
Demarest & Collette  
John Lavier  
2d half  
Annie Morris  
"Too Many Burglars"  
Nip & Tuck  
(Two to fill)  
Indianapolis  
KEITH'S (ubo)  
Payton & Green  
Stevens & Bordean  
Sam Harris  
Regent 4  
Independence, Kan.  
Aldrome (wva)  
Kale & Indetta  
2d half  
Roberts & Lester  
Jefferson City, Mo.  
GEM (wva)  
Gilroy & Corriel  
2d half  
Three Lubins  
Joplin, Mo.  
ELECTRIC (ubo)  
Flying Kays  
(One to fill)  
2d half  
Holmes & Buchanan  
Mr & Mrs Robyns  
Long Tack Sam Co  
(Two to fill)  
Kansas City, Kan.  
ELECTRIC (wva)  
Gay Sisters  
Couch & Davenport  
2d half  
Dunn & Dean  
Orbanasy's Cockatoos  
Kansas City, Mo.  
GLOBE (wva)  
The Bimbos  
Dun & Dean  
Musical Hunters  
Al Abbott  
McConnell & Austin  
2d half  
Couch & Davenport  
Gay Sisters  
Norwood & Anderson  
Morton Wells & N  
Flying Kays  
Lancaster, Pa.  
COLONIAL (ubo)  
Lynch & Zeller  
Georgia Earl Co  
Fred Watson  
Hackett's Players  
2d half  
Julia Edwards  
Cathleen & Capitola  
Burton & Howell  
Valentine & Bell  
Lincoln  
LYRIC (wva)  
1st half  
Kammerer & Howard  
Three Alvarettes  
Los Angeles  
ORPHEUM  
Adelaide & Hughes  
Nat Willis  
Hoey & Lee  
Marie Nordstrom  
Mme Beeson Co  
Mr & Mrs C DeHaven  
4 Romands  
Haveman's Animals  
PANTAGES (m)  
Cora Corson 9  
Bob Albright  
Chas Wayne Co  
Holden & Harron  
Kennedy & Mac  
Louisville  
FONTANE FRY PK  
(orph)  
Mazie King Co  
Frank Crummit  
The Van Derkoores  
Jeanette Lewis  
The Gladiators  
Marshalltown, Ia.  
ORPHEUM (wva)  
Eugene Page  
Fields & La Adella  
2d half  
Stross & Becker  
Millard Bros  
Macon City, Ia.  
RECENT (wva)  
Bernieville Bros  
(One to fill)  
2d half  
Wm Morrow Co  
Davis & Elmore  
Winneapolis  
UNIQUE (loew)  
The Beissens  
Broadway Comedy 4  
Downey Willard Co  
St Jans  
Juggling Howatts  
GRAND (wva)  
Georgian Trio  
Dean Dorr & Dean  
Bob Ferns  
Thos F Swift Co  
Montreal  
SOHMER PK (ubo)  
Nardini  
4 Lukens  
Nallia & Bart  
El Rey Sisters  
(One to fill)  
Newark, N. J.  
MAJESTIC (loew)  
Loia  
Fox & Eschel  
Annie Kent  
"Side Lights"  
Eddie Foyer  
Frey Twins  
(One to fill)  
2d half  
Gerard & West  
L & E Drew  
Margaret Farrell  
Jas McCurdy Co  
Rucker & Winfred  
3 Trivings  
(One to fill)  
New Haven, Conn.  
POL'S (ubo)  
Murphy & Foley  
Three Bonnells  
Chas Bachmann Co  
Lightner & Jordan  
(Two to fill)  
2d half  
Two Loews  
Scott & Raynor  
Emmett O'Reilly Co  
Hooper & Cook  
(Two to fill)  
BIJOU (ubo)  
Yvonne  
Fields & Halliday  
(One to fill)  
2d half  
Jack Symonds  
(Three to fill)  
Norfolk, Va.  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Holmes & Buchanan  
Mr & Mrs Robyns  
Long Tack Sam Co  
(Two to fill)  
Oakland, Cal.  
ORPHEUM  
Hymack  
Little Nap  
Mry Elizabeth  
(Others to fill)  
PANTAGES (m)  
(Opens Sun Mat)  
Richard the Great  
Nelson Rannous Co  
Winona Winter  
Barnes & Robinson  
Florence Rayfield  
Fern Bigelow & M  
Omaha  
EMPRESS (wva)  
Morton Wells & N  
Morgan Whaley Co  
Katherine McConnell  
Tuscano Bros  
2d half  
The Bimbos  
Harris Van Fossen  
Bernieville Bros  
Paterson, N. J.  
MAJESTIC (ubo)  
Valie  
Hopkins Sisters  
3 Musketeers  
Lavine Cimeron 3  
2d half  
Johnny Dore  
"Garden of Peaches"  
Bennington Sisters  
Sorrette & Antoinette  
Ferry, Ind.  
OPERA HOUSE (wva)  
Burnham & Yant  
2d half  
Paddock & Paddock  
Philadelphia  
GRAND (ubo)  
Wilfred Du Bois  
Leon & Doris  
McCormack & Wal-  
lace  
Melody Monarch  
Kramer & Mecon  
Kroder's Invention  
KEITH'S (ubo)  
Booth & Leander  
Bernard & Scarth  
Ed Blondell Co  
Burton Holmes Co  
Rajah  
Walter C Kelly  
Brice & King  
Tighe & Babette  
Galletti's Monks  
PALACE (loew)  
Adolpho  
4 Healy Girls  
Reddington & Grant  
2d half  
L C Metter  
(Two to fill)  
Pittsburgh  
GRAND (ubo)  
The Oveys  
Coryl & Grindell  
Nagel & Fenolyn  
Jack Bruce  
Little Miss U S A  
Leroy & Cahill  
Will Morris  
Pittsburgh, Kan.  
MYSTIC (wva)  
Roberts & Lester  
2d half  
Kale & Indetta  
Portland, Ore.  
PANTAGES (m)  
Sarah Padden Co  
Dorothy Vaughan  
West & VanSclien  
Friend & Downing  
Random Trio  
Ishikawa Japs  
Providence, R. I.  
EMERY (loew)  
Moore & Jenkins  
Lillian Watson  
"Jack & His Jills"  
Edwards & Helene  
3 Mori Bros  
2d half  
Veldi Trio  
Clark & Rose  
Maidie DeLong  
(One to fill)  
Franklyn Deane Co  
Richmond, Va.  
BIJOU (ubo)  
(Norfolk split)  
1st half  
Wilbur Held  
Diero  
Rikoetto Bros  
(Two to fill)  
Rockford, Ill.  
PALACE (wva)  
Stross & Becker  
Dicknell & Gibney  
Mr & Mrs F Allen  
Lucas & Fields  
Fantan's Athletes  
2d half  
3 American Girls  
Leonard & Louie  
(Three to fill)  
St. Louis  
HAMILTON (wva)  
Rossini  
Dorsey & Bowman  
Larry Comer  
Willie Hale & Bro  
2d half  
Emmett's Canines  
Lonk Chaparral & G  
Billy Jones  
Stan Stanley  
MANNION'S PARK  
(wva)  
Steiner Trio  
Chabot & Dixon  
Mullaly Pingree Co  
Cole Russell & D  
Laurie Ordway  
Creole Band  
EMPRESS (wva)  
Emmett's Canines  
Oiga De Baugh Co  
Aveling & Lloyd  
Stan Stanley 3  
2d half  
Mack & Williams  
Ray Snow  
Wayne Marshall & R  
Leach Wallen 3  
St. Paul  
EMPRESS (loew)  
Apollo Trio  
York & King  
Mr & Mrs G McDonald  
Bennee & Baird  
DeForest Raceford Co  
PRINCESS (wva)  
Wilts & Wilts  
Mott & Manfield  
Niblo's Birds  
Spencer & Williams  
2d half  
Lohe & Sterling  
Frought & Turner  
Ray Monde  
Isabelle Miller Co  
Salt Lake  
PANTAGES (m)  
(Open Wee. Mat)  
(Continued on Page 18.)  
"Garden of Rajah"  
Florence Modena Co  
Alkan Figs 3  
Barber & Jackson  
3 Sheatons  
San Diego  
PANTAGES (m)  
Tate's Motoring  
Von Klein & Gibson  
Johnson H & Listette  
Taylor & Arnold  
Nolan & Nolan  
Curtis & Hobard  
San Francisco  
ORPHEUM  
(Open Sun Mat)  
Mercedes  
Newhoff & Phelps  
Fisher & Green  
F & L Bruch  
Kremka Bros  
Pantzer Duo  
"Fashion Show"  
(Ameron & Gaylord  
PANTAGES (m)  
(Opens Sun Mat)  
"Childhood Days"  
Stratim & Vale  
Carletta  
Florens Family  
Schenectady, N. Y.  
PROCTOR'S  
Stone & Alexia  
Carrie Jille  
Mackie & Irwin  
Tom Rutherford Co  
O'Brien & Francis  
"Water Lillies"  
2d half  
Raymond  
Largay & Snee  
Camille Passillo  
Hale Norcross Co  
Devere & Malcolm  
"Water Lillies"  
Seattle  
PANTAGES (m)  
Ethel Davis Dolls  
Jessie Hayward Co  
Bignow Campbell & R  
Rogers & Wiley  
Neus & Eldrid  
Spokane  
PANTAGES (m)  
(Opens Sun Mat)  
Hanson Bros Co  
Klinter Hayes & M  
Barto & Clark  
Kelley & Galvin  
Mortin Bros  
Springfield, Ill.  
JEFFERSON (wva)  
Hawallan Quartet  
Versatile Four  
Wisdom & Taylor  
2d half  
Rosella & Rosella  
Hawallan Quartet  
Wisdom & Taylor  
Springfield, Mass.  
PALACE (ubo)  
1st half  
Pollard  
May Day  
Hayes Trio  
Ratiff & Anthony  
"Bachelor Dinner"  
Tacoma  
PANTAGES (m)  
G Kirksmith Sis  
Cornell Corley Co  
Passing Revue 3  
3 Weber Sisters  
Halley & Nobel  
Tulsa, Ok.  
KEITH'S (ubo)  
Musical Parables  
Florence Timponi  
"Between Trains"  
Dick Ferguson  
Martini & Maximilian  
Silverton Girls  
SHEA'S (ubo)  
Johnnie Rogers  
Millie Doris  
Fred Thomas Co  
Cabaret Minstrels  
Banjophlends  
Fitzgerald & Ashton  
Redford & Winchester  
SCARBORO PK (ubo)  
Black & White  
Toronto  
YONGE ST (loew)  
Frank Ward  
5 McKees  
Savoy & Brennan  
"Wrong or Right"  
Elliot & Mullen  
Klase & Bernie  
(Two to fill)  
Trenton, N. J.  
TAYLOR O H (ubo)  
Grace Wasson  
Hennington Sis  
Schroder & Mulvey  
C L Matter Co  
Valentine & Bell  
2d half  
Vallie  
Gray & Wheeler  
Mack & DeFrankie  
3 Musketeers  
Schreck & Percival  
Troy, N. Y.  
PROCTOR'S  
McCabe Levey & P  
McCabe Ponzillo  
John P Wade Co  
Cummings & Gladings  
Barrows Martin & M  
2d half  
Mullen & Gerald  
Norrie Sisters  
Frank Gabby  
Mrs Gene Hughes Co  
Mack & Irwin  
Mole & Jesta  
(Continued on Page 18.)

## PRICE FOR CHAPLIN FILM ADVANCED THROUGH G. F.

**Essanay Scale for Comedian's Two-Reelers Considerably Increased When Distributed by General Film Co. G. F. Insists All Exhibitors Using Chaplin Film Take G. F. Service.**

(Daily Charge.)

Present.	Old.
\$25—1-2 weeks.	\$15—first 7 days.
\$20—3-4 weeks.	\$10—next 30 days.
\$15—5-6 weeks.	\$5—after 30 days.
\$10—7-8 weeks.	

With the handling of the distribution by the General Film Co. of the Essanay Charlie Chaplin two-reelers, a new scale of prices has gone into effect for the comedy films. The daily charge under the G. F. as against the former prices for the Essanay Chaplin two-reelers before the G. F. acquired the sole circulation of them is shown above.

The General Film, from accounts, is proceeding cautiously in its attempt to force exhibitors to partake of the G. F. service if a Chaplin film is also wanted. When an application is made, according to report, for a Chaplin film by an exhibitor who has not been using G. F. service, and who does not particularly care to do so, the exhibitor is informed at the G. F. office that, while his order will be filled, it must abide its time, as the G. F. regular exhibitors will first be served. With this explanation the exhibitor who does not signify a willingness to use other G. F. service can secure no specific date for a Chaplin picture, with the very huge probability, lamely disguised by the excuse, that other picture exhibitors in his neighborhood will have the very Chaplin he has ordered a long time in advance of the date it will be given to him.

The impression is that the General Film is chary of making any definite statement that may be passed on to the Government, which now has an investigation under way to determine whether the Motion Picture Patents Company is a "Trust" under the Sherman Act. The General Film Co. is the rental branch of the M. P. P. Co.

It is also said that the G. F. is fearful lest its attempt to stifle and control the exhibiting trade will result in an organized protest by exhibitors in general to the Government, before the "Trust" decision, shortly expected, is handed down.

The G. F. has set no limit of service in connection with the Chaplins. The cheapest service the G. F. supplies is \$25 weekly. This would be an expense to picture houses accepting it, if they did not run the daily release films it furnishes. Picture theatres playing feature films only (but which must use a Chaplin through the demand and competition) and vaudeville theatres would be the ones mostly having to suffer the added expense of showing the G. F. Chaplins.

The Greater New York Film Rental Exchange, the William Fox Agency

concern (against which the G. F.'s Chaplin order is believed to be mostly directed), is said to have notified Essanay last week it expected a supply of Chaplin film, under its agreement with the M. P. P. Co. Up to the early part of this week it was reported the Fox exchange had received no reply and was deciding upon what procedure to take to enforce shipment of Chaplins to it direct, as Fox did in the matter of Pathe, after Pathe left the Patents Co.

Word came to town Wednesday that Chaplin had gotten himself into an entanglement as the result of his generosity in granting the rights for the public marketing of the Chaplin statuettes and that with any number of companies putting out Chaplin "copyrights" the rights for the privilege are expected to result in a fight that will land all into court, Chaplin included.

Chaplin is said to have given one friend the right to reproduce him as a statuette and is then said to have granted a similar privilege to another man some weeks later. Other men, without permission or privilege, have gotten out a Chaplin figure, making some slight change in the mold from the ones first out and marketing them accordingly.

The entire United States within the past two months have been deluged with Chaplin statuettes of all sizes and hues, their sale prices ranging from five cents to a dollar.

### 1,500 DAYS FOR PICTURES.

The Globe Feature Booking Office the result of the former U. B. O. Picture Department, has just been organized and will be in a position in about a week to lay out a guaranteed route of 1,500 days for feature pictures. The company will have 28 branch offices throughout the country and each will be allotted a certain number of days which they will have to fill, being charged accordingly.

The various offices will have to play the allotted time within a period of nine months. The Globe will contract to play a feature 1,500 days within nine months on 24 copies. The features will range in price from \$5 to \$100 a day, according to their strength.

### DONLIN'S FILM COMING.

"Love and the Pennant," the film scenario selected to star Mike Donlin, has been completed, and work on the feature will begin as soon as a cast is selected. The scenario was rewritten by Bob Goodwin after a half dozen other writers had experienced with the idea.

### KALEM AND EDISON TOGETHER?

The indications abroad are that Kalem and Edison have raised in arms against the V. L. S. E., the latter the feature film exchange of the four prominent makers linked with the Motion Picture Co. They are Vitagraph, Lubin, Selig and Essanay. Kalem and Edison are also members of the M. P. P. Co.

The nature of the strife between the M. P. P.'s opposing daily release makers of feature films is to be shown, according to report, in the manner in which Kalem and Edison will circulate their features. These are to go direct to the exhibitor upon the General Film Co. service, it is said, while the V. L. S. E. manufacturers release their features through their own exchange.

Each of the six makers involved however continue to have the G. F. serve their daily release product.

The first feature to be sent out against the V. L. S. E. is said to be "Midnight at Maxim's," a Kalem four-reeler, shown privately Tuesday.

Reports vary on the whys and wherefores of the split among the M. P. manufacturers on the policy of feature film distribution. The men in the four-lettered concern are said to be inclined to believe the decision in the Government's action against the M. P. P. Co. on the "trust" investigation will be adverse to the company. Likewise, according to report, they believe it behooved them to protect their future service by an organized exchange independent of the M. P. Co.'s rental branch, General Film Co. On the other hand Edison and Kalem are said to be firmly impressed they are the lungs and heart of the M. P. Co., also General Film Co., and that by virtue of their belief, will stick to it on all kinds of film, short or long. At the same time Edison and Kalem think they can give the V. L. S. E. service a sufficient dent that may eventually bring those four makers and their feature films back into the G. F. fold.

Meanwhile the exhibitors are reported waiting for a rate cutting jangle between the two factions that will redound to the exhibitors' benefit.

### SERIAL IN DANGER.

The Mutual serial, "The Diamond from the Sky," made by the North American, has stood in danger of cancellation on the Loew Circuit this week, according to report.

The "Diamond" serial has but about run one-half its course. Wednesday it was said the Loew people had decided to drop it, but at the Loew office it was stated no decision had been reached.

Other picture concerns, however, had heard the same rumors. The Universal is said to have made an immediate proposal to place its new serial, "The Broken Coin" in the Loew houses, and it was under consideration.

### Disappointed Girl Tries Poison.

Los Angeles, June 16.  
Caroline Carman, a film actress, took poison and is in a serious condition in a local hospital. The girl's reason for attempting suicide was that she could not become a film star.

### BIG FILM CONCERN'S CHANGE.

An important change is impending in a large film concern, with headquarters in New York. The change is in contemplation at the present moment, from reports, and will be a drastic switch in management, when it arrives.

The film men now in control of the organization will be superseded, according to the story, by other executives designated by the monied interests behind the concern. These monied interests will direct the future operations of the film concern, as well, the financial men having about decided that such a move is imperative.

The same group of wealthy men recently came to the aid of the concern, which was making a big splash at the time with a very small amount of cash on hand, depending almost entirely upon appearances to realize from stock sold, although the then heads of the firm were spreading stories of enormous business done and profits made. It was reported in the trade about this time the concern was doing a large business, but that its disbursements exceeded the weekly receipts. Of late the concern, while having a run of fair features for a while, has dropped off almost entirely with meritorious film, and a great deal of its business has been taken away by other firms.

That the move has been foreseen by the present executives of the film concern interested is forecasted, according to the picture men aware of the status of the company, by these executives apparently preparing to leave the concern, and attempting to smooth the way through preliminary announcements.

The monied men behind the concern mentioned in the stories of the change are quite well versed in the show business, having been doing little of recent years excepting to invest money in it.

### MANY UNATTACHED DIRECTORS.

There are more picture directors "at liberty" in New York today than there has been in a long, long time. New policies at several studios followed by a line of retrenchment by some of the oldest film makers has resulted in the releasing of a raft of celluloid directors.

As soon as a half dozen or more "independent features" have been finished within a few weeks there will be a further augmentation of the directors of films disengaged and looking for new berths.

### McINTOSH AFTER "NATION."

Negotiations are under way between D. W. Griffith and Chris Brown, the latter representing the Hugh McIntosh interests, for the Australian rights to "The Birth of a Nation" film. If the plans go through, McIntosh will play the spectacular film in his larger houses at a \$2.00 admission scale, which will set a record for Australia.

McIntosh has played "Cabrira" throughout his Australian circuit, and the success of that picture at an increased admission suggested the prospective engagement of the Griffith film.

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

## MOVING PICTURES

## FILM FLASHES

Florence Hackett is with the Pyramid.

Pedro De Cordova is with Lasky.

Selig has opened an office in London. E. M. Montagu is in charge.

Wedding bells may shortly ring for two of the American-Mutual favorites.

Danny Bagnell has been engaged to direct several comedy pictures for a new concern.

Eddie Dillon's bungalow caught fire on the Coast and most of his belongings were lost.

Bertram Brachen is again directing Balboa productions with Jackie Saunders.

"Damp Fools" is a farce comedy subject the Robert Daly Joker people are making.

Children's shows Saturday mornings have been started in Hoboken.

There is but one company of the Famous Players now working at the California studios.

Little Billas Milford is taking part in the Edwin Arden Pathe feature, "The Beloved Vagabond."

Paul Powell has been assigned the direction for the three-part feature, "The Wolf Man" by Chester B. Clapp.

Chester Withey and Edward Dillon are collaborating upon a number of comedy film productions.

In "Children of the Sea" Francella Billington plays a dual role. Duke Hayward was the director.

Truly Shattuck at the Nymph studios on the Coast is to appear with Bessie Barriscale in "The Painted Soul."

"Credit Lorraine," the play by Lawrence Marston, is to be made into a picture this summer.

Harry Carey is with the Oscar A. C. Lund forces of the U on the Coast. He will appear in a four-reeler, "Just Jim."

Hazel Buckham, after a long illness, has resumed her camera work on the Coast.

Alan Dwan has been engaged by Fox to engage in directing a new feature for that concern.

Samuel Goldfish, of Lasky, was expected to return to New York yesterday, from his Coast trip.

Selig has selected an all-star cast for the production of "The House of a Thousand Candles."

Marjorie and Bernice Blinn, Los Angeles society girls, make their screen debut in the new Morosco-Bosworth production, "Kilmeny."

Mile Vera Doria, the European lyric soprano, has been engaged to appear in a feature film by Morosco-Bosworth.

June 12 was Beauty Day at Universal City, in honor of the American girls chosen in the Universal contest for America's most beautiful girls.

"Neal of the Navy," the new Pathe serial, has been written by William Hamilton Osborne.

Alfred G. Robyn will be the organist at the Rialto, New York, when that house opens with pictures.

Jack Pratt is directing "The Fighting Chance" by Robert Chambers.

The Vitagraph forces were diminished by 20 people after last Saturday. Of this group two were directors.

The scenario for "The Love of Caleb Carter," by Margaret I. McDonald, was purchased Tuesday by the Empress Co.

The Banner Film Co., releasing through the Associated Service, has Leroy P. Swayne, formerly in vaudeville, as its director.

Fred Hornby, the late John Bunny's director at the Vita, is directing the new producing company on the National Film's payroll.

Blanche Sweet is the feminine lead in "The Secret Orchard" which Lasky is making on the Coast.

Joe Kink, formerly with the Gold Seal, is now a principal with one of the Selig stock companies.

Julia Dean will very likely be entrusted with the lead in the film feature, "The Princess Path," by Bayard Veiller, which the U has accepted.

"The Painted Soul" will be the next feature in which Bessie Barriscale will be starred. It's an underworld story by C. Gardner Sullivan.

The finishing touches have been made to "The Man From Oregon" (five reel) with Howard Hickman and Clara Williams as principals.

Charles West, the former Biograph leading man, makes his first appearance in a Mutual feature in "The Woman From Warren" which Ted Browning directed.

Raymond Wells, considered an adept with the folls, has every chance to show his skill in the "Old Heidelberg" feature which has Wallace Reed as one of the principals.

Dustin Farnum is next to be featured in "The Iron Strain," a story of New York and the Northwest, which will be directed by Reginald Baker.

There's talk that the Reel Photo Play Co. will have Richard Bennett camera enact the lead in "The Man With Nerve" which recently ran in Munsey's Magazine.

Bobby Matthews, vaudevillian, is figuring on entering the pictures and doing a dope series. Matthews is writing the scenario comedy script.

Phil Mindil has severed his connections with the Lady MacKenzie Big Game pictures and has been succeeded by Mr. Simmons, formerly with the Universal forces.

William J. Kelly, after bumping his knee-cap hard at the Lamb's Gambol, has been working in pictures despite the advice of a surgeon who sewed up the wound.

Frederic de Belleville, engaged for the road tour of "The Garden of Allah," has been signed for picture work this summer.

The Empress Co. is putting the finishing touches to "In Leash," with the principal roles played by Marian Swayne, Joseph Levering and Flavia Arcaro.

Joe Conolly is now general manager and directing head of the Broadway Film Company, which has finished a three-part feature, "The Vow," with Marion Leonard as the principal player.

## RELEASED NEXT WEEK (June 21 to June 26, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitagraph ..... V	Imp ..... I	American ..... A	Gaumont ..... Gau
Biograph ..... B	Bison ..... B101	Keystone ..... Key	Superba ..... Sup
Kalem ..... K	Nestor ..... N	Reliance ..... Rel	Empress ..... Emp
Lubin ..... L	Powers ..... P	Majestic ..... Maj	St. Louis ..... St L
Pathe ..... Pthe	Eclair ..... Eclair	Thanhouser ..... T	Lariat ..... Lar
Selig ..... S	Kex ..... Kex	Kay-Bee ..... K B	Humatology ..... H
Essanay ..... S-A	Domini ..... Dom	Luna ..... Luna	Grandia ..... Grand
Kleine ..... Kl	Victor ..... Vic	Mutual ..... M	Ramo ..... Ramo
Melies ..... Mel	Gold Seal ..... GS	Princess ..... Pr	Ideal ..... Ideal
Ambrosio ..... Amb	Joker ..... J	Komic ..... Ko	Starlight ..... Star
Columbus ..... Col	Universal Ike ..... U I	Beauty ..... Be	Regent ..... Reg
Mina ..... Mi	Sterling ..... Ster	Apollo ..... Apo	Miller Bros 101 ..... M B
Knickerbocker ..... Kkbr	Big U ..... B U	Royal ..... R	Lion ..... Lion
	L-K-O ..... L K O	Hepworth ..... H	Fleming ..... Prem
	Laemmle ..... Lie	Falstaff ..... F	Camco ..... Cam
			United ..... Uid

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

## JUNE 21-MONDAY.

MUTUAL-Peggy Lynn, Burglar, 2-reel dr. A: Keystone title not announced; The Choir Boys, dr. Rel.

GENERAL-The Condemning Circumstance, dr. B; The Missing Man, 2-reel dr. K; The Fortunes of Mariana, 2-reel dr. and Hearst-Selig News Pictorial No. 48, S; The Sacrifice, dr. (12th of "The Road of Strife" series), L; The Man Who Found Out, dr. S-A; Mr. Jarr and Love's Young Dream, com. V.

UNIVERSAL-Circus Mary, 3-reel dr. Vic; Mismated, com. I.

UNITED-When the Call Came, 2-reel dr. Ideal.

## JUNE 22-TUESDAY.

MUTUAL-Which Shall It Be, 2-reel dr. T; A Deal in Diamonds, com-dr. Be; The Ash Can, juv-com. Maj.

GENERAL-The High Society, com. K; The Wives of Men, 2-reel dr. B; Father Bald He'd Fix it, and With the Help of the Ladies, split-reel com. L; With the Aid of the Law, dr. S; Braga's Double, 2-reel dr. S-A; Victors at Seven, 3-reel dr. V.

UNIVERSAL-A Peach and a Pair, com. N; "For the Honor of a Woman" (4th of the "Under the Crescent" series), 2-reel dr. G S; A Mountain Melody, dr. Rx.

UNITED-The Dime Novel Hero, com. Sup.

## JUNE 23-WEDNESDAY.

MUTUAL-One Woman's Way, dr. A; The Silent Witness, dr. Rel; The Shadowgraph Message, 2-reel dr. Br.

GENERAL-The Vivisectionist, 2-reel dr. K; The Life Line, 2-reel dr. L; The Sport of Circumstances, com. E; The Onion Patch, dr. S; An Interceded Vengeance, dr. V; The Fable of "The Search for Climate," com. S-A; The Kick Out, 3-reel dr. Kkbr.

UNIVERSAL-A Boob's Romance, 2-reel com. Lie; A Dismantled Beauty, com. LK-O; Universal Animated Weekly, No. 172, U.

UNITED-The Stranger, 2-reel dr. Grand.

## JUNE 24-THURSDAY.

MUTUAL-Hearts and Swords, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly No. 25, M.

GENERAL-Her Convert, dr. B; The Dream Dance, 3-reel dr. L; Sands of Time, 3-reel dr. and Hearst-Selig News Pictorial, No. 49, (West), and No. 50, (East), S; A Hot Finish, com. S-A; What's Ours, com-dr. V; The Stolen Case, com. Mi.

UNIVERSAL-Mumps, com. Vic; Larry O'Neil, Gentleman, 2-reel dr. I; Lady Baffles and Detective Duck in the 18 Carrot Mystery, com. P; The Tinker of Stubbinville, dr. B U.

UNITED-An Accidental Parson, com, Luna; The Black Statue, com, Star.

## JUNE 25-FRIDAY.

MUTUAL-The Floating Death, 2-reel dr. K B; The Motor Boat Bandits, com, Maj; The Stolen Anthurium, com, F.

GENERAL-Honor Thy Father, 3-reel dr. K; Her Answer, dr. L; Fighting Blood, dr. K; Through the Turbulent, 4-reel dr. E; Her Realization, dr. S-A; Their First Quarrel, com, V.

UNIVERSAL-Conscience, 4-reel dr. I; The Remedy, com, Vic.

UNITED-When the Tide Turned, 2-reel dr. Prem.

## JUNE 26-SATURDAY.

MUTUAL-A Bad Man and Oth rs, 2-reel dr. Rel; When the House Divided, com, R.

GENERAL-The Girl Hater, com-dr. B; In Danger's Path, dr. (An Episode of the "Hazards of Helen" series), K; Just Like Kids, com, L; A Dignified Family, 3-reel dr. S-A; The Breaks of the Bank, dr. E; The Ticker Club, dr. S; The Silent W, 2-reel com, and When We Were Twenty-one, cartoon, V.

UNIVERSAL-When Schultz Led the Orchestra, com, J; Learning to Be a Father, dr. P; The Test of a Man, 2-reel dr. B101.

UNITED-His Wife's Past, 2-reel dr. Pyrd.

C. Hague, in charge of the Universal offices, Toronto, will in the future have full managerial charge of all the Canadian exchanges.

Bess Jones is a western woman who is to open another picture house. She operates the Broadway at Bella Fourche, S. D., and is now invading Whitewood, S. D.

Felix Feist is at the head of the newly-formed Equitable company. There was an Equitable company in existence sometime ago, that was linked in reports with the World Film, but not as it has lately heard of it. It was not the Feist concern, however.

W. M. Whitney, of the Larkin Soap Co., Buffalo, is going to remodel an old church next to the Larkin plant into a recreation center where the Larkin employees will be shown motion pictures. The building will be ready in November.

Workmen are engaged in making new additions to the Mutual studio grounds at Hollywood, Cal. The factory superintendent, Joseph Aller and William G. Bitzer, chief cinematographer, have given the proposed addition their closest attention. There are now 15 directors working on the Mutual films, embracing everything from the one reels to the multiple-reelers. The capacity of the plant is 200,000 feet of film each week. The work on the Kinemacolor studio at Flushing, L. I., is receiving its finishing touches and when completed will afford the studio directors every opportunity to stage any kind of interiors.

The United Film Service announces some new plans for the summer. Joseph J. Franz, former director, Premier Company, Santa Paula, Cal., after an absence of some time, is back at the studio and directing new two-reelers. Mr. and Mrs. Albert Garcia are late acquisitions to the acting company. President Arthur Smallwood, of the Smallwood Corporation, has obtained new studios for the Pyramid (Edwin August, director) at Ridge-wood Park, N. J. The stage is large enough to hold four complete settings at one time. The Lariat will change its western two-part dramas only and will add Biblical and poetical photo-plays to its make. Gertrude Bondhill is a late joinee. The Superba is going to put on a new force of photoplayers for its comedy makes. Edith Thornton will continue to play leads.

## COAST PICTURE NEWS.

By GUY PRICE.

Lenore Ulrich has returned east.

Cyril Maude likes the picture thing on the Coast.

Ruth St. Denis may be persuaded to go into films.

J. P. McGowan is directing for Lasky.

Dorothy Dalton has appeared in her first picture.

Jerome Storm and wife have moved into a bungalow. "This is the life," say both.

Lewis J. Cody has completed his contract with the N. Y. M. P.

John Drew saw the picture studios at Los Angeles last week—and he didn't even sign a five-figure contract. Marvelous!

Frances Ring is here with her sister, Blanche. Both may decide later to go into pictures.

Madge Maitland, who closed her vaudeville tour last week, is here visiting the picture plants. She will remain a month.

Maurice Homer, the musician, is trying to land a film contract. He has forsaken the stage indefinitely.

The film companies are cutting down forces.

David Horsley has completed his wild animal plant.

Many Los Angeles cabaret people are going into the screen business.

Frederick Palmer is now regular press representative for Keystone.

Bert Grasy (on the stage he spelled his name Bertram Grassy) is with Selig.

Pat Powers and other Universal officials went to San Bernardino last week to escort the beauty contestants into Los Angeles.

Mary Pickford will return east in about six weeks.

Raymond Hitchcock will end his engagement at Keystone about the end of the month.

## Two Eight-Reelers on Broadway.

William Fox has two eight-reel feature films ready to be shown upon Broadway, when theatres on that thoroughfare, during the summer, are available.

The films are "The Two Orphans" with Theda Bara (directed by Herbert Brenon), and "The Bondman" with William Farnum.



The Governor.....William Sulzer  
Mrs. Morton.....Pauline Hall  
The Boss.....Edward P. Sullivan  
Ruth.....Anna Logan  
Fordyce Mansville.....Edward F. Roseman  
.....Elsie Balfour  
Archibald Tully.....Harry Belafonte  
Grace Ferguson.....Dorothy Kingdon  
A Delegate.....Rev. Madison C. Peters  
Policy Seller.....Frank Tinney

This five-reel feature with its scenario based on the stage play of the same title which was a failure when produced early in the year, purports to show the manner in which the ex-Governor William Sulzer was framed by the alleged bosses of the political party which put him into office. The story is melodramatic in the extreme and all of the modern exposure devices are brought into play. The motion picture depicts the disintegration of the motion picture machine, etc. The leading roles of the drama is played by the ex-Governor himself, and in passing it might be well to state that if given a chance he might have made a better Governor for the Empire State than he will ever be a motion picture actor. Two other bad characters of more local prominence in the cast are the Rev. Madison C. Peters and Frank Tinney. The latter plays just a bit in one scene while the former could not be distinguished at all. The feature has been quite cheaply produced and the photography is in the worst of circumstances. Every bad feature of our cinema is completely out of focus. Rape, blackmail, forgery, the stuffing of the ballot box and the bribing of state politicians all play a prominent part in the theme of the feature. According to the story the poor "Ex-Gov" never had a chance from the start. There is a chance for the picture in the smaller towns.

Fred.

\_\_\_\_\_

**MAJESTIC THEATRE, CHICAGO, THIS WEEK (June 14)**




PARAMOUNT PROGRAM

FAMOUS PLAYERS-CHARLES FROHMAN CO. PRESENTS

# JOHN BARRYMORE

IN THE CELEBRATED ADVENTUROUS ROMANCE,



BETWEEN TWO FIRES

## "THE DICTATOR"

RICHARD HARDING DAVIS

A THRILLINGLY HUMOROUS PHOTO-ADAPTATION  
OF THE FAMOUS MELODRAMATIC COMEDY,  
In Five Parts

RELEASED JUNE 21<sup>st</sup>

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Canadian distributors—Famous Players Film Service, Ltd.  
Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

METRO PICTURES CORPORATION

PRESENTS

THE FASCINATING SCREEN PERSONALITY

# MARY MILES MINTER

AND AN ALL STAR CAST  
IN  
A PICTURIZATION OF THE  
FAMOUS SONG CLASSIC

## ALWAYS IN THE WAY

BY CHARLES K. HARRIS



PRODUCED BY  
DYREDA ART FILMS  
RELEASED JUNE 21  
ON METRO PROGRAM

BRANCHES GIRDLING AMERICA

### METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

PARAMOUNT PROGRAM

# JESSE L. LASKY

PRESENTS



VICTOR MOORE

Chummy Chummy

RELEASED THROUGH  
PARAMOUNT PICTURES CORP.  
JUNE 28<sup>th</sup>

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL TORONTO CALGARY

### JESSE L. LASKY FEATURE PLAY CO.

120 W. 41<sup>ST</sup> ST., NEW YORK CITY

JESSE L. LASKY SAMUEL GOLDFISH CECIL B. DUMILLE  
PRESIDENT TREAS. & GENL. MGR. DIRECTOR GENERAL

36 FAMOUS FEATURES A YEAR

Eight Dancers were replaced by the Eight Silhouettes, artistic.  
CORT (Homer F. Curran, mgr.).—Dark.  
COLUMBIA (Gottlob, Marx & Co., mgrs.).—Billie Burke in "Jerry" (last week).  
ALCAZAR (Belasco & Mayer, mgrs.).—Kolb and Dill in "Peck O' Pickles" (third week).  
WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players.  
PRINCESS (Bert Levey, lessee and mgr.; agt., Levey).—Vaudeville.  
HIPPODROME (Wm. Ely, mgr.; agt., W. S. V. A.).—Vaudeville.

Van Bostick, said to be a theatrical man, was sentenced to two years imprisonment for passing bad checks.

Pantages Oakland house will put a 10 and 15 cent admission scale into effect when the new Hippodrome opens.

The old Globe theatre at Mission and 24th streets has been declared a nuisance by the Board of Public Works, which asked the Board of Supervisors for an appropriation of \$1,500 to demolish it with.

On June 6 a daring attempt was made to loot the Italian rooms in the Palace of Fine Arts building, Exposition, of some valuable paintings. The attempt failed and the thief escaped capture.

Reports concerning western Canada seem to conflict. Around town here it is constantly said that show business in Canada is in bad shape, while a letter from a manager touring that territory says he found business much better than expected despite the war activities going on in that country.

Saint-Baens, the noted French composer, is scheduled to direct a huge tonal ensemble at Festival Hall Exposition on June 19, 24 and 27. The ensemble will include Sousa's Band, the Exposition Orchestra and a vocal chorus of 500 voices.

The International Association of Theatrical Stage Employees, District No. 2, held its annual convention last week in the Druid's Temple. Delegates attended from Arizona, Nevada and New Mexico. Aside from the election of officers the business disposed by the body was not made public.

While convening here last week the International Association of Dancing Men announced that the modern dances such as Tango, Ragging and Trots would be eliminated from the ball room programs and confined to the stage. However, it has not been announced what will succeed the present popular dances.

Last week witnessed a change of management at Pantages' Oakland house. Wm. Wright, the manager, was succeeded by Harry Cornell, who has been playing sketches over the same circuit. Warren Lamon, who previously managed the floor in the Frisco house, was shifted to Oakland as assistant manager

to Cornell, while Wright assumed the position formerly filled by Lamon.

June 30, Billie Burke will open the new Turner & Dahnken theatre at Watsonville, Cal., erected by the Appleton Investment Co. and leased for 10 years by the T. & D. people. The house represents an investment of \$125,000 and has a seating capacity of 1,168. Claude Langley will direct the house. It is to play feature pictures, excepting one day a month, when a road attraction goes in.

For some reason the entire bill originally routed to play the local Empress opening week of June 7, never reached here, but, instead, was recalled to New York. The local management did not get word until the preceding Tuesday, which caused the bill scheduled for appearance a week later to be utilized replacing the show called back. The change in the bills caused considerable confusion.

Jane O'Rourke, a vaudeville actress, has filed bankruptcy papers declaring her indebtedness to be \$60,000 and no assets. A large portion of the amount is described as sums borrowed from friends, a large per-

# CALOX

TOOTH POWDER

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UPON THEIR PATIENTS  
USING CALOX


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free on request

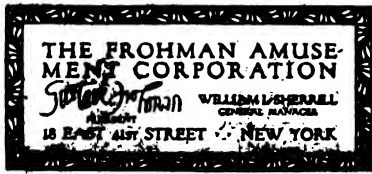
All Druggists, 25c.

Ask for the Calox  
Tooth Brush,  
35 cents.

McKESSON & ROBBINS  
NEW YORK







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We have a fully equipped studio at your disposal.  
Studio and Laboratory, 316 East 48th Street  
Executive Offices, 176 Broadway  
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centage of which live in Los Angeles. Twelve  
suits of pajamas described in the court as  
being wonderful are all she has left to show  
for above amount which she is said to have  
ran through within the past two years.

### BUFFALO.

By CLYDE F. REX.

**HEA'S** (Henry J. Carr, mgr.; U. B. O.).  
—Mossom Seeley, appearing here for the  
first time this season was a decided hit;  
Riggs and Witchie, scored; Lucy Gillett, as a  
special attraction, featured; Henry Lewis,  
very good; Whipple, Huston & Co., enter-  
tained; Miller and Mack, clever; The Four  
Mendacious Chaps, big hit; The Clintons, rare  
novelty.

**TRICK** (John R. Oshei, mgr.).—Adele Blood,  
in book, producing "The White Sister," con-  
tinues with good business. Next, first pro-  
duction of Guy Bolton's "The Game."

**FEAR** (P. C. Cornell, mgr.).—Bonstelle  
Company offer "Widow by Proxy," very well  
received. 21, "Mam'zelle." Good business  
first half.

**HIPPODROME** (Henry Marcus, mgr.).—  
Feature pictures to good business.

**GAYETY** (J. M. Ward, mgr.).—All Buffalo  
burlesque cast present second week pro-  
duction known as "The Night Hawks," with big  
success. Gus Fay, Eddie Fitzgerald, Eugene  
Jengo, the Haywards and Edith Hamilton, as-  
sisted by big cast. Capacity audiences.

## The Hundred Ways Which Don't End Corns

Perhaps you say—"I've tried  
and tried, but found nothing that  
ends a corn."

You might keep trying for  
years, Madam. There are a hun-  
dred ways which don't. Most of  
them are very much alike.

But remember this:

There is one way which has  
removed 70 million corns. It is  
now removing half the corns that  
grow.

It's a plaster which contains a  
bit of wondrous wax. It ends the  
corn pain in a jiffy. It ends the  
corn itself in two days. It gently  
loosens the corn until it comes out  
without any pain or soreness.

When you merely pare corns—

When you use some folderol—

Bear this in mind. There are  
folks all around you—users of  
Blue-jay—who never suffer corns.  
You are wronging yourself when  
you fail to do what they do.

## Blue-jay Plasters

15 and 25 cents—at Druggists  
Samples Mailed Free

Bauer & Black, Chicago and New York  
Makers of Physicians' Supplies

# THE FILM THAT PLEASES EVERYONE GEORGE BEBAN

IN

## "The Alien"

Adapted from "THE SIGN OF THE ROSE"

Eight reels—an entire program

Produced Under the Personal Direction of THOMAS H. INCE

Now Playing at the Astor Theatre, New York, at Prices Ranging  
from 25c. to \$1.00

Read these Comments  
from New York Dailies  
They Tell the Story

The Tribune said: "Mr. Beban's acting  
of the Italian is really a superb bit of  
character portrayal."

Evening Mail said: "Caught the atten-  
tion of Broadway. 'The Alien' is very  
much worth seeing."

Evening World said: "Makes a strong  
appeal."

The Journal said: "Huge success."

New York Times: "Lifts you out of the  
seat."

The Evening Sun said: "From end to  
end 'The Alien' is ALL REAL. The film  
story has been produced with such care  
and ability that it stands alongside the  
spoken drama as a compeller of tears and  
laughter."

The Herald said: "If there was a dry  
eye in the theatre it must have been a  
glass one."



Now ready for booking in houses that can charge a minimum admission of 25 cents  
Write TODAY

## Select Film Booking Agency Times Building New York

**ACADEMY** (Jules Michaels, mgr.).—Acad-  
emy Musical Comedy Company, with addition  
to cast, present "The Suffragettes," big mus-  
ical offering. Two shows daily, to better busi-  
ness than pop vaudeville was drawing. Entire  
new company headed by Abe Leavitt in "A  
Lady's Man," next week.

**STRAND AND PALACE** (Harold Edel,  
mgr.).—Feature photoplays to fair business.

**MAJESTIC** (John Laughlin, mgr.).—Dark.  
OLMIST, Charles Denzinger, mgr.; agent.

**SUN**.—Five acts and movies continue to draw  
good business. Bella Italia Troupe, headline  
this week. The Juggling Rhoff, good; Sid  
Vincent, gets over big; Cumfort & Coleman,  
score; La R. n. Hamil & Co., good.

**PLAZA** (J. being, mgr.; agents, McMahon  
& Dee).—Mrs. Thornton Frill, head-  
line; Dixon & Falls, fair; Sartello, good;  
Esmeralda, featured; Jules & Adams, please;  
Delay & Halomb, applause, feature movie  
close.

**LYRIC** (Joe Payton, mgr.).—Dark.

"The Millionaire Baby," the first of Anna  
Kathryn Greene's novels to be screened, was  
shown at the Hippodrome last week. Much  
interest was centered in the production, the  
author (Mrs. Charles Rhoff) being a resi-  
dent of Buffalo, exceedingly popular in social  
circles. Several theatre parties were enter-  
tained during the week.

It is reported that after remodeling the  
Family theater at Washington and Broad-  
way will reopen with burlesque attractions  
off the second Columbia wheel.

Big aero exhibition by Curtiss flying boats  
and planes to be staged in connection with  
celebration arranged by city for July 5.

Ringling Brothers booked for the 23d, with

101 Ranch featuring Jess Willard follow-  
ing the 26, same week.

Velodrome Park has reopened. Motor-cycle  
races featured. Sunday performances per-  
mitted, park being just outside city line.

Free movies and vaudeville draw well at  
Carnival Court, Buffalo's only amusement  
park within city limits.

is the only face  
powder that stays on. One appli-  
cation lasts all day. The favorite face powder of ladies of ex-  
perience for 50 years. Send 5c. for free sample of all Exora  
Preparations. Charles Meyer (Est. 1868), 103 W. 13th St.,  
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# Baron Lichter

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THE FIRST ACT EVER HELD FOR TWO  
WEEKS AT THE EMPRESS, SAN FRANCISCO

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DID I MAKE GOOD?

ASK THEM

LEO

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This Week (June 14) Palace, New York      Direction, ALF. WILTON

BETTY

JIMMY

# BOND <sup>AND</sup> CASSON

In Their Merry Musical Melange "SONGLAND"

THIS WEEK (June 14) BRIGHTON THEATRE, CONEY ISLAND

Direction, U. B. O.

# SMASHING

## THE ARMIES OF THE CZAR!

Official Moving Picture Account of the German-Austrian Drive through  
Galicia, terminating in the

# BATTLE OF PRZEMYSL

Four Reels of Genuine Moving Pictures—all Real Stuff, no  
Fancy Scenes—Taken by our own Correspondent Officially  
attached to the Austro-Hungarian Armies, with a Descrip-  
tive Complete Report for Lecturing Purposes by

## EDWARD LYELL FOX

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GERMANY"

Get busy at once to secure the rights for your territory from the

**AMERICAN CORRESPONDENT FILM CO., Inc.**

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The Star management announces that ne-  
gotiations are pending through which it is  
believed the Mary Servos stock company will  
appear at the house immediately following  
the Bonstelle engagement. Miss Servos is  
now playing a summer engagement at Co-  
lumbus, O., but is well known in Buffalo  
and should be successful in the Queen City.

### CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agt., U. B.  
O.).—Ross and Ashton; Whittier's Barefoot  
Boy; Ethel Dawn June; "\$22.50," sketch (first  
act); Regent Quartet; Hawthorne Minstrels;  
Pictures.

CHESTER PARK (I. M. Martin, mgr.).—  
Otto and Olivia; Kelley and Scott; Gordon  
and Kinley; Santine; Torcat's Educated  
Roosters.

ZOO (W. P. Whitlock, mgr.).—Ferullo's  
Band, Victorina Hayes, soprano soloist.

LAGOON (Arthur Wilber, mgr.).—Roof gar-  
den; Joe Niles; Sam Worley; James F. Mc-  
Cabe; Lagoon Trio; Motordrome; Berliner's  
Band.

CONEY ISLAND (Arthur Riesenberger,  
mgr.).—Four Palettes; Lotta McNeil; Cam-  
eron and Sherwood; Cahill and Romain; the  
Woodalls. Special feature, Ruth Bancroft  
Law, aviatrix.

A sketch by John Redhead Fromme, Jr., en-  
titled "\$22.20," a boarding house comedy, is  
making a hit at Keith's this week. Manager  
Royal says he likes it very much. Willie  
Pierce, formerly of the Orpheum stock com-  
pany, Ruth Warren and Boyd Agin, local  
amateurs, put it over.

The Grand and Lyric remind one of the  
regular season. The big electric signs are  
being used to advertise the moving pictures  
at each house.

Manager Royal is furnishing lemonade in-  
stead of water to patrons of his summer vau-  
deville at Keith's, and the improvement is  
appreciated.

### DENVER.

TABOR GRAND (Peter McCourt, mgr.).—  
The stock burlesque company headed by Rube

## John Lemuels

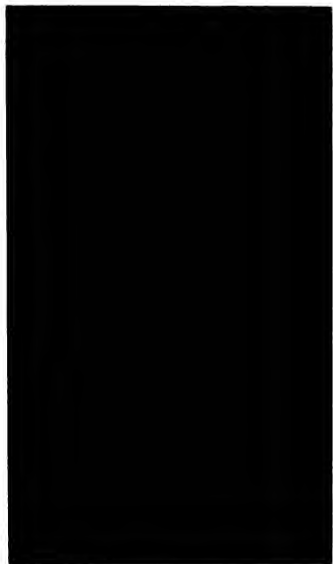
BLACK-FACE COMEDIAN

Personal Address, White Rats, West 46th St.  
New York

# JEAN CHALLON

One of the most remarkable records ever established in ancient or modern vaudeville is credited to little Jean Challon who in less than six months has leaped from obscurity to professional popularity, an achievement solely due to her distinctive vocal ability.

Known as "That Girl O' Mine," this little Cincinnati star first attracted attention in her home town and in less than one month had established herself on the big time as one of the best



singles extant. From that date she has been continually in demand.

Possessing a rare personality and a singular delivery that makes an ordinary number sound like a classic, she stands out conspicuously in the line of vaudeville entertainers as one of the best in her class.

Among the numbers included in Miss Challon's repertoire are "Kentucky Home," "My Bird of Paradise" and Irving Berlin's latest hit, "When I Leave the World Behind."

# SANTLY AND NORTON

Two exceptionally clever boys with a big time offering somewhat different, a combination singing, comedy and piano specialty in which the pair have ample opportunity to display their individual talents. One of the striking features of the turn is their unique style in delivering a popular song, carrying with it a punch that gives the auditor a lasting impression of the lyric and melody.

Their comedy stands out as a splendid specimen for it registers equally



with the singing portion and with the excellent construction of their turn to properly show their goods, they make an ideal and entertaining addition to any bill.

Santly and Norton have selected the majority of their songs from the house of Waterson, Berlin & Snyder and keep continually in touch with Max Winslow to add our latest hits as fast as released.

THE SEASON'S SONG SENSATION

# "MY BIRD OF PARADISE"

Just as we freely predicted a few weeks ago, this number has developed into one of the greatest song hits of all time. Still sweeping the country and a riot everywhere. CONSTRUCTED TO FIT ANY ACT. If you want a sure fire applause winner don't miss it.

# "WE'LL HAVE A JUBILEE IN MY OLD KENTUCKY HOME"

POSITIVELY THE GREATEST SOUTHERN SONG EVER WRITTEN. You can't fail with this number in your repertoire. Gradually climbing up to the top of the current song market and a great favorite everywhere.

# "SHOOTING THE BULL AROUND THE BULLETIN BOARD"

Good comedy songs are decidedly scarce, but regardless of the limited competition this gem is in its own class. Extra verses on hand INCLUDING A KNOCKOUT PRESIDENT WILSON VERSE. Send for it now.

IRVING BERLIN'S

# "WHEN I LEAVE THE WORLD BEHIND"

More words cannot describe the stage value of this ballad, the latest work of Irving Berlin and undoubtedly the best song he has ever written. If you care to climb ahead, add this number to your routine and watch the results. The greatest ballad ever and yours for the asking.

# WATERSON, BERLIN & SNYDER

Strand Theatre Bldg., 47th St. and B'way, New York

CHICAGO 15 Randolph Street PHILADELPHIA 923 Walnut Street ST. LOUIS Frank Building BOSTON 220 Tremont Street

MAX WINSLOW, Professional Department

# FREEMAN AND DUNHAM

John Freeman and William Dunham, late features of "The Passing Show of 1914" whose likenesses appear on this page, are two of the most popular chaps in theatricals, both having accumulated an envious following from one end of the country to the other.

A description of their offering or any effort to describe their individual or collective ability would be superfluous, for the couple are probably known to every reader of this page.

They are now featuring "When I Leave the World Behind" and "My Bird of Paradise" and find both numbers to be consistent applause winners.



Freeman and Dunham have been patrons of the house of Waterson, Berlin & Snyder since their entrance into vaudeville and possessing a good sense of showmanship as well as the necessary business acumen, they keep well ahead of the field by constantly revising their vehicle to include the latest popular successes.

This week the boys are meeting with their usual success at the Majestic, Chicago, after which they will play the Temple, Detroit.

# SHERMAN AND UTTRY

Mabelle Sherman and Arthur Uttry compose one of the niftiest little double acts in present day vaudeville, carrying an inexhaustible fund of personality together with sufficient ability along general lines to keep them continually busy on the big time.

Like the many other patrons of the Waterson, Berlin & Snyder house, they keep their specialty nicely up to date through co-operation with Professional



Manager Max Winslow and are among the first to deliver the Berlin releases as fast as they are completed.

At the present time the couple are using "My Bird of Paradise," "When I Leave the World Behind" and "Kentucky Home," and utilizing them to aid in making their turn one of the applause hits of every bill on which they appear.

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The Refined Home for  
Professionals  
Handsomely Furnished  
Steam Heated Rooms  
Bath and Every  
convenience

# "THE ST. KILDA"

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M. CLAMAN, Mgr.

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Welch and Emma Francis continues to ex-  
cellent patronage. "Orange Blossoms" and "A  
Night in a Cabaret" were the titles of the  
burlesques 13-14. Burlesque continues until  
July 8, when Billie Burke comes for three  
nights.

DENHAM (Woodward-Homan Co., mgr.).  
Florence Roberts commenced a limited engage-  
ment with the Woodward Stock 13, appearing in  
the title role in "Zaza." Business was  
very good, and indications are that Miss Rob-

erts will attract large houses during her stay.  
"The Strength of the Weak" is the bill 20,  
and week.

ELITCH'S GARDENS (Mrs. Mary Elitch-  
Long, mgr.).—Business has started off very  
nicely here, all of the various attractions far-  
ing well. The stock company headed by Mary  
Hall and Charles Gunn is seen in "Nearly  
Married" week 13.

LAKEVIEW (Colorado Amusement Co.,  
mgr.). The Arrington stock company opened

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venience. Baths, hot water supply, linen, silver, etc. Best  
accommodations at CUT prices. \$6.50-\$7.00 weekly upwards.

its season 13 in "The Blue Mouse" to  
big business. The policy of the management is  
to produce light comedy and farce throughout  
the summer, which may result in transform-  
ing this resort into a winner this season.

The pupils of Margaret Fealy were seen in  
a matinee performance at the Denham 13.  
The aspirants were assisted by Dorothy Mc-  
Kay, Frank Denithorne and Robert Harrison.

Frederick Innes and his band will again  
conduct concerts during the hot months, ap-  
pearing afternoon and evening in the various  
city parks about town.

Charles J. Stevenson of the U. B. O. is sum-  
mering out in this region, having taken a  
cottage at Estes Park, Colo., until fall.

The influx of tourists stopping off here en  
route to the California expositions has re-  
sulted in great business for the many picture  
houses of the city.

## INDIANAPOLIS.

BY C. J. CALLAHAN.

KEITH'S (Ned Hastings, mgr.).—Martini  
and Maximilian; Florence Timponi; Silver-  
ton Girls; Jack Prince.

ENGLISH'S (H. K. Burton, mgr.).—  
Maxim's Models; Chas. and Anna Glocker; Al  
Abbott; Cooper and Ricardo; Burton and  
Burton.

LYRIC (H. K. Burton, mgr.).—Chas. Bar-  
ney and Co., scored; Spencer and Williams,  
pleased; 3 Falcons, fair; Reno, very good;  
Chabbot and Dixon, hit. Good business.

GAYETY (C. Cunningham, mgr.).—Pop  
vaudeville and pictures. Very good business.  
FAMILY (C. Harmon, mgr.).—Stock tabloid.  
Business fair.

COLONIAL.—Pictures.

ALHAMBRA.—Pictures.

ISIS.—Pictures.

CRYSTAL.—Pictures.

KEYSTONE.—Pictures.

PALMER.—Pictures.



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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Week 7, Mariska Aldrich, well received; Frances Nordstrom and Co., very good; Tom Lewis and Co., satisfaction; Harris and Manion, pleasing; Four Amaranths, artistic dancers; Emma Carus, repeated successfully; Lew Dockstader, big hit.  
EMPRESS (Deane Worley, mgr.; Loew).—Week 7, Joe Fenton and Co., well liked; Madge Matland, pleasing; "The Auto Bandit," fair; Chris Edwards, amusing; Dancing Kennedy, good dancers.  
HIPPODROME (Lester Fountain, mgr.; Western States).—Week 7, Staisa and Tom Moore, big hit; Gladstone Family, well-

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liked; Zeh Zarrow Troupe, fair; "A Case of Pickles," good; Mary McElree, graceful;

Trained Dogs, entertaining.

REPUBLIC (Al. Watson, mgr.; Levey).—

Lung Tchang Yuen, big hit; Florence Bell

and Co., well presented playlet; "When Women Rule," very good; Grace Cushman, passed

nicely; "The Girl and the Elevator Boy,"

passable; Heyman Sisters, enjoyable turn;

Mack and Held, not by nicely; Piano Ac-

cordianist, entertaining.

MASON.—"Rosemary."

BURBANK.—"Merely Mary Ann."

CENTURY.—Burlesque.

Several new people have been added to the

cast at the Century.

"Fifty-Fifty" is the title of the comedy with

music which Morosco has selected for Charlie

Ruggles.

Kolb and Dill will be brought down for a

week at the Morosco, following the Al Jolson

show.

Frances White will go into musical comedy

here.

Charles Eyton and Frank Garbutt have re-

turned from the east.

## MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (G. F. Driscoll, mgr.).—Orpheum

Players presented "Maggie Pepper" and gave

an excellent performance. Next, "The Eastest

Way."

IMPERIAL (H. W. Conover, mgr.).—Joseph

L. McKenna, Marietta Duo, held over, a hit;

Arthur and de Vitt, good; pictures.

SOHMER PARK (D. LaRose, mgr., agent,

U. B. O.).—DePace Opera Co., scored; De

Witt, Burns and Torrance, very good; Grace

Twins, good; Artola Bros., clever; Foster, Lam-

ont and Foster, novelty.

THEATRE FRANCAIS (J. O. Hooley, mgr.).—

French Stock, drawing well.

KING EDWARD (Agent, Gus Sun).—The

Littlejohns: Lawrence and Lawrence; Musical

Vynos.

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## NEW ORLEANS.

By O. M. SAMUEL.

HIPPODROME (Jake Miller, mgr.).—Vau-

deville.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

SPANISH FORT (M. S. Sloan, mgr.).—

Paoletti's Band and Dansant.

Dreyer and Dreyer are spending the sum-

mer here. They recently purchased a home

in New Orleans.

Charles E. Bray is war correspondent of the Times-Picayune. Bray holds a creden-

tial card from Dan Moore, managing editor

of the paper, which permits him to get nearer

the scene of battle than would be the case,

otherwise. He had quite a story in the Sun-

day issue of the paper, and it shaped up

very well.

Mrs. Henry Greenwall, who controls the

Greenwall and Dauphine theatres, will leave

for New York shortly in an attempt to lease

the houses for the coming season.

The Athenaeum's picture policy came to

grief after two short weeks. The large audi-

torium is away from the business section and

not well suited to pictures.

J. C. Buttner is the new manager of the

local office of the Mutual Film Corporation.

Mr. Buttner came here from Boston.

All records for attendance at Spanish Fort

were broken Sunday. The resort held over

18,000 persons.

A play without business is generally a play

without business.

There ought to be a Pure Joke Law.

Six hundred filled seats at \$1 is \$400 more

than 100 occupied at \$2.

When you go to a picture theatre you are

sure of seeing the original company.

Magicians seldom speak of the palmy days.

The commonwealth plan is usually sheer

poverty.

Inventive artists transform the worst into

the best of things.

Hasty acknowledgment of defeat lessens its

sting.

Talk is not cheap when you buy it from a

successful author.

## TORONTO, ONT.

By HARTLEY.

GRAND (A. J. Small, mgr.).—"Dora

Thorne" as presented by the Phillips-Shaw

Company was well received.

LOEW'S YONGE STREET (L. Beatus, actg.

mgr.; actg. Loew).—Clarice Vance, assisted by

Tom Mitchell, went big; Burke and McDon-

ald, entertaining; Jack and His Jills, pleased;

Carl De Marest, novel; Henley and the Barr

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Francis and Ross, clever; Flying Wernits, in-  
terested.



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Say, all you men of knowledge  
Who spent long years in college,  
Have you overlooked what nature gave to you?  
The trees, the birds, the flowers,  
To drive 'way lonesome hours  
Surely science hasn't proven this untrue.  
Did you ever watch the stars at night?  
Did you admire the moon so bright,  
The brook, the streams—you've heard the water's roars?

They're part of your passions;  
Just make some true confessions—  
If not, just let me tell you they are yours.  
Shame in life mean pity,  
They're found in every city,  
The land of I-don't-know or I-don't-care.  
Remember what God gave you,  
And what He did to save you.  
So be careful, Mr. Wise Man, please beware.

No artificial fountains  
Are up here in the mountains;  
We take what nature gave us—we don't fuss.  
We're glad we're here each minute,  
To enjoy the truth that's in it,  
We're satisfied—why not be one of us?  
Try it for a season, then you'll know the reason  
Why I am talking to you as a friend;  
I would like to reach you, then let nature teach you

The life is sweet that happiness does end.  
Don't think this advertising; don't think this talk surprising,  
Whether you are poor or you have wealth,  
Skeptics or those curious, many times get serious  
In the knowledge that money can't buy health.  
So just look nature over and roam among the clover,  
At your past please do not start to rail.  
It's life, don't try to bluff it; come right up here and rough it.  
What's synonymous with nature? **LINTON VALE.**

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**"THE VERSATILE MUSICIAN"****See Him--Hear Him--He's a Little Different to the Rest**

**SHEA'S HIPPODROME** (A. C. McArdie, mgr.; agt., U. B. O.).—Everett's Monkey Hippodrome, big novelty; Dyer and Fay, clever; "Between Trains," amusing; Alfred Farrell, good; Leroy and Cahill, pleased; Weston and Clare, graceful; Musical Parshleys, talented.

**STRAND** (R. S. Marvin, mgr.).—Feature pictures and music.

**SCARBORO BEACH** (F. L. Hubbard, mgr.).—Toronto Symphony Band; Oxford Trio; open air pictures.

Percy Haswell finished her engagement at the Royal Alexandra theatre Saturday night 12.

Edward H. Robbins, who was the leading man for the Bonstelle Players the past two summer seasons in this city and a big local favorite, has engaged a strong company of New York artists, which will be known as Robin's Players, and their season opens at the Royal Alexandra 19.

**WASHINGTON, D. C.**

BY V. D. SMITH.

**KEITH'S** (H. S. Robbins, mgr.).—Fritz Scheff, headliner, using medley of popular numbers; Craig Campbell, stopped the show

with well selected repertoire of high-grade songs; Rawson, an unassuming young gentleman, scored strongly as his accompanist; Cantor and Lee were the comedy hit; Clark and Bergman, clever; Julie Ring and Co., laughable sketch; Kelt and De Mont, acrobats; the Alivians, jugglers; Wyatts Scotch Lads and Lassies, singing and dancing, and Pathe pictures completed the performance.

**COSMOS** (A. Julien Brylawski, mgr.).—"The Stars Revue," with Wm. J. Dooley, is the feature this week and scored big; the Zzyzys, remarkably good; Holer and Boggs, amusing; Madelyn Shoen, laughing hit; Foye and Page, appreciated.

**POLI'S** (J. W. Cone, mgr.).—Stock: Geo. M. Cohan's success, "The Little Millionaire," well liked by a big house. Next week: "We Are Seven."

**NATIONAL** (Wm. H. Rapley, mgr.).—Aborn Opera Company is winning their Washington audiences this week in the presentation of "The Serenade." Carl Burton, musical director, deserves special credit. Good business. Next week, "The Bohemian Girl."

**COLUMBIA** (Fred G. Berger, mgr.).—Pictures: "The Eternal City." Good houses.

**BIJOU** (John Grieve, mgr.).—Stock burlesque and vaudeville.

**ADDRESS DEPARTMENT****Where Players May Be Located****Next Week (June 21)**

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

**Abeles Edward Variety N Y**  
**Abram & Johns Variety San Francisco**  
**Adams Rex Variety Chicago**  
**Adler & Arline 661 E 175th St N Y C**  
**Allen & Francis Variety N Y**  
**Armstrong Will H Variety N Y**

B

**Baumont & Arnold care Morris & Feil N Y C**

**STUART BARNES**Direction, **JAMES PLUNKET**


**Blondell Edward Variety N Y**  
**Bowers Walters & Crooker Palace N Y**  
**Bracks Seven care Tausig 104 E 14th St N Y**  
**Briscoe Olive Princeton Hotel N Y C**

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\$75	\$5.00	\$1.00 to \$1.50
\$100	\$10.00	\$1.50 to \$2.00
\$150	\$15.00	\$2.00 to \$2.25
\$200	\$20.00	\$2.50
\$300	\$30.00	\$3.00
\$400	\$40.00	\$4.00
\$500	\$50.00	\$5.00

 On Exhibition Our Four-Room Apartment, Value \$200, at **\$123**  
 Five - Room Outfit, Grand Rapids Furniture, at **\$275**  
 Apartment with Period Furniture, Value \$500, now **\$375**  
 Our Terms apply also to New York State, New Jersey, Connecticut.  
 Write for Our Premium Book No. 3 and 48-Page Catalogue. Mailed **FREE**  
**HOLZWASSER**  
 1417-1423 Third Avenue, near 80th Street New York City

**6 BROWN BROS.**  
 "Chin Chin," Globe, New York  
 TOM BROWN, Owner and Mgr.  
**ERNEST R. BALL**  
 Next Week (June 21)  
 Keith's, Boston  
 Direction Jenie Jacobs

**NOTICE TO MANAGERS**  
 May 14th, 1915  
 Referring to a paragraph which appeared in VARIETY on January 8th, 1915, to the effect that Mr. Walter Hest had received the manuscript of a play by Mr. Graham Moffat entitled "The Hooking of Sandy," Mr. Graham Moffat desires to make it known that he is not the author of that play and that he has no connection with its production.  
 Mr. Graham Moffat, with his wife and daughter, are at present touring Australia with his two plays, "Buntie Pulls the Strings" and "A Scrap of the Pen."  
 MR. WALTER HEST HAS NO AUTHORITY TO ACT FOR MR. GRAHAM MOFFAT OR HIS PLAYS.  
 All communications for MR. GRAHAM MOFFAT should be addressed to MR. ERROL KERR  
 32 Liberty Street, New York

**Where to Go This Summer**  
**Bergenfield, N. J.**  
**WASHINGTON AVENUE HOTEL**  
 Near enough to New York to keep in touch with work while resting. Spacious rooms, excellent table. Terms reasonable. Write us for particulars. Catering especially to the profession.  
**Chas. Dorbrandt**  
 Proprietor  
**DR. JULIAN SIEGEL**  
 DENTIST  
 PUTNAM BUILDING, 1403 BROADWAY  
 Special Rates to the Profession  
 Official Dentist to the White Rats

Byal & Early Variety N Y  
 Byron & Langdon 174 E 71st St N Y C  
 C  
 Cantor Eddie & Lee Variety N Y  
 Collins Milt 133 W 113th St N Y C  
 Colvin William Burbank Los Angeles  
 Conlin Ray Variety N Y  
 Conroy & Lemaire Variety N Y  
 Cook Joe Variety N Y  
 Crane Mr & Mrs Douglas Orpheum Circuit  
 Cross & Josephine 902 Palace Bldg N Y C  
 D  
 Demarest & Collette Variety N Y

**FOR RENT**  
**William Penn Theatre, Philadelphia**  
 On a five years' lease. Seating Capacity 3,500. A modern and up-to-date play house with its own electric plant. Scenery and properties complete for any kind of a performance. House must be rented before July 1st. For further particulars address Mathew Schmid, 1308 N. 6th St., Philadelphia, Pa.  
**Have You a Permanent Address IF NOT, REGISTER WITH THE Travelers Address and Information Bureau**  
 We will forward your mail to any address for one year at \$1.00 per year.  
 TRAVELERS ADDRESS & INFORMATION BUREAU  
 1482 Broadway, Room 410, Times Square, New York City

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 LADY CYCLISTS AND ROLLER SKATERS, etc., for new act. Private rehearsals daily.  
**JAS. E. DONEGAN** (Dunedin Troupe), manager, producer and teacher, Palace Skating Rink, Coney Island, N. Y.

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 Rochester, \$7.00 Toronto, \$10.55  
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 All Steel Cars, Lowest Fares, Special Baggage Service  
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 100 8x10, \$10.00 (Originals)  
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 We manufacture tights, shirts, Leotards, Foot-lite and Union Suits, in cotton worsted, Foot-lite and Limelite Silkline; also Pure Silk. Write us for a catalogue, measuring blanks and price list.  
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 1367 Broadway Cor. 37th Street

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**LEE LASH STUDIOS**  
 308 to 316 East 48th Street  
 Broadway Offices  
 LONGACRE BUILDING

**PHYSIC STUDIOS**  
 624 W. 24th St.  
 Productions. Scenery Vaudeville  
 "Today" Ruth St. Dennis  
 "Law of the Land" Nazimova  
 "Innocent" Vassar Girls  
 "Twin Beds" Wash & Bentley  
 "Perfect Lady" Henry Lester Mason  
 "Under Fire" Lawrence D'Orsay  
 Geo. Evans "Honey Boy Minstrels"

**MEN**  
**BLUE SERGE SUITS**  
 Don't Fear Salt Water or Summer Sun—  
**That is, OURS DON'T**  
**NOW \$15 NOW**  
 Every man should have one in his wardrobe.  
 With an extra pair of flannel trousers, you're two suits to the good.  
  
**Mack's**  
 CLOTHES SHOP  
 1582-1584 Broadway, N. Y. City  
 Bet. 47th and 48th Sts. Opp. Strand Theatre



# SHOP TALK

by Edward Marshall

I know any number of acts who are planning extensive advertising campaigns for next season.

In waiting until the fall season starts before commencing publicity operations, I think they are making a mistake and I'll tell you why.

They are overlooking an excellent opportunity of reaching the manager when he has little to do. When you find a man with little on his mind he is more apt to listen to you. In the summer time the manager's duties are light. Most of the bookers hie themselves away to the seashore or mountains. Business cares are for the time being laid aside. If you could reach the managers at the resorts with your advertising copy you would catch them at a time when they would read it. How can you reach them? Through Variety. Variety is the connecting link between the vaudeville situation and the rustivating absentee.

Just suppose you, yourself, are at the shore or in the mountains. All you have to do is to dodge sunburn or mosquitoes. You lie around, read and take life easy. Don't you think Variety would be a welcome visitor at the week-end? You'd settle down in your hammock and read it from cover to cover, wouldn't you? Nothing would miss you. A clever follow-up system of advertising during the summer would attract more attention to an act that one would imagine.

Even the managers who don't leave New York are not so pressed for time.

When fall comes around and actual booking operations start your entering wedge has already been driven home. When your name flashes before the manager in the course of business, instantly it means something to him. It recalls to him ideas that made an impression upon him during vacation days. Already you are upon terms of understanding. I find that once you get a fellow started reading your ads you generally hold his attention. I believe the best time for an actor to start a campaign of advertising is in the beginning of the dull period. As proof of this belief I am increasing the size of my ad this week.

Recently I met big Jim Harkins. The big comedian told me he was going to start an ad in Variety this coming fall. After I had my say Harkins decided to commence at once. Before this summer is over you'll all feel like you knew this funny fellow. Remember what I say now; see if I am right this fall. I also predict a good line of bookings for this act next season; watch the route lists and see if I am right. Jim knows how to write good advertising and it's bound to bear fruit.

The early bird catches the worm.

## FRANK HAYDEN Inc.

BENJ. O. DAVIS, Pres.

56 WEST 45th STREET  
NEW YORK CITY

Telephone, 5275 Bryant

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ATTRACTIVE PLATES  
For Production and Novelty Numbers  
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De Dio Circus care Tausig 104 E 14th St N Y  
De Lyons 3 care F M Barnes Chicago  
Devine & Williams Variety N Y  
Duprez Fred Variety London

E

Eary Trin Variety San Francisco  
Elinore Kate & Williams Sam Northport L I

F

Fern Harry 1300 W Ontario st Philadelphia

G

### JACK E. GARDNER

In "CURSE YOU, JACK DALTON"

Direction, HARRY WEBER

Gordon & Elgin Variety N Y  
Gray Trio Variety N Y  
Gress Karl 3 Marienhilf Str Bingen-Rhein Germ  
Guerite Laura Variety London

H

Hart Marie & Billy Variety N Y  
Hayward Stafford & Co Variety N Y  
Heather Josie Variety N Y  
Hagans 4 Australian Variety N Y  
Hermann Adelaide Hotel Pierpont N Y  
Holman Harry Co Variety N Y  
Howland & Leach Variety N Y

I

Ismed Variety N Y

J

### JOE JACKSON JENIE JACOBS

Jefferson Joseph Palace Theatre Bldg N Y  
Jewell's Manikins Variety N Y  
Jonstons Musical 625 S. Potomac St Baltimore  
Jordan & Doherty Variety N Y  
Josefsson Iceland Glims Co Ringling Circus

K

Kelso & Leighton 167 W 145th St N Y C  
Krelles The care Irving Cooper N Y C  
Kronold Hans Variety N Y

L

### LA FRANCE and BRUCE

Orpheum Circuit  
Direction, HARRY WEBER

Langdons The 801 Palace Bldg N Y C  
Leonard & Willard Variety N Y  
Littlejohns The Variety N Y  
Lloyd Herbert Pantages Circuit

M

Mardo & Hunter 25 N Newstead Ave St Louis  
McGinn Francis Lambs Club N Y

**WANTED** Principal woman; good straight  
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"LIBERTY GIRLS"

ON COLUMBIA BURLESQUE CIRCUIT

Address all applications to **FRANK DREW** Avenue Theatre, Detroit, Mich.

AT LIBERTY

ORIGINAL "GROGAN"

## BILLY SPENCER

WELL-KNOWN IRISH COMEDIAN

Star Theatre, St. Paul, Minn.

In Stock, Minneapolis and St. Paul



Moore & Haeger Hotel Flanders N Y C  
Morriasy & Hackett Variety N Y

N

Noble & Brooks Tivoli Sydney Australia  
Voases Musical New Brighton Pa

O

**FISKE O'HARA**  
In Vaudeville  
Kind permission AUGUSTUS PITOU, JR.  
Direction, JENIE JACOBS  
Next Week (June 21), Keith's, Washington

Recognized Vaudeville Acts  
Write or Wire  
**J. H. ALOZ**  
Booking Agency  
Orpheum Theatre Bldg.  
MONTREAL, P. Q.



A SEASIDE BUNGALOW COL-  
887, reduced and necessarily re-  
stricted, sells 4 room bungalow,  
\$425; full size photo, fully im-  
proved, \$175 ap; monthly pay-  
ments; two sandy bathing  
beaches; natural harbor for  
pleasure boats; famous fishing  
grounds; superb ocean view; yacht club, tennis and  
all outdoor sports; 45 miles out; fare 2c; seashore and  
country combined; excursions leave often daily and Sunday;  
circular open request.  
THE SACHE REALTY CO., 220 Broadway, New York City

P

Pelletier Pierre Variety N Y

R

Reeves Billy Dunlop Hotel Atlantic City  
Reilly Charlie Variety San Francisco  
Reynolds Carrie Variety N Y  
Rocher's Monkey Music Hall 2 Malden Hill  
Gardens Malden Eng

S

Schaffer Sylvester care Tausig 104 E 14th N Y  
Shentons 3 Variety N Y  
Silver & Du Vall Silver wd Cot Southberry Ct  
Simpson & Dean Variety N Y  
Skatelle Bert & Hazel  
Permanent address Variety N Y  
Stanley Allison Variety N Y  
Stanley Forrest Burbank Los Angeles  
Stein & Hume Variety N Y  
St Elmo Carlotta Variety N Y  
Stephens Leona 1213 Elder Ave N Y  
Sutton McIntyre & Sutton 904 Palace Bldg N Y  
Syman Stanley Variety N Y

T

**JULIUS TANNEN**  
639 W. 141st St.  
Audubon 7618 New York City

Tighe Harry and Babetts Variety N Y

V

Valli Muriel & Arthur Variety Chicago  
Violinsky Variety N Y  
Von Hoff George Variety N Y

**VALENTINE VOX**  
VARIETY, New York

W

Wade John P Variety N Y  
Walton & Vivian Baldwin L I  
Wells & Bundy Variety N Y  
Williams & Rankin Variety N Y  
Wright Cecelia United Booking Office N Y

Z

Zazelle H M Co 8 W 65th St N Y C

**CIRCUS ROUTES**

BARNUM-BAILEY.—18 Davenport, Ia.; 19  
Dubuque, 21 Cedar Rapids, 22 Waterloo, 23

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INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Nevalty 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  
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B. S. MOSS, President and General Manager  
BOOKING B. S. MOSS CIRCUIT PRUDENTIAL CIRCUIT  
PLIMMER CIRCUIT

Artists and Acts of every description suitable for vaudeville can obtain long engagements by  
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Offices: Columbia Theatre Building.—TIMES SQUARE, NEW YORK.—Telephone Bryant 6445.

**95%** of all performers going to Europe make their steamship arrangements through us. The following have:  
Myosotis Sisters, Marceline, Miller Bros., Macart and Bradford, Mazux and  
Bradford, Jock McKay, Miramba Band, Mosher, Hayes and Mosher, Middleton  
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PAUL TAUSIG & SON, 104 E. 14th St., New York City  
German Savings Bank Bldg. Telephone Stuyvesant 1200

**Fuller's Australasian Vaudeville Circuit**

Governing Director, Ben J. Fuller  
The "live wire" circuit of the Southern Hemisphere. Where the "make goods" play from 50 to  
100 weeks. All Rail and Steamship Fares, excess baggage and haulage paid by the management  
from AMERICA to AMERICA.

Josephine Gassman, who has been on the circuit over 70 weeks (and still going strong), said,  
if the gang back in the States only knew what a "paradise for actors" Australia really is, Gee!  
what a stampede there would be. If you have a good single, double or novelty act, get in touch  
with BEN J. FULLER'S CHICAGO OFFICE. Silence a polite negative.  
Suite 1211—20 E. Jackson Blvd., Chicago, Ill. Phone Wabash 7611

ROY D. MURPHY, U. S. Representative.

**Harry Rickard's Tivoli Theatres**

LTD.  
AUSTRALIA  
Capital, \$1,250,000

And AFFILIATED CIRCUITS, INDIA AND AFRICA  
Combined Capital, \$3,000,000

**HUGH McINTOSH, Governing Director**

Registered Cable Address: "HUGHMAC," Sydney  
Head Office: TIVOLI THEATRE, SYDNEY-AUSTRALIA  
NEW YORK OFFICES: 311 Strand Theatre Bldg.

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Booking Vaudeville and Moving Picture Theatres, Parks, Fairs and Celebrations.  
Managers desiring good, honest service and treatment communicate with us.  
Acts breaking jump east or west. Please write.

Mason City, 24 Fort Dodge, 25 Cherokee, 26  
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HAGENBECK-WALLACE.—18 La Crosse,  
Wis.; 10 Ocalir, 21-22 Minneapolis, Minn.;  
23 Owamtonna, 24 Red Wing, 25 Rochester,  
26 New Hampton, Ia.  
101-RANCH.—18 Connellsville, Pa.; 19  
Greensburg, 21 McKeesport, 22 Butler, 23 New  
Castle, 24 Greenville, 25 Erie, 26 Buffalo,  
N. Y.

RINGLING.—18 Albany, N. Y.; 19 Utica, 21  
Syracuse, 22 Rochester, 23 Buffalo, 24 James-  
town, 25 Erie, Pa.; 26 Youngstown, O.

**LETTERS**

Where C follows name, letter is in  
Variety's Chicago office.  
Where S F follows name, letter is in  
Variety's San Francisco office.  
Advertising or circular letters will  
not be listed.  
P following name indicates postal,  
advertised once only.

A

Abbott Al (C)  
Adams Fred  
Adams Wallace (C)  
Aldert Joe (C)  
Adler Jeanette  
Alexander Manuel

Allen Thomas  
Anderson Harry L.  
Andrews Sam (C)  
Anthony Ethel  
Archer Lou (C)  
Arnold Edward  
Ashlyn Belle (C)  
Azard Jennie

California Trio  
Carmelo Fred  
Carr Nan  
Carroll Harry (C)  
Carroll & McFarland  
Carter & Carter (C)  
Cevene Herbert (C)

C

Champ Billie  
Chester'd Harry (C)  
Chu Chih Yang  
Churchill M (C)  
Clayton William  
Cote Charlotte  
Cole Nina  
Colton & Darrow (C)  
Conlin Ray  
Cooper Mabel  
Cooper Maude  
Copeland Care  
Couchel Bros (C)  
Courthope Jane  
Cressey Harry  
Cressy Will  
Crossland Lottie  
Cundie Mr H  
Curtis Dick  
Cuthbert & Dalbg (C)  
Cupps Billy

D

Damala Nick (C)  
Darling Daisy (C)  
Davis Jack (C)  
Dean Daisy (C)  
De Hasey Count  
De Costa Harry (C)  
De Cordover Lee  
De Felice Carline  
De Forrest Corinne  
Dehon B (C)  
Dell Jack  
Delmont Nevan  
Densmore Vivian

## Correspondents Wanted

VARIETY has an at-  
tractive proposition to  
submit to those wishing  
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spondents.

It will not interfere with  
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people.

Newspapermen should  
be particularly inter-  
ested in it.

Address applications to

**VARIETY**  
New York City

# JOSEPH

Ashton Stevens—Chicago "Examiner"  
Says:

Young Joseph Santley has paraphrased the  
well-known "Faust" by way of writing for  
himself a musical comedy, and it's a nice  
young show. Youth is the watchword in "All  
Over Town." Mr. Santley is youth itself,  
his numerous lovely girls are youth, and so  
is their wear—even the ever so many sceneries  
are youthful. Last night at the crowded  
Garrick was a glad and young one.

While there were no wild cries for the  
author this is not to say that Mr. Santley has  
not done well by himself. He is a fine, in-  
genious lad, unsmudged by Broadway un-  
faded by success, unpainted, and as natural  
as the curl of his matinee hair. He writes  
like a college boy—a clean, healthy college  
boy. He can invite his mother or yours to  
"All Over Town."

"ALL OVER TOWN"  
4TH WEEK—GARRICK THEATRE  
CHICAGO

# SANTLEY



ARTHUR KLEIN PRESENTS

SAM H.

LOU

# WHITE *and* CLAYTON

**Different  
Dance  
Doings**

LAST WEEK (JUNE 7) KEITH'S PROSPECT, BROOKLYN  
THIS WEEK (JUNE 14) HENDERSON'S, CONEY ISLAND  
NEXT WEEK (JUNE 21) KEITH'S BUSHWICK, BROOKLYN

**In a  
Study of  
Eccentricities**

## Sam Barton

"The Silent Tramp"  
Variety, London

**D**  
Devere Daisy (C)  
De Yoe Nellie (P)  
Dick Herman  
Dorothy & Madeline  
Doyle Alfred J  
Du For Harry  
Dunegan Eddie  
Dursund Maude (C)  
Dutch Mr  
Duval Dorris (C)  
DuVal Betty

**E**  
E L H (C)  
Earle Charles T  
E O  
Emerson Jas E (C)  
Emert L A (C)  
Evans Ernest  
Everette Flossie

**F**  
Fanning Frank  
Fay Gus  
Fay Kitty  
Fellowes Mrs C (C)  
Fern Harry (P)  
Fink M  
Finlay Bob  
Fitzgerald & Ash'n (C)  
Fleischman Marg (C)  
Floy Jack  
Florence Helene (C)  
Folger Adelaide  
Foo Lee Tong (C)  
Forbes Marion  
Ford Elsa  
Foster Claude (C)  
Frankleno Mrs F (C)  
French B (C)

**I**  
Ingelt Dorothy  
Inge Clara  
Iris Elsie (C)  
**J**  
Jameson E E (C)  
Jarvis Willard C  
Jess Johnny  
Jones & Beck

**K**  
Kaplan Beanie (C)  
Kanellos V A (C)  
Kauffman Irving  
Keane R E  
Keeley Bros  
Kelly Mr H P  
Kelly-Pistel (C)  
Kelo Carroll  
Kelso Joe (C)  
Kennedy Bert  
Kippen Mamart (C)  
Krampe Ben J (C)  
Kunan Edward

**L**  
Lang Karl  
Langdon Jane  
La Rue Eugene  
La Sage A H  
Layton Harry (C)  
**G**  
Gallo James J  
Gallon Mr J  
Gardner Jack (C)  
George Billy  
George Gladys  
Germaine Florrie (C)  
Gessem Mr & Mrs  
Gilbert Henrietta (C)  
Gleeson & Houlihan  
Glennson Iona (C)  
Gold Irene (C)  
Goff Helen  
Gordon Karine  
Gordon & Elgin (C)  
Gould Billie (C)  
Graham Edith  
Grant Sidney (C)  
Gray Mary

**H**  
Hackett Margie  
Hamid George (C)  
Harrah R E  
Hartman Jack  
Hartman Marie  
Hashimoto Frank (C)  
Hawkins N F  
Hawley Mr F  
Heclow & Duval (C)  
Hendler Hershel (C)  
Henry Kitty  
Hernesa Mr (C)  
Heseman Alice (C)  
Higgins Robert J (C)  
Hill Emma (C)  
Hoffman Mr (C)  
Holden Maxwell  
Howards Joe E (C)  
Howell J (C)  
Hoyt Hal  
Hunt Marie  
Huston Walter (C)  
Huvett Maude  
Hyatt Sarah  
Hymack Mr (C)

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US FOR A COMEDY TALKING AND SINGING NOVELTY IN ONE

## "ADAM AND EVE"

UP TO DATE. WRITTEN BY TOMMY GRAY FOR

## Sophie and Harvey Everett

KEITH'S BUSHWICK, BROOKLYN, NEXT WEEK  
(June 21)

**B-A-N-J-O-M-P-H-I-E-N-D-S**  
CHAS. CROSSMAN, Mgr., Per. Address White Rate Club  
Playing United Time Next Week (June 21), Shea's, Toronto



## 4 MARX BROS. and CO.

IN "HOME AGAIN"

Produced by AL SHEAN

The most sensational success of the season

Direction HARRY WEBER Address VARIETY, New York

Le Ander Harry  
Le Roy Miss D  
Le Roy Harry  
Linders H & E (C)  
Lockett Lew  
Lochart Phemie (C)  
Lorenze Ruth (C)  
Loris John T (C)  
Lorraine Hazelle

Loudon Janet (C)  
**M**  
Maher Gerlie  
Manning Leonard  
Marion Dave  
Marshall D R & G  
Matthews Billy (C)  
Martin Wilbur D (C)  
McGarry Al

McIntyre & Heath  
McMahon & Chappell  
Melvin & Thatcher  
Meyers Belle (C)  
Meyres Maud  
Menning Wanda (C)  
Miller Joseph  
Mitchell Mamie (C)  
Moffet Jack (C)

Moore & Cobb  
Mora Tess (C)  
Moran Hazel  
Morgan Geneva  
Morrison Florence  
Morrison Jack  
Mulhally Dan  
Mulhall Rosalie (C)  
Murphy J Theo

Murry Mr E  
Murry Marion  
Murry Mr R D  
Myer May

**N**  
Nobody & Platt (C)  
Nolan Louisa  
Norton Jack  
Noss Bertha  
**O**  
O'Brien Tom  
Odva Miss (P)  
Orren John  
Ostiano Ella  
Owens Garry

**P**  
Palmer Gaston  
Page Helen  
Paris Lionel  
Patricola Thomas  
Pauli Harry  
Pearl Al  
Phasma  
Pickering John (C)  
Pisano General (C)  
Pollon Misses  
Porews Free (C)  
Powers Free

**R**  
Rackett Clara  
Rawson Claire (C)  
Raymond Charles  
Raymond & Cav'y (C)  
Raynor Ruth  
Reader Anna P  
Rerd Pearl  
Reynolds Stella  
Rich Bertha  
Richmond Dorothy  
Ring Blanche (C)  
Rivoli Mr C A  
Robinson Elita (C)  
Rose Frank (C)  
Ross Eddy  
Ross Roy (C)  
Royal Jack  
Russell Eleanor  
Russo Nick (C)  
Ryan Bennett (C)

**S**  
Sahaya  
Salvator  
Salto T (C)  
Salambo Earle S (C)  
Salares W (C)  
Sampson & Sampson  
Santley & Norton  
Santley Jon H (C)  
Santos Buster  
Saubier Harry  
Savage Rubie C  
Schooler David  
Scott Mrs David (C)  
Shaw Thmas  
Shayne Al  
Sheen Frank (C)  
Shean Billy  
Shipley Harry (C)

Shriner Joe  
Skatelle H & B (C)  
Smith Effie (C)  
Smith Arthur (C)  
Stanley C & R (C)  
Stanton Val (P)  
Stay Jack  
Stevens Milt  
Stewart Cal (P)  
St James Laura D  
Stone Beth R  
Strong Eugene K  
Stuart Austen  
Sullivan & Pasquena  
Sutherland J H (C)  
Swain John  
Swan George  
Swarts Mr (C)  
Sylvesta  
Sykes Harry (C)

**T**  
Tanneb Harry  
Temple Ray S  
Thatcher Bob  
Themains Musical (C)  
Thomson Charles  
Tighe Harry  
Toomer Henry B  
Tonge Phillip (C)  
Treleske Cottage (C)  
Tris Elsie (C)  
Troy Ravis  
Turner Beatrice

**V**  
Vadette Villa  
Vance Gladys  
Vannersons The  
Vedder Blanche  
Vernon Hope (C)  
Vincent Muriel (C)  
Von Labor Lesta (C)

**W**  
Wallace Harry  
Wallace Vesta  
Wakle Mrs H (C)  
Walton Beulah  
Warden Joe F  
Wayne Eugene L (C)  
West Willie (C)  
Weston Misses 3 (C)  
Whipple Bayonne  
Whitfield John J  
Whitlock Lester  
Whitney Claire  
Wicks Jack  
Williams Bart  
Wilson Alice  
Wilson Knox (C)  
Wing Ted (C)  
Wittes Helen (C)  
Wood Britt (C)  
Wood Vivian  
Worth Charlotte  
Worth Charlotte (C)

**Y**  
Yates Sisters (C)  
Yvonne Miss

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Palace Theatre Bldg.,  
New York

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Per. Address care VARIETY,  
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**SIR WALTER WEEMS IS HEREBY APPOINTED ADVANCE AGENT FOR CHALKOLOGY IN KANGAROO-LAND. HE WILL SAIL JULY 6TH. LIGHT 'EM UP WALTER!**

**MY COMPLIMENTS TO MARTYN & FLORENCE & JIM & MARIAN HARKINS. PHIL LA TOSKA, STELLA MAYE ET AL. WIGGIN AND I WILL SEE YOU IN 'FRISCO.**




**DIRECTION ALF. T. WILTON.**

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"THE BOY PRODUCTIONS"

People are excited, ev'ryone's upset,  
The war in Europe will get ev'ry nation yet.  
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"A Poem-of-a-gist."

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THE GIRL SOPRANO

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A SENSATIONAL NOVELTY  
**VAN and BELLE**  
BOOKED SOLID  
Direction, SIMON AGENCY



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**Buster Santos and Jacque Hays**  
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**HARRY HOLMAN**  
in  
"Adam Killjoy"  
Direction THOS. J. FITZPATRICK



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THE "SIS PERKINS" GIRL



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BIG SONG FOR THE SUMMER**

**“JANE”**

**MARCH BALLAD by HALSEY MOHR**

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**McDonald and Carroll's Summer Hit. Another**

**“BY THE SEA”**

**“MOTHER MAY I GO  
IN TO SWIM”**

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**MANY NEW NOVELTIES**

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TEN CENTS

# VARIETY

VOL. XXXIX No. 4

NEW YORK CITY, FRIDAY, JUNE 25, 1915.

PRICE TEN CENTS.

The cover features a central portrait of actress Marguerite Snow, framed by a decorative, leafy border. Surrounding her are four circular portraits of other actors: Mignon Anderson (top right), Josephine Earle (bottom right), Janet Van (bottom left), and a fourth actor (top left). The word "Pictures" is written in a decorative frame above the top portraits, "Dramatic" is written in a decorative frame to the left of the bottom portraits, and "Variety" is written in a decorative frame to the right of the bottom portraits. The name "MARGUERITE SNOW" is written across her portrait. At the bottom center, there is a small illustration of a theater building and the text "EDGAR M. MILLER N.Y."

Pictures

MIGNON ANDERSON

Dramatic

Variety

MARGUERITE SNOW

JANET VAN

JOSEPHINE EARLE

EDGAR M. MILLER N.Y.

London, June 9.

**To whom it may concern :**

(And All Others Who May Read This)

Realizing the predatory tendencies of irresponsible artists, and in order to protect my material in both hemispheres, I have made arrangements with **Will Collins** in London and **Edward S. Keller** in New York, to play twenty weeks on each side of the water every year. My material is copyrighted and patented and all piracy or other infringements will be ruthlessly prosecuted to the full extent of the law.

In this connection I wish to publicly thank the **United Booking Offices**, the **White Rats of America**, the **Variety Artists' Federation** of England, Mr. **Albert P. deCourville** of the London Hippodrome, and Mr. **Harry Tate**, for having so graciously aided me in retaining sole possession of my property.

I trust that a certain American brother conjurer who recently sailed for Australia will have the good sense to refrain from any infraction. My attorneys have already communicated with their correspondent in Sydney and they are on the watch.

According to newspaper notices, I have scored one of the largest individual hits ever registered in England, not even barring the Zeppelins.

Gratefully,

**VAN HOVEN**

The Dippy Mad Magician.

# VARIETY

Vol. XXXIX. No. 4.

NEW YORK CITY, FRIDAY, JUNE 25, 1915.

PRICE 10 CENTS

## "WHITE RATS" CHANGE OF NAME PROPOSED FOR ORGANIZATION

**Will be Passed Upon at General Meeting July 6. Board of Directors Recommends It. New Title, if Voted for, to be Selected from Submissions. Word "Rats" Found Confusing and Misleading to General Public.**

At the next general meeting of the membership of the White Rats to be held at the club rooms July 6, the officers and board of directors of the order will present a recommendation to the general membership that the title of the organization and club be changed.

This move comes after serious consideration and was definitely decided upon at the board meeting held Tuesday at which the various angles of the alteration were thoroughly discussed with a unanimous vote in favor of the recommendation resulting.

At the present time there is no title contemplated for the order and if the general membership at the July 6 meeting decides to adopt the recommendation of the board, the plan is to leave the matter open until a suitable title is submitted. The membership at large will be asked to suggest its different ideas and to the one whose proposed title is accepted will go a prize of a life membership.

For the past several years the officers of the White Rats have been receiving letters from various individuals directly and indirectly interested in the profession suggesting that the title of the organization be altered, many claiming that the "Rats" title was misleading to those outside of the profession, while others felt that the word was rather grating and liable to create an unpleasant impression. At one time during the funeral services of a member, a clergyman who presided refused to discuss the principal's organization connections until he was thoroughly convinced of the meaning of the word "Rats," which necessitated a lengthy

explanation by those in charge of the interment.

Various other experiences in which the title of the order created misunderstandings coupled with the many requests of members and non-members, finally led the board to consider the proposition with the decision of a recommendation to the order resulting.

The directors will explain to the meeting just why the move was made and leave it to a vote of those present.

### \$1 COMBINATION HOUSE.

Chicago, June 23.

A new theatre with a policy strange to this city seems assured. It will be located on Sheridan road (North Side) and will house "Loop" higher priced shows at \$1 top, the attraction remaining one week.

Kusell & Harris are the promoters of the theatre, to be started shortly. They have secured Harry Ridings, the present manager of the Grand Opera House. The Klaw and Erlanger forces have agreed to place attractions. Mr. Ridings will manage the new house in connection with the Grand. The house is planned to seat about 2,000 people, without a gallery.

### \$32,000 FOR "THE CORNER."

The store which is to occupy the corner of the building which formerly served as the lobby to Hammerstein's Victoria theatre has been leased to the Liggett Drug Stores for an annual rental of \$32,000.

The Schulte Cigar Stores offered \$25,000 several weeks ago. The store is to occupy 42 feet in West 42d street and 27 feet on Broadway.

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

### LESLIE AFTER KEYSTONE.

A vaudeville comedian is about to take steps to recover alleged damage through the Keystone film concern having used his stage material. The comedian is Bert Leslie, who has instructed his attorney, August Dreyer, of 154 Nassau street, to commence an action against the Keystone, for having infringed upon the Leslie "Hogan" sketch series, through the Keystone having used these sketches for its comedy one-reelers.

Mr. Dreyer has sent a written demand to the Keystone for an accounting of the sales of the "Hogan" films.

### \$90,000 GUARANTEED DESTINN.

Several of the concert tour managers have started laying out routes for their various stars for next season. Ottokar Bartik will have Mme. Emmy Destinn under his direction. He has arranged for a tour which will take her from coast to coast between Oct. 3 and March 15. Sixty concerts will be given with Mme. Destinn guaranteed \$90,000. She will open the Grand Opera season in Chicago Nov. 3, giving one concert on that date.

Bartik will produce Borodine's Russian Opera, at the Metropolitan Dec. 18, for the first time.

### PERCY HAMMOND COMING?

Percy Hammond is to come to New York early in the fall to become dramatic editor of the Tribune. The Chicago reviewer is to sever his connections with the Windy City Tribune this summer, a story says.

Some weeks ago Hector Turnbull, the New York Trib's critic, left for the Lasky studios on the Coast to write film scenarios. Since then two of the Trib's staff men have been covering theatricals.

### WARRANT FOR PIRACY.

Los Angeles, June 23.

A warrant has been issued calling for the apprehension of Ed. Armstrong, the Coast producer and actor, claiming Armstrong guilty of piracy in the theft of the music contained in the book of his tabloid "Stars Of The Movies."

G. Albert Kenney, the composer, secured the warrant.

### REVUE RACE IN FALL.

Charles Dillingham and Flo Ziegfeld have their eyes focused upon the same goal for the fall. Each plans to bring out a new revue and there's no knowing which will be the first in the field. Dillingham, in addition to resuming with "Chin Chin" after its July lay-off, and "Watch Your Step," which is to play the biggest cities, and giving attention to the new Hippodrome show, is reported as figuring upon a revue along new lines not heretofore done in stage form.

Dillingham also proposes to give the new Elsie Janis show, "The Missing Link," which Paul Dickey and Charles Goddard are reported as collaborating upon for the musical star now in London, a noteworthy environment. The Janis play is due for the Globe sometime in the fall.

### CUT RATE DISTRIBUTION.

The Joe Le Blang cut-rate agency, or Public Service Corporation as it is officially designated, is securing a wide distribution of its premium slips (entitling the holder to purchase theater tickets at one-half price over the Le Blang counter), by having the slips circulated all over Greater New York from retail stores. They are also given out at some subway stations.

### NO "BEN HUR" NEXT SEASON.

Klaw & Erlanger have decided not to make a road production of "Ben Hur" next season.

K. & E. have year after year sent out one or more "Ben Hur" companies. Several offers were received for the film rights, but K. & E. declined them.

### HOFFMANN HAS "SUMURUN."

Gertrude Hoffmann's newest venture will be a condensed version of "Sumurun" to run one hour. The vaudeville star is now selecting her cast for the piece, which is scheduled for a Palace, New York, engagement, shortly.

### WOODS' SECRET SHOW.

A. H. Woods is proceeding with great secrecy in making a production of a new play by Zelda Sears. The cast has been selected and all engaged sworn to secrecy. The piece is to open out of town July 12.

## LONDON BOX OFFICE RECEIPTS SHOW VERY LIGHT BUSINESS

**Highest Weekly Gross at Present \$7,500, With Theatres Dropping as Low as \$1,200 and \$1,500. Four Plays Closed in London Last Saturday. "Betty," "To-Night's the Night" and "Gamblers All" Doing Best of Those Remaining.**

London, June 23.

The current London houses are playing to the following estimated box office receipts. The Ambassadors is getting around \$5,000 a week. The entire pit here is being replaced with stalls. The Guignol rep at the Coronet is doing poorly.

"Betty" at the Daly's and "To-Night's the Night" at the Gaiety drawing about \$7,500 each a week. At the Garrick, "Oh, Be Careful," has been put in as a stop-gap.

"Peg O' My Heart" at the Globe, and "Marie Odile" at His Majesty's, around \$4,500 each.

"Quinneys," at the Haymarket is doing \$7,500. "On Trial" at the Lyric, \$3,000. Martin Harvey in rep at the New Theatre, \$1,500. "Potash & Perlmutter" at the Queen's, \$3,000. "The Man Who Stayed at Home" at the Royalty, \$6,000. "The Green Flag" at the Vaudeville, about \$1,200.

"Gamblers All" with a tri-star cast at Wyndham's, is doing around \$6,000, but with no prospects.

With last Saturday came the closing of four London legitimate plays.

"Ponsonby," the Walter Hackett piece at the Comedy, was one. Others were "The Arcadians" at the Shaftesbury, "The Laughter of Fools" at the Prince of Wales, and "Henry Navarre" with Fred Terry and Julia Neilson, at the Strand.

### FROHMAN'S LONDON AFFAIRS.

London, June 23.

The indications are that the Charles Frohman business connections here will in a direct way be discontinued sooner or later.

It is said an offer by an American has been made for the unexpired term of Frohman's lease on the Duke of York's theatre.

Mr. Frohman had a new play by Somerset Maugham and another by J. M. Barrie, also the American rights to "Kings and Queens" by Rudolph Besier.

### "TENNESSEE" CASE SETTLED.

Wednesday before Justice Anderson in the United States Circuit Court for the Southern District of New York, the action brought by Boosey & Co. against Jack Von Tilzer over an alleged infringement of "I Hear You Calling Me," was settled between the attorneys for the respective sides at the suggestion of the court.

The settlement permits Mr. Von Tilzer to withdraw his bond of \$3,000 and foregoes any accounting of the sales of "Tennessee, I Hear You Calling Me," to the Boosey firm, which was granted a permanent injunction against Von

Tilzer further using the title and disputed bars of the "Tennessee" piece. He had discontinued using both in their original form shortly after Boosey obtained a temporary injunction.

The court did not appear satisfied Boosey & Co. had perfected their copy-right to "I Hear You Calling Me" in this country. At the settlement suggestion offered by Nathan Burkan, attorney for Von Tilzer, the Justice advised the Boosey legal representative, Max Josephson, to accept it.

### ARLISS LOOKING FOR PLAY.

London, June 23.

George Arliss, the star of "Disraeli," is in London looking for a play. He endeavored to secure one from Louis N. Parker, who was unable to supply it. Mr. Arliss is said to have informed George Tyler, his manager, in New York, to that effect, whereupon Mr. Tyler cabled to try Israel Zangwill.

### WILL COLLINS DEAD.

London, June 23.

Will Collins died suddenly June 17th. He was a well known London vaudeville agent, about 40 years of age.

### "QUINNEYS" OVER HERE.

London, June 23.

"Quinneys" is going to America with Frederick Ross in the leading role.

Frederick Harrison is taking the show over and will produce it on your side in conjunction with the Shuberts. The piece has been running at the Haymarket, London.

### WISH WYNNE TOO SLOW.

London, June 23.

Wish Wynne, succeeding Elsie Janis at the Palace, works altogether too slowly and along legitimate lines that do not fit properly with the necessities of a revue performance, consequently she does not qualify as a success.

### NEW REVUE GETS OVER.

London, June 23.

The new revue at the Ambassadors, opening June 18th, is far superior to the previous one there, and is an undoubted success.

### CRITERION'S POOR DRAMA.

London, June 23.

"The Road to Raebury," opening at the Criterion June 18th, is a poor drama of no originality or chance.

### Writer James Tanner Dies.

London, June 23.

James Tanner died June 18th of cancer. He was the librettist for the Gaiety.

### BUYING INDIANAPOLIS LYCEUM.

Negotiations are under way between the United Booking Offices and the firms of Anderson & Ziegler and Dickson & Talbot, lessees and owners of the Lyceum theatre, Indianapolis, for the transfer of that property to the B. F. Keith interests, which if materialized, will bring a popular priced vaudeville policy to that house.

While it was reported locally and in Indianapolis this week the deal had been consummated, it was definitely learned at the U. B. O. the matter is still pending, to await the report of George Rapp, the Chicago architect who was delegated by the Keith people to submit plans for the renovation of the house and the rebuilding of the present gallery and balcony.

The Keith people are desirous of obtaining a 15-year lease on the house and for that reason the negotiations are being handled by the three firms. Anderson & Ziegler have a lease with five and a half years to run on the property which is owned by Dickson & Talbot. The U. B. O. executives insist that the property be reconstructed to permit the addition of a modern built balcony and upon Rapp's report will be determined whether the owners or prospective lessees will finance the work. Upon the adjustment of this difference it is expected the deal will go through.

The Lyceum is one of Indianapolis' oldest theatres, formerly known as the Park. For many years it has been playing popular priced road attractions mostly supplied through the Stair & Havlin office. The English opera house in Indianapolis is playing pop vaudeville booked through the Chicago U. B. O. office and the acquisition of the Lyceum will give the U. B. O. three theatres in the Hoosier capital, the regular Keith house there playing the big time bills during the regular season.

### "HANDS UP" REHEARSING.

The Lew Fields Revue, "Hands Up," recommenced rehearsal Monday, when the chorus went into action.

It is reported Tom Wise will be a principal of the reorganized cast that is headed by Mr. Fields. Among the missing members of the first company going out, according to report, will be Fanny and Lew Brice and Bobby North. Their places are to be refilled. Each plays with a Hebrew accent and this is said to have been confusing to the audiences in the matter of distinctive principals, when the piece had its short spell out of town.

Maurice and Walton are to continue with the show, which is expected to make its fresh start at Atlantic City July 15.

Reports of internal troubles are strongly denied by all the members of the company.

Eleven numbers of the original 19 written by Ray Goetz will be held over for the reformed production.

### Fight Film Fails to Draw.

London, June 23.

The Willard-Johnson fight picture was discontinued at the Holborn, after one week there. It failed to draw.

### WARREN PATRICK DEAD.

Chicago, June 23.

Warren Patrick, the well known theatrical newspaperman and press agent, committed suicide at his home in this city Friday, June 18th, by drinking a bottle of lysol. Just prior to his death Patrick had mysteriously disappeared from his home and haunts and it was feared by his friends he had met with foul play. His disappearance lasted over a fortnight, but he returned home unaided. Partially demented, Patrick went into his bathroom while a doctor was preparing a prescription and a few moments later was found dead by his wife.

Patrick, during life, had a spectacular career. He founded the "Show World" in Chicago and maintained the publication for a number of years at a continuous loss. Finally realizing the impossibility of carrying on a trade paper here, Patrick suspended publication and took a position as Chicago representative of the Clipper, holding the office up to the time of his death.

The Showmen's League of America took charge of the funeral.

### BACK SALARY SURPRISE.

Most of the principals of the erstwhile Annette Kellermann show which closed last season with back salaries due, have been agreeably surprised by receiving 50 per cent. of their money from Lew Wiswell, who was associated in the management of the company.

Lew C. Wiswell, for some time with the Stair-Havlin New York offices, has severed the connection and has gone with a Wall Street firm.

Wiswell was last interested in the John Bunny show and the Annette Kellermann production, both attractions losing money on the road.

### ENGAGED FOR AUSTRALIA.

Now that Fred Niblo and Josephine Cohan are on the way back from a long engagement in Australia, the J. C. Williamson, Ltd., offices this week via Sanger & Jordan, placed Ian MacLaren and Charlotte Ives under contract to play the Williamson houses, starting in August.

The latter depart aboard the Ventura July 5 for the Antipodes and are contracted to appear in "Inside the Lines," "Kick In," "Under Cover," and "On Trial." MacLaren and Miss Ives will be gone a year.

### WERBA & LUESCHER'S PIECES

Lionel Barrymore is going to appear in a new comedy drama under Werba & Luescher's direction next season. A piece is now being written in collaboration by Paul Dickey and Frederac de Gressac. W. & L. are also reported as putting out "The Moon Maiden" next season, a musical show which, upon its first presentation on the road, failed to do anything owing to mismanagement.

### "ME AND MY DOG" JULY 12.

Cohan & Harris' production of "Me and My Dog" is scheduled to open at the Apollo, Atlantic City, July 12.



## JONES, LINICK & SCHAEFFER OUT OF WESTERN VAUDEVILLE

**Firm's Chicago American Theatre Transferred to Finn & Hyman. Practically Means Elimination of Three-Firm As Pop Factor in Middle West. J. L. & S. Houses Probably Holding to Picture Policy.**

Chicago, June 23.

The Finn-Hyman interests have taken over the lease of the American theatre on the West Side, originally built for Jones, Linick & Schaeffer, and until the date of the transfer a link in their local vaudeville chain, booked by Frank Q. Doyle through their office. With the property under the control of Finn & Hyman it will be booked through the Western Vaudeville Managers' Association by Sam Kahl and Charles Freeman.

This practically means the elimination of Jones, Linick & Schaeffer as a vaudeville factor in the Middle West since it leaves only the McVicker's theatre as their local vaudeville stand. They also hold a lease on the Colonial but it is understood a straight picture policy will prevail there if the present experiment proves successful.

The management of the Crown theatre on the far West Side, also booked through the Doyle office, is negotiating with the Association to supply it with pop vaudeville shows next season and it would not be surprising if Aaron Jones shortly announced the abolition of the vaudeville booking agency and turned the booking of McVicker's over to the W. V. M. A. The Imperial, also a J. L. & S. house, is now running pictures and will undoubtedly continue to do so.

Jones, Linick & Schaeffer once promised to become a small time vaudeville power in this section. The firm was interested in the Sullivan-Considine purchase by the Loew Circuit and had placed the bookings for its various houses in the local Loew agency.

### MILLS FACING CRISIS.

Fred (Kerry) Mills, doing a music publishing business as F. A. Mills, intends to go into bankruptcy this week, according to his general manager, Max Silver.

Mr. Silver stated to a VARIETY representative Wednesday, the bankruptcy route would probably be taken, owing to an unsatisfied judgment for \$1,200 resting against Mr. Mills in favor of F. Van Dam, a music engraver. There is a suit pending against Mills, started by L. Wolfe Gilbert, a song writer. A receiver may be appointed, said Mr. Silver, and an effort made to continue the business if an agreement can be reached with creditors.

Liabilities were placed at the firm's office at \$10,000, although the trade estimates them at much more. Assets consists of meagre office furniture and the Mills song catalog, containing "Hickey Hoi" as the only active piece of music. No estimate was placed on

the value of the catalog. Competitors say the Mills list of songs is not worth over \$500 at the utmost.

F. A. Mills went into the music publishing business 20 years ago. He was considered personally very wealthy, and it has been stated Mills, who was alleged to have owned about one-half of Montclair, N. J., had \$1,000,000 in his own right before marrying about a year ago. Mrs. Mills was a stenographer in his office. At the office Mills' residence was given as Nyack, N. Y.

While it became quite well noised in music trade circles the Mills concern was operating at a loss, and that the firm had asked extension of credit, the news F. A. Mills would relieve himself of liability through his publishing house by bankruptcy was a distinct surprise. He had been rated high and having done business under his own name, it was supposed his personal fortune would be responsible for his obligations.

Mills amassed his wealth in the earlier days of the publishing business, when conditions were vastly different than at present. The biggest song hit published by him, and the leader in sales of its day, was "Georgia Camp Meeting" that sold around 1,000,000 copies at the wholesale price of 13½ cents each. This was a phenomenal gross sale of popular music for that time. Mills is said to have printed the song upon the cheapest of brown paper. He also for years published the George M. Cohan song hits, notably among which were "Yankee Doodle Dandy," that sold 800,000, and "So Long Mary," which went to 400,000, both bringing the "production" price for sheet music, 17 cents a copy.

Mr. Silver started with MYs as an office boy and advanced himself to the management of the business, though hampered somewhat in this respect, it is said, by Mills, who, of late, has never visited his music publishing place in the day time, conferring now and then with Silver by appointment. Mr. Silver, it is reported, has accepted an engagement with a producing firm, conditioned upon the Mills house discontinuing.

The Mills failure is attributed to the general business depression and to a lack of song "hits" of late.

### SULLY'S HONEY BOY MINSTRELS.

The Honey Boy Minstrels will take the road again next season, regardless of reports to the contrary. Lew Sully having made arrangements to handle the aggregation.

Sully will organize the company during the hot months and have it in readiness for an early fall opening in the middle west.

### RATS' ELECTION.

Ballots are being distributed for the election of two trustees and twelve new directors for the White Rats, although there is but one ticket in the field. The ballot carries no competitive sheet and regardless of the number of votes cast those nominated are certain of election. The trustees will be Edward Esmonde and Jos. W. Standish, while the new members to be added to the board of directors include Robert Dailey, Harland Dixon, George Felix, John Gilroy, Burton Greene, Lon Hascall, Irving Hay, Frank Herbert, William Keough, James Marce, W. C. Matthews and Geoffrey Whalen.

### TANGUAY AT PALACE.

The Palace, New York, headline attraction next week will be Eva Tanguay. Miss Tanguay withdrew from that position on the Palace program a couple of weeks ago through her objection to the manner in which she had been handled in the advance notices sent out by the press department of the theatre.

Mr. and Mrs. Vernon Castle are the theatre's current feature. They could accept but one week in vaudeville over the summer, owing to a picture engagement with John Cort that will require five weeks to fill.

### TABS DISCONTINUED.

The Halsey and Fifth Avenue, Brooklyn, both trying a tabloid policy, discontinued it this week, returning to the former pop vaudeville bill. It is claimed the tabs did not prove satisfactory to their patrons. The Halsey will play seven acts and the Fifth Avenue six, together with pictures. Both are booked by the Family Dept. (U. B. O.).

Keeney's theatre, Brooklyn, will play a tabloid the last half of this week to give the tab proposition a tryout in its neighborhood, the first in that section of Brooklyn.

### Weekly Change in Tabloid Stock.

Jamestown, N. Y., June 23.

Julia Nash and Henry Chesterfield, assisted by Marjorie Dow and Harry Cansdale, are at Celoron Park theatre for the summer, offering a different sketch each week. They were formerly stock favorites here. In addition, Manager Hinman offers four other acts, changed weekly.

### KEITH MANAGER MARRYING.

Cincinnati, June 23.

John F. Royal, manager of Keith's local theatre, and Anne Kinney are scheduled to embrace the sacrament of matrimony tomorrow at the church of the Immaculate Conception, with Father Fay officiating. Royal came here from Boston several years ago and is one of the youngest managers connected with the Keith circuit.

### AL GUMBLE, BENEDICT.

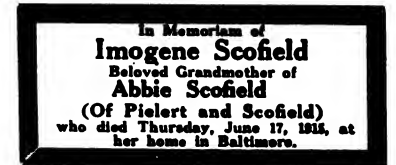
Tuesday saw the finish of Al Gumble, song writer, as a single feller. He became the husband that day of Florence Simmons, a non-professional. Casper Nathan, the Chicago song writer, was married last week to Jeanette Stahl.

### OBITUARY.

W. C. Coleman, formerly manager of the Corinthian, Rochester, N. Y., died June 19 of consumption. A widow survives.

Michael O'Hay, grandfather of Irving Hay, died June 14 at Whitestone, N. Y., at the age of 86.

Mrs. F. F. McQuigg, mother of William Conlan (Conlan and Carter), died June 11 in San Francisco from injuries received by being struck by an automobile.



Los Angeles, June 23.

B. F. Meine, one of the oldest musicians in the west, died suddenly this week. Meine was director of the old Los Angeles theatre orchestra for years. Bernard Meine, a son, now directing the orchestra at the Mason theatre, survives.

The wife of W. H. St. James was buried Thursday, June 24th.

### LEAVING PRIMROSE FOUR.

The Primrose Four, the best known quartet in vaudeville at the present time, will not have Tom Murphy with them next season provided the other three members decide to continue without the baritone. Murphy originally organized the present act and has remained with it continuously, but will retire from the turn within the next few weeks. Whether Reinhardt, Gibner and Webb will engage a successor and continue under the Primrose name has not yet been decided upon.

### PARK ON GOOD TERMS.

The Ocean Park and Casino at Long Branch, N. J., will open July 3, under the direction of Jack Costello. The season is dated up to Sept. 7.

Mr. Costello is guaranteed \$350 weekly by the city of Long Branch toward the expense of operating the park, and he takes the first \$600 each week of admissions, the remainder being divided 75-25 in his favor.

Cola-Santos' Band of 34 pieces will open at the park, with Magda Dahl as soprano. The pavilion will have a 10-piece orchestra for the dancing. A free show, running an hour, will be given. No admission will be charged for entrance.

### PLAZA STOCK TABS.

Commencing next week the Plaza, formerly playing Loew vaudeville, will inaugurate a policy of stock tabloid musical shows under the direction of Ben Bernard. The opening bill will be a condensed version of "Fascinating Flora." The same admission of 10, 15, 25, will continue and two bills weekly will be played unless the venture is sufficiently successful to warrant the use of only one book a week. A cast of twenty people (fifteen chorus girls) is being assembled for the initial bill.

# WHITE RATS NEWS

## ANNUAL REPORT OF THE BOARD OF DIRECTORS OF THE WHITE RATS ACTORS' UNION OF AMERICA, Inc.

### For Year Ending June 17th, 1915

In accordance with the By-Laws, the Board of Directors beg to submit to the membership their Annual Report covering the past year.

#### DEATHS OF THE ORDER.

The names of those who have passed away are as follows: Hassan Ben Ali, Gus Bruno, Edward A. Gardner, Paul Wolfman, Sam Brooks, James F. Callahan, Roland Carter, W. S. Dickinson, George Evans, Harry Driscoll, John C. Hansen, John F. Palmer, G. Ricci, Robert Scott, Gus Williams, George DeMonie, Al. Jundt, H. S. Seymour, James A. McGee, George M. Jackson. Our death roll for the past year is considerably less than that of the previous year, the total list containing twenty names.

The Board wishes to place on record their expression of condolence to the families of the deceased members and to express their thanks to the Divine Providence that the Reaper has gathered so few of our members to his fold.

#### PROGRESS OF THE ORDER.

The past year has been one that we may well feel proud of as regards real progress. Progress within ourselves. We have done much towards putting our house in order; placing our Organization on a sound footing. Through the untiring efforts of our President, Frank Fogarty, the debt of the Club House has been reduced \$21,000. Surely this is progress. When President Fogarty took office he was besieged with suggestions as to what he should and should not do. He listened patiently to all and after going over every proposition offered, he decided the first important matter to be attended to was the clearing of the financial atmosphere—lifting the debt of the Club House. To this end he worked, worked and worked, with the result, as stated above, \$21,000 has been paid off on account of the debt against the Club House. It is President Fogarty's ambition that at the next annual meeting we will be able to report that we do not owe a dollar. He earnestly solicits the membership to aid him in this work, always bearing in mind that as the indebtedness of the Club House is reduced, greater will be the income of the White Rats Actors' Union. Selling bonds to members will give the Organization more ready cash, taking out of life memberships enables the Organization to buy more bonds in the Club House, the Organization deriving the benefit of 6 per cent. instead of the bank, which at the present time holds the bulk of the White Rats Club House Bonds.

The question may be and has been asked, "Why do we want a Club House?" Why so much talk about the Club House? The answer to this is—a family works hard to build a home, to have a permanent place on God's foot-stool so that their children and their children's children may have somewhere to find shelter. For years families have paid rent to landlords, but the ambition has always been for a home. So with an Organization. Every well-founded Organization is ambitious to own its own home. Some will argue that the White Rats Actors' Union is different; that the Organization is not a family or fraternal affair; that it is a business proposition. In answering this argument, we might ask the question as to why the printers, the musicians and many other similar Organizations have built homes and why at the present time is there a movement on foot for the building of a permanent home in the city of Washington for the American Federation of Labor? Simply because it is the only logical conclusion arrived at by intelligent people.

In paying off the debt of the home, other matters at times are slighted. So in the paying off of the debt of an Organization's home some matters may be slighted; but as President Fogarty has often stated, "Boys, let's clear the debt of our home and then if I don't make good on other matters drum me out of the Organization as a faker." So let's pull together with Fogarty and the Board of Directors, forgetting our personal desires and ambitions, clear our home of the debt, then we shall be in a better position to do other things.

#### THE POLICY OF THE ORGANIZATION.

The most vital and momentous question of the year that has confronted the Board of Directors has been the cutting of the artist's salary by the managers, who have used as an excuse, the war. If this is a true reason for cutting of salaries, why should the actor and actress alone have to stand the brunt of the condition. Why not make the same reduction apply to everybody in and about the theatre and even go further—why not reduce the expenses of the booking office and the salary of its employees? Why not also cut down the amount charged to the theatre for the right of a franchise to book through such and such an office?

The White Rats Actors' Union as an Organization has been severely criticised by unthinking people and the question has been asked time and time again, why did the White Rats Actors' Union permit of the cutting of salaries? This is a foolish question in itself. We have always opposed the cutting of salaries and believe that if the graft was weeded out that pervades many branches of the profession, there would be no need of making the actor and the owner of the theatre carry the burden, as there is no question that when it comes right down to brass tacks, the owner of the theatre pays the freight.

For example: Mr. Jones owns a theatre in Philadelphia. His house manager is Mr. Smith, who books his acts through the Universal Booking Agency. This agency employs a number of booking managers. Mr. "A," the artist's representative, calls on Mr. "O," one of the booking agents of the Universal Booking Agency, and tells him that he can get "Fun and Jest" at \$300 per week; that out of that \$300 "Fun and Jest" kick back \$100 to him and in lieu of this fact he is willing to part with \$50 of his \$100 if the booking agent of the Universal Booking Agency will book this act. The booking agent consults the different booking managers and after much persuasion and an understanding that they are to get \$25 kick-back out of the \$50, the booking agent gets the act the booking.

In reality, the act only gets \$200, less 10 per cent. on \$300, bringing it down to an actual \$170.

The artist's representative, out of the 10 per cent. must kick back 7½ per cent., and with the amount of expenses he has, it is impossible for him to conduct his business on 2½ per cent., his share of the booking fee—hence the charging up against the owner of the theatre \$300 instead of \$200.

All this could be obviated if the booking agencies would run their business along legitimate business lines, giving to the artist or his representative so many weeks at so much money, with small jumps, and show him where he can do better by accepting this than by doing his business along the lines that it is now being done. We realize that it is absolutely necessary that the actor should be represented by someone, but we contend that that someone, whether he is an agent or representative, or whatever he may call himself, shall be paid a fee that will enable him to conduct his business along legitimate lines, then he will be in a position to play the game fair. In other words, to make him respected as he is in other countries of the world. If this condition existed everybody would benefit by it.

The actor, if he held a contract with the iniquitous two weeks' clause out and was given a route for forty weeks, could not regard this business as a precarious proposition. The present contract with this two weeks' clause in makes him the prey of the manager any time the manager desires to use it to his own advantage. If the manager refuses to recognize the "handwriting on the wall" and will continue to conduct his business along these lines, it is up to the artist, as a protection to himself and to his profession, to organize, always remembering that there are men with money who are ready to exploit brains at all times.

If all the brains and talent of the stage were in one Organization and the present managers persisted in their salary-cutting method, do you not think you might interest money men to exploit your talent? Do you know that a very prominent manager, now retired, forced a big syndicate to accept his terms because he had tied up one hundred first-class vaudeville comedy acts? Just think of it—one hundred acts. Do you realize what an Organization could do if it had within its walls the best in theatricals?

If one manager was able to get results with one hundred acts, what could an Organization do with all first-class actors and actresses within its midst? And this means the legitimate actor and actress as well, as they need the White Rats Actors' Union just as much as the vaudeville actor and actress does.

We have only to turn to the moving picture field to realize that the public is supporting that class of entertainment because it is possible for them to go to the moving picture theatre and see their favorite in the "movies," and so long as the moving picture manager will continue to hold out as a bait to the actor and actress the bag of gold, so long will his industry thrive; but the moment he, like the manager of the vaudeville, legitimate, burlesque and circus world, tries to make it all and is not satisfied with his share and starts cutting salaries, at that time the moving picture business will begin to slump, as the actor and actress as represented by brains and art will have to look elsewhere to gain a livelihood.

The White Rats Actors' Union as a minority Organization can accomplish so much and nothing more, and as so aptly stated by one of the Presidents of the United States, Grover Cleveland, the people must support the government, it cannot be expected that the government should support the people. This is true in the matter of our Organization. It is up to the actor and actress to support the White Rats Actors' Union—not the White Rats Actors' Union to support the actor and actress. Those on the outside who are prone to criticise would use better judgment if they would become members of the White Rats Actors' Union, and this does not mean that they shall take an active part in the sense of orating and exploiting the theories necessary for the alleviation of certain conditions affecting the theatrical profession. Their financial support will make it possible for the Organization to do many things that it cannot do because of the lack of that support. In opposing capital, you must have capital to oppose it.

The White Rats Actors' Union stands alone as the only Organization that has done anything for the actor, irrespective of what might be said to the contrary. This year is the fifteenth year of its existence, and with fifteen years of experience, which all other Organizations must go through in order to arrive at a state in which our Organization is in at the present time, cannot do for the actor and actress what this Organization is able to do and will do if properly supported.

#### LEGAL DEPARTMENT.

Every day cases are tried and won for our members, through the efforts of our general counsel, Messrs. O'Brien, Malevinsky & Driscoll, and their associate counsel in Chicago, Messrs. S. L. and Fred Lowenthal. It is through the efforts of these gentlemen that the White Rats Actors' Union has established itself as a potent factor in the theatrical world as regards legal protection to its members. We cite the following cases, which would be a hardship and a tremendous cost for the actor to fight alone.

In the case of the Lovetts against the Illinois Surety Company: Since 1910 this case has been fought through the courts on account of a contract entered into by the Lovetts with the defunct Felix Reich Agency, which Agency was bonded by the Illinois Surety Company to carry out its contract. When the Agency failed, the White Rats Actors' Union took the case up for the Lovetts against the Surety Company, and after four years of successful fighting, here recently was awarded a verdict together with interest for four years.

In the case of Sam Rice and Lulu Beeson against Miner, of the Columbia Amusement Co.: We quote the following remarks by our attorneys, Messrs. O'Brien, Malevinsky & Driscoll:

"The Appellate Division of the Supreme Court of the First Department denied the defendant's motion in the case of Sam Rice and Lulu Beeson against Edwin D. Miner, for leave to appeal to the Appellate Division. The judgment from which the defendant sought leave to appeal was one rendered in the Appellate Term of the Supreme Court in favor of the plaintiffs for the full amount of their salary sued for in the Municipal Courts of this city. The denial of defendant's motion brings to a close the court proceedings in this matter."

"As the decision in this case is an important one to the actor, I shall take the liberty of giving you the history of it, which you may put to any use it is fit."

"Sam Rice and Lulu Beeson entered into a contract which was in typewritten form and consisted of four pages, with Edwin D. Miner, whereby Edwin D. Miner engaged the artists to render professional services at such terms and in such performance and places as may be required of artists, and in such places of entertainment in the United States and Canada as the manager may designate, and in such characters to which artists may be assigned during the theatrical season of 1913-14, said season commencing on or about August 25th, 1914, and to consist of 35 weeks as laid out by the Columbia Amusement Company."

"The manager agrees to pay to the artists \$175 a week for each week during which artists shall render such services."

"The manager employed the artists for a period of 33½ weeks during the season of 1913-14, and suit was brought to recover for the one and one-half weeks in which the manager did not furnish employment to the artists."

"The defense set up to this suit was that the contract sued upon was not a contract inasmuch as: first, the manager agreed to pay the artists \$175 a week for each week during which artists shall have rendered such services; and second, that they were to be employed for 35 weeks as laid out by the Columbia Amusement Company."

"In other words, the defendant contended that all that was required of him was to furnish the artists with employment as laid out by the Columbia Amusement Company, and

to pay them only for the weeks in which they worked. Since there had been no work laid out for the week and one-half, during which the artists did not perform, and since, therefore, they had not rendered services, there was no obligation on his part to pay them.

"On the trial of this action in the Municipal Court we requested the Court to render a decision in favor of the plaintiffs, but the Court overruled our request and submitted the issues to the jury. The jury found against the plaintiff on these points.

"The White Rats authorizing an appeal we took this matter to the Appellate Term, where in our briefs we tried to show the Court that to allow the contention of the defendant would be to permit crafty managers to enter into contracts with artists whereby through the use of deceptive and misleading words and phrases, fraud would be practiced upon the artists and injustice done, and the artist, tooled as the nature of the paper which he had signed. We argued that when the defendant had a four-page contract type-written, wherein a number of clauses restricted the use of the artist's time to the engagement, there could have been no other intention than to employ the artist and to give the artist to understand that he was being employed for the period mentioned in the contract.

"The view taken by us was taken by the Appellate Term, and the Municipal Court was reversed in its decision, and judgment was given in our favor. This was done by the Appellate Term in spite of the numerous decisions relating to the interpretation of theatrical contracts which were squarely opposed to the theory on which we argued the appeal. The decision of the Appellate Term, therefore, established a new rule as to interpretation of theatrical contracts of this character.

"The denial by the Appellate Division of this motion to appeal was made after the defendant had submitted his brief containing the same decisions as were in his brief to the Appellate Term, and we also submitted briefs in this Court. The Appellate Division, therefore, takes the same stand taken by the Appellate Term, and it may be said that the case of *Edwin Munn* establishes a new rule by which theatrical contracts will be measured and interpreted, and is a decision which compels managers in contracts of this kind to do the artist justice, and give him a square deal."

These are only a few of the hundreds of cases that we fight annually, and if, as stated above, the actor or actress had to pay the costs and expenses in connection with these cases, it would not be worth the while. Many cases of a similar nature are fought in the middle west by Messrs. S. L. and Fred Lowenthal, and we incorporate in this report, a general outline of the work there for the last few months, which is only a part of what these attorneys have done for us in the middle west, in conjunction with our Chicago Representative, Mr. Will P. Conley:

"We beg to hand you report of work done by our office for your Organization and its members, which is inured only a small portion of what has really been done. We have collected in cash for members the sum of \$1,000.00. This money has been collected from debtors in all parts of the United States and Canada. Most of this money has been collected without litigation.

"We have secured about two hundred and fourteen weeks' work for various members, wherein the salary received by the artist has ranged from Fifty Dollars per week to Eight Hundred and Fifty Dollars per week.

"The total amount of judgments secured for members, the result of litigation in various parts of the country, is \$1,325.

"We have stopped a number of acts from infringing upon the copyrighted act of the members of this Organization. In most of the cases the agents and managers have joined hands with us in stopping the so-called 'pirates'.

"The consultations with members and representatives of the Organization have averaged fourteen daily or something like four thousand for the period of this report. Advice was given by the late S. L. Lowenthal, Fred Lowenthal, Harry P. Munns and Asher J. Goldmine. Mr. Munns, of this firm, has devoted most of his time to the affairs of the Organization and its members.

"In conjunction with Mr. Conley, we have succeeded in having several agencies in town eliminate clauses from their contracts which we thought unequitable.

"We want to thank Mr. Conley for the able and unselfish assistance he has given us during the time he has been in Chicago.

"We also want to thank Mr. Fogarty for the broad business lines laid down by him for handling the affairs of the Organization, and Mr. Cooke, whose helpful suggestions during our long association with him, have been an unending inspiration."

## EMPLOYMENT AGENCY LAWS.

In the matter of the employment agency law affecting agents doing business in New York State, several conferences have been held with Commissioner Geo. H. Bell and representatives from other Organizations, and there is no question in the minds of the attorneys and Board of Directors of the White Rats Actors' Union that within a very short time, the law which is now on the statute books and which the White Rats Actors' Union have always contended was a good law, will be workable to the satisfaction of the actor and actress.

In the middle west, through the earnest efforts of Mr. Fred Lowenthal, we are endeavoring to have the law relative to contracts made more binding, and to this end Mr. Lowenthal in company with Mr. Conley, our Chicago representative, appeared before the Legislature of the State of Illinois on several occasions and every indication points that we will achieve the desired result and that the present methods employed by managers in the middle west, who are evading the strict interpretation of the law, will be at an end.

We have not been losing any time in the last year in trying to bring about a better condition for everybody concerned in the theatrical profession who entertain upon the stage. Many have been benefited by our efforts who are not members of the Organization, as ours is a wide field of endeavor.

## AFFILIATIONS.

We are pleased to report that our affiliation with the Variety Artists' Federation of England, Internationale Artisten Loge of Germany, the Australian Vaudeville Artists' Federation of Australia, the Union Syndicale des Artistes Lyriques of France and the American Federation of Labor, is still in existence, and through these different societies we have been helped and we, in our way, have helped them. This feature of our Organization, in and of itself, is a sufficient assurance that those of the theatrical profession, who are members of our Organization, are protected over the entire world.

## MANAGEMENT OF THE CLUB.

During the past year many improvements in the Club have been made for the convenience and comfort of the members and their guests.

## CLUB MEMBERSHIP.

The Board of Directors in their wisdom have created what is known as Club Membership. Membership in the White Rats Club entitles the member to the privileges of the Club House only and has nothing in common with the White Rats Actors' Union as an Organization. Membership in the Club is revocable at the will of the Board of Directors, who have entire management of the Club. To date the Club membership totals 240 and embraces some of the finest types of men in the world outside of theatricals.

The Board in their efforts to make the Club a paying proposition have sublet to several kindred Organizations; namely, the Associated Musical Conductors of America, composed solely of musical conductors, the Cinema Camera Club, composed of moving picture camera men, the Fellowship Club, composed of fifty representative business men. The Board have also entered

into a lease with the Moyssiadis Brothers for the restaurant privilege, thereby protecting the Club against a sure loss in that department. With a reduction in several departments, the Club is being conducted along splendid lines with good service and we are able to sell to our members at a very low price in the way of rooms, drinks, etc., and as Secretary-Treasurer's report will show, the Club has made a profit, and if continued, the Club House itself will be worth as an investment to the White Rats Actors' Union easily 1,000 members at \$10 a year.

The Board of Directors desire to acknowledge that through VARIETY, the medium by which Brother Fogarty was able to expound the gospel of his policy, has done much towards helping him in his good work, and we sincerely trust that the members of the White Rats Actors' Union will appreciate this fact and support VARIETY, as it should be supported by all independent thinking actors and actresses.

In conclusion the Board of Directors want to take this opportunity to acknowledge the great good that President Frank Fogarty has accomplished since he has been President. Words are inadequate to express the deep appreciation for his honest and sincere work that is in the heart and minds of every true, loyal member of this Organization. Actions speak louder than words is an old and true adage, and Brother Fogarty has, by his actions, done more than the vocabulary of the greatest orators in the world. When he took office there were thirty-one life members; now, the life membership list totals one hundred and thirty-five. Through his work he has imbued good fellowship and the Board of Directors are unanimous in their praise of his conscientious efforts.

The Board of Directors wish to thank the members for their loyal support. They feel sure that the incoming Board will have the same assistance and co-operation from the members, as continued progress can only be accomplished through never-failing loyalty.

Read, confirmed and ordered to be printed at the meeting of the Board of Directors, June 15th, 1915.

ALF GRANT,  
Chairman.

WILL J. COOKE,  
Secretary.

## AGENDA ANNUAL

## GENERAL MEETING WHITE RATS ACTORS' UNION OF AMERICA, Inc. TO BE HELD JUNE 17th, 1915, IN THE LODGE ROOMS

227 West 46th Street, New York City

THE CHAIR WILL BE TAKEN AT 12, NOON, PRECISELY, BY THE  
PRESIDENT, FRANK FOGARTY, ESQ.

## ORDER OF BUSINESS

The Secretary-Treasurer, Will J. Cooke, will read the official notice convening the meeting.

Reading of minutes of previous annual meeting.

Chairman's address, by Big Chief Frank Fogarty.

Trustees' Report, read by Edward Esmonde; Adoption moved by Johnny Bell, seconded by John Gilroy.

Report of the Board of Directors for the year ending June 17th, 1915, read by the Secretary to the Board; Adoption moved by Geo. E. Delmore, seconded by Joe Birnes.

Report of the Secretary-Treasurer, read by the Secretary-Treasurer, Will J. Cooke; Adoption moved by W. W. Waters, seconded by Jos. W. Standish.

Report of general legal work of the Association, submitted by the General Counsel, Dennis F. O'Brien, Esq.

Votes of Thanks to all retiring officers and the general and associate counsel of the Organization; Moved by Joe Birnes, seconded by Tubby Garron.

Special Business: Mr. Samuel Gompers, President of the American Federation of Labor, was introduced by Big Chief Frank Fogarty and in a splendid address which consumed one hour and a half, he outlined the work of the American Federation of Labor and how the Executive Council and himself had watched the growth of the White Rats from its very beginning. He paid great tribute to the Founder of the Organization, the late George Fuller Golden, and stated how in the struggles we had gone through he had realized we had come out with credit, he realizing how hard it was to organize the actor because of his unique calling. In the course of his remarks he stated that there were several matters that the Executive Council, through him, wish to suggest to us for our consideration and decision. After Mr. Gompers had delivered his address, Will J. Cooke, on behalf of the Organization, stated to Mr. Gompers how much he appreciated his attendance at the meeting and assured him that the matters referred to in his speech and which the Executive Council desired the White Rats Actors' Union to consider would be given careful consideration, and on motion of Will J. Cooke, the subject matter of his speech relative to the advice of the Executive Council re matters concerning the White Rats Actors' Union was referred to the Board of Directors for their consideration and decision by a unanimous vote of the meeting the above resolution was carried.

Motion to adjourn meeting until July 6th, for the purpose of electing ten Inspectors of Election to count ballots, and for the purpose of electing the Note Rat, Rap Rat, Guard Rat, Prop Rat, Nectar Rat, Jest Rat, Sergeant-at-Arms, First Asst. Sergeant-at-Arms, Second Asst. Sergeant-at-Arms.

## BOASBERGS SETTLE AT \$2,500 FOR ANNOYING TOBY CLAUDE

**Buffalo Installment Jewelers Also Release Actress from Alleged Debt Due, Under Which Warrant Was Secured and Caused Miss Claude's Damage Suit for Malicious Prosecution.**

The manner in which Julius and Herman Boasberg of Buffalo have been conducting their instalment jewelry business in Buffalo, N. Y., proves expensive when resented, as was done by Tobey Claude, who, this week, through her attorneys, Henry J. and Frederick E. Goldsmith, received \$2,500 from the Boasbergs in settlement of a damage suit brought by the lawyers in her behalf. Miss Claude also received a full release from the Buffalo jewelers for the alleged balance due for jewelry purchased from them. It was under the lease signed by Miss Claude for the jewelry that the Boasbergs on Saturday night, Dec. 26 last, caused her removal from the Palace theatre, New York, upon a warrant for grand larceny, sworn out in Buffalo by the Boasbergs and served on the actress by police officer Jerry Lynch of that city.

At the time of the arrest Miss Claude was given no opportunity to communicate with friends and taken away the same night to Buffalo. Upon arrival there, after paying something on account, the Boasbergs consented to her release. It was this phase of the affair taken up by the Buffalo papers after *VARIETY* had printed an account. Julius Boasberg brought suit against a local sheet in his home town for \$25,000, alleging libel.

Later Miss Claude was vindicated on the larceny charge, the Buffalo magistrate stating it was purely a civil matter between the jewelers and the purchaser. Immediately following her discharge, Miss Claude instructed the Messrs. Goldsmith to bring an action to recover \$100,000 damages from the Boasbergs for false imprisonment and malicious prosecution. Last week the Boasbergs approached Miss Claude's legal representatives to settle the matter out of court.

The Boasbergs in their jewelry dealings with players have used many reprehensible means to collect monies due them. These passed unnoticed excepting to those interested, until the Buffalo men commenced to take drastic action against the women of the profession, through the courts of Erie county. The actions of different sorts against women culminated in the arrest of Miss Claude, who had purchased about \$1,600 worth of jewelry from the Boasbergs, afterwards pawning the entire purchase for all a pawnbroker would lend, \$300.

Since the Claude affair and its subsequent publicity, the Boasbergs have made their demands more mild. Previously they were threatening in their requests for money due and careless of

language employed for the purposes of collection.

William Smythe, who is Miss Claude's leading man in her vaudeville act, also figured in a suit this week. He was served with papers in an action brought in the New York Supreme Court for an absolute divorce by Maria Nevins Smythe, formerly Mr. Smythe's vaudeville partner as well, and known professionally as Marie Hartman. Miss Claude was named as correspondent.

### CUTTING OFF PALACE LIGHT.

The H. N. F. Co., which is building the six-story building on the south side of the Palace theatre, intends, according to report, to erect an 80-foot wall from the top story, straight upward, for advertising purposes. This will cut off the light, if gone through with, of the Palace windows on the sixth story, that now face south, occupied by the United Booking offices.

The first announcement of the new structure was that it would rise 12 stories from the street, but this intention appears to have been changed into the high ad wall that could command a substantial price for yearly space from the general commercial advertisers.

### PROMOTERS' FIRST CUSTOMERS.

The Crescent Promoting Co., which is upheld by James J. Morton, Felix Adler and Bert Leslie, as aiders to those of the profession requiring aid and stage material, secured its first customers in Mae Melville and Dody and Allman. Each wanted an act.

Sam Dody and Jack Allman have formed a vaudeville alliance. Miss Melville is of Melville and Higgins. She will appear in a single turn next season.

While the three-star Crescent fixers will not officially open their offices at 154 West 45th street until July 1, none of the trio is dodging any prospective clients before that date.

### Marinelli's Man Explaining.

H. B. Marinelli sent one of his New York staff, A. E. Johnson, to Europe last Saturday, for the purpose of explaining the American vaudeville situation to the European artists.

Max Löwe, also of the Marinelli New York agency, has gone upon his vacation.

### Pacific Coast's Vintage Festival.

St. Helena, Cal., June 23.

Plans are under way to hold a Vintage Festival here Sept. 3-6. Aside from the exhibits and so on a number of small tent and pit shows will be used.

## CABARETS

Rector's has Ernest Evans and his revue, with Hortense Zaro, opening Monday night. The company of 12, including eight chorus girls and two little dark-skinned dancers, give a tone to the Rector ballroom floor that no revue so far has lent to a cabaret. Mr. Evans has produced a free floor show in a dignified and dainty manner, securing an air of refinement that is a finished product and does more for this show than nakedness could do for others. The troupe dances through a series of evolutions during the evening, about seven numbers in all, at different intervals. Expensive dressing in excellent taste in itself makes the numbers attractive, and the dancing of Mr. Evans is always graceful. It's the sort of free show that will do for Rector's, helping the place, and if Mr. Evans will alter his routine nightly, bringing the different numbers to alternate after the theatre hour, preventing sameness of routine each evening, his should be a permanency as a free show at the restaurant for quite some time to come. Another attraction at Rector's that is going to attain popularity is Fred Woodward as the Mule, in a dance with a young girl. Mr. Woodward makes the animal skin humorous. The Brazilian Nut and her partner are still there, the Nut dancing, and happy as ever. They are having a long stay, and it's the Nut's popularity that's doing it. Among the cabaret dancers in ballrooms on Broadway, there is none more in favor than this girl from the Argentines. Banjo Wallace's orchestra in the Rector ballroom still maintains its leading position, under Banjo's expert guidance. It helped the Evans show and it helps the place, for no better dance music is played in New York.

"Dansants" or matinees have been abandoned at several Broadway dancing cabarets. With the late and injurious publicity attending the matinee dancing, together with the advent of warm weather, the afternoon attendance at the dance places dwindled, until those only who frequented the resorts in the daylight were those whom the proprietors wanted the least. They were the ones also who never spent any money in the places, though hanging around always in the hope that someone else would purchase refreshments for them. Unprofitable trade, not to say disreputable trade, the proprietors quickly concluded to rid their places of the pests and the useless expense at the same time by closing the matinees over the summer, at least.

San Francisco, June 23.

At a meeting of the Police Commissioners it was decided that the dance halls on Pacific street—generally referred to by the natives as the Barbary Coast—must close. For some time past the closing of this part of town has been agitated, and, if put into effect, will throw numerous entertainers out of work. In most of these places vaude-

ville acts and pictures have been utilized in making up the program offered between dances. It was down in this section of town that the "Texas Tommy" dance was born. Some time ago the ban was put on selling beer in these places. If the reformers succeed in closing up the dance halls one of the most famous streets in the world will pass out of existence.

Wragge's Casino at Lake Huntington, N. Y., is drawing from Harlem's stock cabaret entertainers this summer taking Al Davis from the Alamo Cafe to supervise the entertainment division, and with him, Harry Denson, Jack Devereaux, Eddie Murray and Frank "Dutch" Lang, the latter to offer his comedy specialty, "The Lieutenant's Son," while the other will do their individual bits and join in an afterpiece.

The Three White Kuhns and their wives left Barnay's, Saturday, and came to New York after a long run in the Atlantic City cabaret. The management, through Martin Sampter, immediately recruited another bill, Mr. Sampter despatching Monday to the seashore May McCree, Marie Randall, Max Fink and Jane Lawrence.

Hunter's Island Inn on the Pelham road is thinking about inaugurating a professional night once weekly over the summer. Hunter's Island is the most popular roadhouse on the Pelham drive (Boston Post Road). It is using singers Saturdays and Sundays.

Paul Armitage was appointed receiver for Faust's restaurant by Judge Hand, Saturday. The Circle resort is now closed and supposed to be undergoing alterations.

Lottie Vernon of "The Follies" won the dancing contest at the Beaux Arts, Atlantic City, Friday night, at a special "Follies" night which was given at the cafe.

Helene Holland is now doing a pianolog and novelty songs at Maxim's. She has been playing at the Nankin Garden in Newark until recently.

Hazel Weston and Ruth Smith, who are at the Tokio, doing a double act, consisting of songs and dances are framing an act for small time.

The Astor Hotel Roof Garden has a dancing session evenings, with Wilma Wynn and John Clay, professionally stepping.

The College Inn on 125th street has discontinued its revue and is offering a straight cabaret show.

The old Cafe Boulevard property, Second avenue and 10th street, is to become a memory as the Poughkeepsie Savings Bank has bought the site for a modern apartment.



# VARIETY

Published Weekly by  
VARIETY, Inc.

SIDNEY SILVERMAN, President  
Times Square New York

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

## ADVERTISEMENTS

Advertising copy for current issues 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. XXXIX. No. 4

"The Candy Shop" will be revived for the road next season.

Lillian Morris takes to the road next fall in "A Royal Slave."

"Fads and Fancies" will not be revived by Klaw & Erlanger next fall.

Fred Jennings has left the "Nine Crazy Kids" and is now connected with the Springfield Portable House Co.

Eleanor Robson (Mrs. August Belmont) is recovering from an operation for appendicitis at a local hospital.

Will H. Locke has turned over his piece, "The Saphead," to Chester Clyde, who's framing a route.

The Savoy, Fall River, booked through the United Booking Offices, closed for the season June 19th.

John Fuller was recently elected a City Councilman of Wellington, New Zealand.

Harry Ferns is running opposition to "The Man In White" by doing Broadway without hat and coat.

Guy Kauffman will produce "A Royal Gentleman" next season. E. E. Garretson will be in advance.

Kajiya, the Jap handwriting wonder, has been booked by Chris. O. Brown for the Rickards time, Australia.

The Grand Opera House (23d street, and 8th avenue) reverts to the Gould estate Aug. 1, when the present Klaw & Erlanger lease expires.

Rene Cooper secured a divorce from her husband, Lew Cooper, in St. Paul, recently. Cooper did not contest the case. Mrs. Cooper alleged desertion.

William Henry Darrow, son of Mr. and Mrs. Stuart Darrow, was married Thursday at Syracuse, N. Y., to Glenna Barbara Eckel.

Harry Bryan is managing the Orpheum, Madison, Wis. He was formerly an advance agent and manager of road attractions.

Mildred Shearman, a professional singer, also known as Cora Gordon, filed a petition in bankruptcy Saturday with liabilities of \$2,700 and no assets.

Jack Mandel, known to the profession as the chief assistant of Frank Bohm, was married last Sunday to Leah Levine, a non-professional.

James Sumner, the Chicago producer and former music publisher, has left the windy city for a permanent berth in New York, where he will continue his producing activities.

Al. H. Wilson, direction Sidney R. Ellis, opens Sept. 1 in a new periodic song-play, "As Years Roll On," by Herbert Hall Winslow and Jos. Horwitz.

Smoking has been forbidden by the Fire Department on the sixth floor of the Putnam Building, where the Loew Circuit has its film exchange, as well as its other executive offices.

Crouch and Welch were engaged Wednesday through M. S. Bentham by Chris O. Brown, to sail July 6 from San Francisco, for the Rickards Circuit, Australia.

Mrs. B. F. Keith, widow of the late vaudeville magnate, was married June 19th at Sparta, O., the place of her birth, to Dr. George D. Kirkpatrick, of Washington, D. C.

Frank Alvin, after two years of rest in a western hospital, has returned to New York completely cured. Alvin was suffering from a nervous breakdown.

Will J. Connolly, Chicago representative of the White Rats, visited New York last week, principally to attend the annual meeting of the organization and generally to look over Broadway after a long absence.

An opera house is being built in Swedesboro, N. J., which will seat 650. It will open July 10 under the management of Joseph A. Murphy with a pop vaudeville policy and an occasional road attraction.

Frank Craven is to originate the leading comedy role in the Selwyn & Co. production of "Under Fire," to open at the Hudson, New York, in the fall. Lucille Watson, with Craven in "Too Many Cooks," will also be in the new play.

Stephen Champlin, the drummer at the Bushwick, is a playwright, but few of his friends know it. He is the author of Harry Holman's sketch, "Adam Killjoy." The playlet plays the Bushwick next week and Champlin will see his work for the first time in stage form.

The Lehigh Valley sent out four bands last week, through Bill Lindsey, the Lehigh's Eastern Passenger Agent. The bands were Liberator's, bound for Toronto; N. Y. City Marine Band, for Green City, Mo.; Quantona's, for Buffalo, and Calucatia's, for Sisseton, S. D. All of the bands are routed to play parks over the summer.

After the Donald Brian—Julia Sanderson-Joe Cawthorn engagement at the Knickerbocker has finished early in the fall the company in "The Girl From Utah" will take to the road for a tour prior to the presentation of a new show with Miss Sanderson and Mr. Brian starred.

Dallas Welford was arrested on Monday night in front of the home of James K. Hackett at 58 West 71st street on a charge of disorderly conduct. The comedian was in the employ of Mr. Hackett some years ago. In front of the actor-manager's home he created a disturbance by demanding \$50,000 which he alleges Mr. Hackett owes him.

The Tishman brothers (Irving and Sam, the latter booking manager of the Frank Thielen circuit in Chicago) will return home at the end of the current week, making the trip back by rail. The couple came east in a machine. Of the Chicago contingent recently visiting New York, the only member left is Harry Bailey, who may remain here through next season.

July 3, 1895, C. O. Tennis, now general manager of the Eastern Managers' Association, who was then one of the lessees of the old Clark theatre, Chicago, wrote to George B. Reno asking him what his salary for the week of Aug. 18 would be. June 15, 1915, 20 years later, Tennis, at his New York offices, received Reno's reply, written from Reno's home in Grand Rapids, that his salary would be the first \$500 and a 45-55 split after that amount and Tennis was to reply care of Springer-Realty, G. R. It seems Reno had just found the Tennis letter, mislaid all these years, and in fun, made reply.

Ernest Edelsten, an English agent now recreating on this side, while on Broadway Tuesday saw a familiar face. It belonged to a she and seemed to recognize him. Ernie glanced again as he slyly took a quick brush at his pretty mustache. The woman nodded. That was his cue. Up to her side he went, saying, "When did you get over?" "Get over from where?" replied the girl in a voice that reminded Mr. Edelsten of anything but London. "When did you sail, I mean? Don't I know you from the other side?" he added. "Why, Mr. Edelsten," answered the girl, "Don't you remember me? I uster wait on you in Shulem's."

Producing new plays on the coast prevented Oliver Morosco from attending the case in Flint, Mich., where Theodore Dalley, an actor, and W. S. Butterfield, owner of the Bijou theatre, Flint, Mich., were arrested at Morosco's instigation for criminal action in producing a play called "Peg O' My Heart." George Mooser, Morosco's New York representative, got the Court to set the case forward until Aug. 16, when both Morosco and Mooser will be present. The Flint case does not come under the copyright law and being a criminal action necessitates the presence in court of the complainant in person.

Harlow Romenell, a Los Angeles sculptor, has started suit against W. N. Selig, of the Selig Polyscope Co., for \$2,815.67 alleged due him for designing and building the gateway to the Selig zoo, a part of that organization's studio on the Coast.

Jim and Marion Hawkins, McCrae and Clegg, Bill Pruitt, The Krells, Jones and Sylvester and Mosher, Hayes and Mosher opened on the Loew Circuit this week. Clarice Vance is now playing the time around New York, having returned from the western Loew trip.

The Savoy, San Francisco, on June 26 will reopen as the home of burlesque, with "The 20th Century Maids" as the initial attraction. The house has been leased by the Western Burlesque Wheel, which controls houses in Los Angeles, San Diego, Seattle and Portland. Walter Johnson will direct. The introduction of burlesque as it is given in the east is a subject that has aroused considerable interest in theatrical circles and the result will be watched. For some time past the Savoy has been a most consistent loser, but the announcement that it had been chosen by the Western Wheel to re-establish burlesque of the eastern type surprised the local show people.

## TOMMY'S TATTLES.

By Thomas J. Gray.

Newspaper report says through English chorus men enlisting for the war, English managers are thinking of importing American chorus men. This news should throw an awful scare into the American perfume manufacturers.

Harry Sauber, who does a single act, has his name and address stamped on the back of all his photographs. A manager of a theatre in Boston took his address for his billing and on arriving at the theatre he read on the billboards, "Harry Sauber, Times Square Hotel."

A hit of Charlie Chaplin  
And a Wilson song,  
Helps to make the small time  
Move Merrily along.

There may be nothing to it, BUT  
the German Army did not start to use  
gas bombs until Walter Hast arrived  
in Europe.

The Grand Rapids furniture factories  
are all working overtime. (Burlesque  
managers are having their table scenes  
written).

Don't see why the papers say we  
haven't any army in this country.  
There's a regiment on every corner of  
Broadway from 38th to 48th streets.

Every year some one sends out a  
story to the effect they are going to  
build an Ice Palace in New York.  
Looks like they wanted to take away  
the Colonial theatre's audience.

Well, have you had water in the  
cellar yet?

## WITH THE PRESS AGENTS

Commenting editorially upon the declaration of the Keith circuit to hereafter bar all acts of a "sensational" or "curio" nature, the Cincinnati Times-Star says, "B. F. Keith's circuit deserves credit for refusing Mrs. Carman a place on their program. It was not long ago that to be accused of murder was regarded *ipso facto* as indicative of vaudeville talent."

Elwin Strong has closed his one-night show, "The Price She Paid," and is now operating a show under canvas through northern Nebraska.

Hillman's rep company has gone on a tour of the middle west under canvas.

James Powers is going to appear in a new play next season which he, George LeBaron and R. H. Burnside are now writing.

"The Nettle" by John Glaser, Philadelphia, has been accepted by Grace La Rue as a possible starring vehicle for next season.

Edith Browning has signed with A. H. Woods and Peggy Wood with Cohan & Harris for next season.

A. W. Sachelder is spending the summer at Raquette Lake.

Jack Pulaaki is in Bridgeport, Conn., recovering from a motorcycle accident in which his leg was broken.

Philip Merrivale has been engaged to play the leading role in the production of "Pollyanna."

Margaret Dale will be the leading woman with E. H. Sothern during his engagement at the Booth theatre next season.

Norman McKinnell has been engaged by Selwyn & Company for "The Devil's Garden" which they will produce this fall.

Irene Fenwick will again appear in "The Song of Songs" next fall and is booked to start a "big city" tour Sept. 6.

Ernest Glendenning enters denial he has signed next season with a New York manager to star in a new play. He has several offers, but so far hasn't accepted anything as certain. He's summering at Forest Hills, L. I., since the closing of "A Modern Eve."

Up at Lake George resting is Frances Starr. In the fall she makes a tour of the big cities in "Marie Odile."

The Aborns have withdrawn their grand opera company from Baltimore, the project not panning out as they expected.

Charles Ruggles and Harrison Ford have been engaged by Selwyn & Co. for the production of Edgar Selwyn's "Rolling Stones."

"The Spice of Life," a new play by a professor at Columbia University, was tried out in stock at Bridgeport this week.

### "FOLLIES" A BIG HIT.

The Ziegfeld "Follies" hit Broadway with a bang Monday night, when opening at the Amsterdam. The dailies Tuesday passed the palm for summer shows to the piece.

The rush for "Follies" seats has been phenomenal. Opening night coupons were bringing \$20 and \$25 apiece for choice locations, while rear seats were selling as high as \$8. The advance sale was extraordinarily heavy before the premiere.

Prior to the Amsterdam's attraction coming in, "The Passing Show" at the Winter Garden had been doing a capacity attendance. What effect the opposition might have on the Garden's box office was undetermined up to Wednesday.

Three items in "The Follies" show caused comment during the week. It was said that the "Marie Odile" travestied song, sung by Ina Claire, had brought about objections from Catholics, and that the expression, "Jew lion" in the show, as used by Bert Williams, had been protested against by some Hebrews.

The question of originality of the

moving picture scene has also been discussed. While generally credited in idea to the act Jack Gardner used in vaudeville, it is said Joe Cook, a vaudevillian, ante-dated both with a similar idea in his turn over three years ago.

Jean Havez claims that Flo Zeigfeld has infringed on his rights in producing the picture scene in the present "Follies." He has instructed his attorneys, Henry J. & Frederick E. Goldsmith, to start an action restraining the producer from continuing the use of the scene. Havez wrote a picture act for Jack Gardner under the title of "Curse You, Jack Dalton."

### JACK FLINN LEAVES HERALD.

The Herald will have a new dramatic reviewer commencing next week. Jack Flinn, who has held the post for the past four years, resigns this week, to assume the duties of general press representative for the Jesse L. Lasky film company.

H. Whitman Bennett, who has been the Lasky publicity man, becomes Executive Manager of the film concern through the addition of Flinn to the staff.

While reviewing theatrical productions for the Herald, Mr. Flinn erected an excellent name and reputation for himself as a thorough and clean newspaper man. He has been about the only member of the Herald staff to sign articles, which Mr. Flinn did for his Sunday edition interviews, also taking care of the theatrical page of that issue. A particularly brilliant bit of press work accomplished by Flinn, was through his connection as press agent for the Granville Barker highly successful engagement at Wallick's last season.

The Herald had not named Mr. Flinn's successor up to Wednesday.

### ELTINGE'S NEW PLAY.

Julian Eltinge has turned down an offer for summer vaudeville work and is also said to have declined a number of picture offers. Eltinge will again be under A. H. Woods' management next fall and will appear in a new play entitled "Cousin Lucy," written by the late Charles Klein.

In Eltinge's support will appear Mark Smith, Mrs. Stuart Robson, Olive Tell, Jane Oaker, Marie Chambers, Ed. Burton and J. F. Webber.

### SHOWS IN 'FRISCO.

San Francisco, June 23.

Elsie Ferguson had a good house for her opening in "Outcast" at the Columbia. The star and show were well received and the newspaper notices were complimentary.

Al. Jolson and the "Dancing Around" show were greeted by a complete sell out at the Cort.

Business is satisfactory at the Alcazar, where "The Birth Of A Nation" picture is showing.

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

### SUCCESS BADLY LOCATED.

Chicago, June 23.

It is said that the "Lady in Red" management is perturbed over the fact that they are playing just outside the successful area, at the Princess theatre. The show, pronounced a good one at the start, had good fortune in the weather and it did business. Later, however, the Palace opened with "Maid in America" and the Garrick housed the Joseph Santley revue. The apparent success of these two pieces shifted the business center, and the Princess, in consequence, is suffering. Through these conditions the management of the "Lady in Red" company is said to have made vain efforts to oust the Santley show out of the Garrick. At the Garrick this week it was given out seats were selling for a special matinee Labor Day. There seems to be no chance for the "Lady in Red" changing its house this summer.

### SHAKESPEARIAN STARS' TOUR.

Chicago, June 23.

It is proposed to form for next season a company of all stars in Shakespearian roles, to tour during the Shakespearian tercentennial next year.

Margaret Anglin is reported going with the aggregation, to be directed from St. Louis. Miss Anglin is now playing "Beverly's Balance" at the Grand Opera House here. The show is due to close Aug. 1.

### "HIP" CORPORATION.

The new company which will have the direct control of the Hippodrome will be known as "The New York Hippodrome Company." Its officers will be Charles B. Dillingham, president; J. D. Winslow, vice-president, and E. D. Fellows, treasurer. The latter two named are members of the United States Realty Co., that owns the property.

### BENRIMO PRODUCING.

A blond-haired Moor, who has a desk in the Shubert offices, has become a prominent factor in the productions recently made in New York by the Shuberts, and in some of those now in rehearsals.

The busy foreigner is Mr. Benrimo, known among the players as Ben Rimo. In addition to having adapted "Taking Chances" for Lou Tellegen, he also directed "The Blue Paradise," which may open in New York within the next fortnight.

Benrimo, it's said, fixed "The Yellow Ticket" for A. H. Woods, making the American adaptation.

It's all set for Benrimo to have a big hand in the reshaping of "Hands Up," the Lew Fields revue before it is brought out again.

### MOROSCO'S MUSICAL PLAY.

Los Angeles, June 23.

Rehearsals for the forthcoming Oliver Morosco musical play, "So Long Letty," started last week. In the company are Grant and Greenwood, William Rock, May Boley and Walter Catlett. Elmer Harris wrote the book of the piece and Earl Carroll is here turning out songs for it.

### SHOWS IN LOS ANGELES.

Los Angeles, June 23.

Billie Burke got off to a big start at the Mason this week and played to a brilliant opening. The initial box office takings indicate the best week's engagement of the entire tour.

Kolb and Dill, delayed in arriving, opened at the Morosco Sunday night, the curtain rising at 10 o'clock because of their delay. The house was packed with professionals and the comics were given a big send-off while introducing one of the best shows of their career.

"The Elixir of Youth" was revived at the Burbank this week and attracted the poorest Sunday audience of the season.

### WM. PENN TO LET.

Philadelphia, June 23.

The control of the William Penn theatre, secured by the minority stockholders of the company, is said to be the reason why that house is on the market. William Miller, who conducted the Penn for vaudeville since the house was built, is aimed at in this rental move, it is reported, Mr. Miller having headed the other faction. The companies operating the realty and the theatre are intertwined, report mentions, and the internal dissension has affected both ventures.

The Penn, in business and income (rental) is reported a loser the past season, mostly through the opposition of the Cross Keys theatre, nearby.

### BICKERTON'S NEXT SHOW.

The Joseph Bickerton company intends putting out another musical show in the fall. May de Sousa has been engaged for it. It was the Bickerton company that produced "Adele."

### "RUTH'S" CLOSING DATE.

Chicago, June 23.

The closing date of the run of "Along Came Ruth" at the Olympic has been set for July 3.

### "THREE MONTHS ON BROADWAY."

By Geo. H. Summers.  
JULY.

'Tis hot as sin—

On Broadway.

All road shows in—

On Broadway.

I join the "Merry Actor Throng,"

To hunt a contract all day long,

And swear I'll play where I belong—

On Broadway.

AUGUST.

Don't seem to land—

On Broadway.

Can't understand:—

On Broadway.

Week stands in cities?—That might do,  
If nothing better comes in view.

("My hundred roll has shrunk to two")

On Broadway.

SEPTEMBER.

A contract lands—

On Broadway.

It's one night stands—

Not Broadway.

Rehearsals on, the play goes swell,

I make a touch and all is well.

Nine months' work, then three months' hell

On Broadway.

## NEW YORK'S 200 THEATRES THE SAFEST IN THE WORLD

**Annual Report of City's Fire Department Details How Audiences Are Protected Against Fire and Panic. Model Theatre Built by Department to Show Many Safety Devices Employed.**

The 200 odd theaters in New York are the safest structures of their kind in the world because of the many safeguards thrown about them by the Fire Department. This is the manner in which one might sum up the two pages devoted to the theaters which are included in the annual report of the New York Fire Department, which is about to be issued by Fire Commissioner Robert Adamson. A special section in the report is devoted solely to playhouses and the subject of protection from fire and panic. A model playhouse was built to fully illustrate these safeguards and it is now on exhibition at the Panama-Pacific Exposition.

In addition to the 200 regular theaters in the boroughs of Greater New York there are 951 picture houses and 791 dance halls. The combined seating capacity of the theaters and picture houses is 712,684.

A portion of the report bears the following information:

"Very few theatregoers know the numerous precautions taken by the Fire Department to see that theatres are properly protected. Behind the scenes of every theatre there is installed an adequate sprinkler system over the stage and dressing rooms. The sprinkler heads would automatically open in case of fire and throw water in a quantity sufficient, except under very unusual circumstances, to extinguish the fire. In addition to this, there are many auxiliary fire appliances, hose lines, extinguishers, fire buckets, etc. In the basement of every theatre there is a pumping device which begins to work automatically the instant any of the standpipe connections running through the theatre are opened. This pump is really a stationary fire engine capable of throwing not less than 250 gallons of water a minute. It continues to throw water at a great pressure as long as the hose valve is open. This pump is operated by electrical control and responds instantly and unfailingly whenever the pipes are opened.

Independent of the powerful pump in the basement there is, on the roof of each theatre a tank containing not less than 3,500 gallons of water. Should the water in this tank fall below a certain level an indicator rings. In this case the pump usually begins to work automatically and fills the tank to the required level.

"On each side of the stage high, solid brick walls run from the basement of the theatre up to and four feet above the level of the roof, entirely cutting off the stage from the audience with the exception of the open space occupied by the curtain. In the event of fire the asbestos curtain drops down and closes this opening, forming a complete wall to prevent the fire from reaching the audience. The asbestos curtain may be dropped instantly by the cutting of thin cords at the side of the curtain. Knives for cutting these cords are always in place.

"Through the solid brick wall that extends from the basement to the roof various apertures must be cut in different places for the passage of people back and forth, though no door can be cut in the proscenium wall above the stage level. Every door in these apertures is a 'fire door.' It is usually made of wood, covered with tin, lock-jointed so as to prevent fire from passing through it. These doors are kept in position by counter-balanced weights. A mechanism known as 'fusible link' is attached to the chains holding the doors in position. This link will melt when exposed to one hundred and sixty-five degrees of heat. In melting it releases weights which close the doors automatically.

"Over the stage of each theatre is a skylight so arranged that it will open automatically when fire occurs. This lets out the heat and smoke and draw the fire up and out of the theatre, away from the audience. The cutting of a single cord, or its burning away by the fire itself, or the melting of a 'fusible link' opens the skylight and thus allows the free passage of air, smoke and flame.

"Each theatre has special fire-alarm boxes connected directly with Fire Headquarters.

Any alarm sent in from a theatre is sure to be responded to in a few seconds.

"Exit doors in theatres are required to be kept unlocked or to be equipped with an ingenious device called a 'panic bolt' which opens the door should anyone on the inside fall against it. This bolt is connected to a long bar running across the door. The panic bolt yields to the least pressure from within.

"To every performance in every theatre where there is a stage and scenery used the Fire Department sends a uniformed fireman. He must reach the theatre one-half hour before the performance begins and must make a complete inspection of the entire building. He must open and shut all exits, try all fire doors, examine the asbestos curtain with rope attachments, skylights and extinguishers and make a general survey of all the protective devices. He must make at least three tours of the building during the performance and see to it that halls and exits are not blocked by staudes."

### "P'P" AT COHAN'S.

The new "Potash & Perlmutter in Society," in which Barney Bernard will be featured, is to open at Cohan's, New York, in October, it is said. The sequel to the original, which started in the same house, will commence rehearsals in August. Others in the cast are Julius Tannen, Mme. Cottrelly, Lee Kohlmar, Leo Donnelly.

### BETTER OR WORSE.

The plans have been consummated by George Mooser and John Golden for the big Lambs' Gambol to be given in Sing Sing prison next Sunday for the benefit of the inmates of that institution, the affair being made possible by the warden, Thomas Mott Osborne.

The Lambs, 64 strong, will eat dinner in the prison following a baseball game staged for the visitors' benefit.

Charles Prince and Burton Green are in charge of the music. The stage will be looked after by Thomas P. Jackson. Jack Devereaux will offer a sketch, with Dodson Mitchell and Rudolph Cameron. Frank Belcher will sing. Others expected to be on the program are Irving Berlin, Eddie Foy and kids, Jack Hazard, DeWolf Hopper, Tom Powers, Winsor Mackay, Gus Weinberg, Clare Briggs, Rube Goldberg, Pat Rooney, George MacManus, William Courtleigh, etc.

There will be two performances at the prison. Not a woman will take part. Mr. Mooser has received letters from 27 actresses offering their services.

In about a month the prisoners will see "Peg o' My Heart," in the prison.

Frances Richards has been engaged for Gus Edwards' newest "Song Revue," opening next week at the Majestic, Chicago, prior to starting on the Orpheum Circuit. Miss Richards was late with "Experience."

### WAYBURN ENGAGEMENTS.

More engagements were entered for Ned Wayburn's "Town Topics" this week, when Bert Leslie and Peter Page were added to the cast. Grace Field has also been placed under contract, to be in general charge of the dancing at the Century opera house, where Mr. Wayburn expects to assume control about Aug. 1. The lease was drawn and in readiness for signatures Wednesday.

The composer of the music for the "Topics" production has not been disclosed, nor will it be, according to the Wayburn office, until the night of the premiere, when the writer's name will be on the program. The score has been finished. Harry and Robert B. Smith, with Tommy Gray, are the writers of the book.

The show will have 72 chorus girls, divided equally between "ponies," ballet and show girls. The chorus will commence rehearsal July 5 and the principals July 12.

Mr. Page who is among the latest engagements, played the modern dancer in "The Red Fox Trot Ball," a vaudeville skit.

### BEN SCHAEFFER'S BULL.

The cops salute Ben Schaeffer as he strolls along his favorite thoroughfare, for the guardians of the peace think Mr. Schaeffer owns Broadway, he has been holding it down so long. Ben has never molested a cop, but made many of them smile with his accent, a natural one Schaeffer has never put into training.

The other day Schaeffer suggested to Henry Bergman it was time he (Schaeffer) got his chance, and that if he could play opposite Lew Fields there would be nothing left to do except to join Fields and Schaeffer's names in the lights.

Mr. Bergman said the idea was bad, since Schaeffer's and Fields' dialect were too similar.

"All right, then," replied Ben, "I'll talk straight."

### FAIRBANKS FOR FARCE?

"She's in Again," was taken off the Gaiety boards Saturday night, and will rest until September, when the Ned Wayburn farce is to take to the road.

It was said early in the week Mr. Wayburn was in communication with Douglas Fairbanks to take the leading role on the road trip, which William Roselle first played.

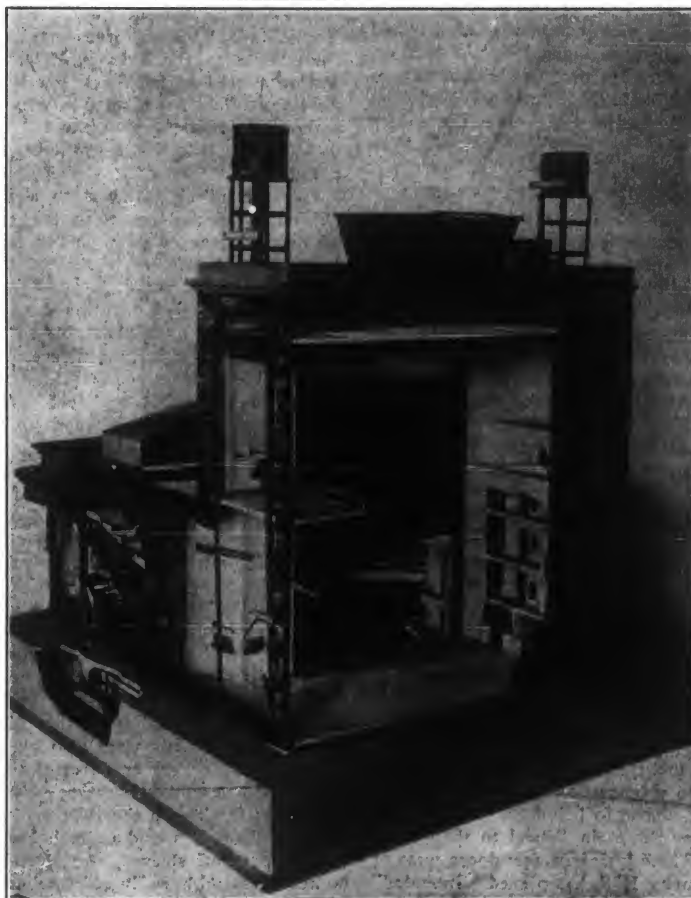
### AL SHAYNE STICKS

Bob Matthews and Al Shayne will be together again next season in "Dreamland," the Hebrew comic having decided to call off his Coney Island venture in order to continue under Matthews' management. The latter has cancelled a tour of the Australian circuits and will play in America next season.

Proctor's, Newark, Summer Closing.

Newark, N. J., June 23.

This Saturday will see the summer closing of split-week vaudeville at Proctor's, caused by the noise from building operations next door to the theatre.



**THEATRE MODEL SHOWING FIRE PREVENTION METHODS**

A photograph of the model now at the Panama-Pacific Exposition. It was built by the New York Fire Department to illustrate how applied fire prevention protects theatre audiences. The photo is taken from outside of the back wall looking toward the front of the house. It shows sprinkler and stand-pipe tanks on the roof; automatic ventilator; asbestos curtain, partly raised; on the right hand side there are dressing rooms, and fire escapes therefrom; over stage and dressing rooms there are sprinklers; to the left are shown fire axes, hose racks, and section of proscenium walls; in basement is the automatic fire pump; fire escape exits from galleries are also shown.

The one thing more than anything else that has given character and stability to American burlesque as exemplified by the Columbia Amusement Co. is the cohesion of its integral parts. It is popularly believed, and not entirely without reason, that a sort of community of interests exists in this branch of the business that differentiates it from the other branches. The governing body of the Columbia Amusement Co. is generally regarded as a controlling force in fact. Therefore, responsibility for every detail of the conduct of the circuit as regards house management, the quality and worth of the shows, the methods of exploitation and the efficiency of employed executives rests entirely with the directors. And to even a greater extent does the impression of complete unity affect the whole burlesque business and make demands upon the directors that they must meet in every particular if this idea of solidarity is to be maintained.

Let one individual management default in any direction, whether it be financial or in the character or worth of his show, the result would not only jeopardize the commercial standing and the integrity of every other management, but it would strike at the very foundation of the Columbia Amusement Co. itself. This situation cannot be altered if it is deemed desirable to continue burlesque in the impregnable position it now occupies, not only in the consideration of everybody identified with American theatricals, but in the opinion of the various merchants with whom theatrical people deal.

From this viewpoint, it is incumbent upon the directors of the Columbia Amusement Co. to assure themselves of the present preparedness of every individual unit of its organization to meet the obligations and demands for the coming season. Investigation will prove the urgency of heeding this suggestion and of taking steps without delay that will make absolutely certain the avoidance of those things that last season worked so much damage to the concrete burlesque institution. Chief among these was the deplorable condition of a large majority of the shows. Producers who had formerly presented attractive and reasonably new entertainment contented themselves with worn out, patched-up equipments and with such manuscripts as could be thrown together with the least effort, regardless of the antiquity of its scenes, situations and bits. Other producers, those who had never "made good" with a production, were allowed to operate in the same old, incompetent way, notwithstanding their past record for unvarying worthlessness. The result was dissatisfaction upon the part of regular patrons of theatres all along the line and consequently very material lessening of receipts.

If producers do not know today essentially what will constitute their next season's shows both as to book and equipment, that fact alone is evidence of inexcusable inactivity, uncertainty and neglect and they should be

compelled to "get busy." And in their own interests, those producers whose shows are "set" would profit by a conference with the object in view of avoiding similarity of performances. The main point is that advantage should be taken of conditions that make possible the complete realization of the idea of a helpful community of interests so that all may profit thereby.

Now is the time for all concerned to get together and "cinch" success for next season.

## STOCKS NEXT SEASON.

Although definite arrangements have not as yet been made there is a likelihood that stock burlesque will next season be installed at the Academy, Pittsburgh, and the Haymarket, Chicago.

This opposition to the Hyde & Behman theatres in both of those towns cannot be overcome owing to the agreement between that concern and the Columbia Amusement Co., by which the Columbia Co. must confine the bookings of its shows to the Gayety, Pittsburgh, and the Star and Garter, Chicago, which is in the same territory as the Haymarket.

Meantime the American Association is without a house in Pittsburgh. This situation puts up to Hyde & Behman the choice of opposition that they could control by waiving their rights as applied to bookings at the Academy and Haymarket or being obliged to meet competition that would be much more damaging, not only on account of its probable character but by their inability to have a voice in the method of advertising and in the matter of prices.

## ANOTHER 14TH ST. THEATRE.

Despite the overcrowded condition of 14th street from a theatrical standpoint, another house is about to be erected on the site of 239-241 East 14th street, adjoining St. Elizabeth's Industrial School. While the sign adorning the property informs readers a \$150,000 picture house is to be erected on the plot, the fact that the site measures over 50 feet frontage on 14th street and slopes into more than 100 feet on 15th street, running through a 200-foot block, the picture proposition sounds rather "democratic," particularly since there are more than enough picture houses on the same block now, several being purchaseable.

Wiseacres in the 14th street neighborhood seem to scent the possibility of a first class burlesque house for the site since real estate agents purporting to be representatives of the Columbia Amusement Co., have been angling for a site on east 14th street for the past three months, distributing the information to property owners that their clients propose to bring first class shows playing the main Wheel to that vicinity. The Olympic, a few doors west of Tammany Hall, has played "Extended" Columbia shows the past season.

## Buffalo-Syracuse, Open Week.

According to present indications there will be a lay-off of one week next season for Columbia shows between Buffalo and Syracuse.

# WITH THE WOMEN

We know now what we are going to wear next fall—Mrs. Castle is wearing it, that's how we found out. We bobbed our hair when she did, adopted Scotch hats because she looked so adorable in them, wore "fadeaway" skirts because she seemed like a wraith as she floated across the stage in one—and we're looking up the price of monkey pets now that she has appeared at the racetrack chaperoning a little monk in her arms.

We're going to wear hoop skirts, with the hoop up around the hips, instead of, as once upon a time, around the ankles. "Irene" wore it at the Palace this week, and likely most every woman in the audience was speculating as to how many yards of net it would take to duplicate it, and whether her dressmaker could turn out a copy almost as good.

The dress was a white net, with a tiny "rose quilling" of blue ribbon that followed a design around the hips, where the hoop had been run, to hold out the skirt. Fine lace was ruffled about the skirt, and the waist was the type Mrs. Castle has adopted for all her gowns—a deep V back and front, and long, straight sleeves of the kind they have called "tube sleeves," finished by a band at the wrist, but not gathered in at all. The material in this case was white chiffon.

Her first appearance was in a fancy Russian costume, with red boots that came quite to the knee—a style that Poiret started awhile back but never "got across" in America to any extent—though, doubtless with the sanction of this little lady, it, too, will become a fad.

Her second change was to a pink chiffon dancing dress, with the skirt of many layers of pink chiffon, each layer or tunic ending in several deep points, and each a bit shorter—giving the "fadeaway" effect mentioned above. The waist was quite the same as she always wears—with tube sleeves and a V back and front.

Having our minds relieved as to what we shall wear next year, we can turn better attention to Belle Blanche, who used her wonderfully rich voice in an imitation of everything from Frank Tinney to Geraldine Farrar. She wore a charmingly simple evening dress of flesh satin, with a straight over-waist of net embroidered with sequins and rhinestones, a waist that hung perfectly plain from the shoulders well down over the hips—and a skirt that was hung with an over drapery of embroidered net, and a pointed tunic of dotted tulle. The Four Antwerp Girls were also on the bill, in cool, pretty net dresses, very ruffly, and very dainty. One wore a white net frock with the skirt made of about eight ruffles, and a simple bodice with short puff sleeves. Another had a net dress with ruffly skirt trimmed with lace. The harpist had her hair bobbed and looked very youthful and charming.

The American Roof furnished nothing specially exciting in the line of gowns in the early week program. A

little girl in Tom Brown's Symphonic Sextette wore about the prettiest dress of the evening, and that was pretty mostly because the little lady herself was rather small and charming. Besides a woman always looks well when sitting by a large harp, the attitude she must take is graceful, and the motions of the arms and fingers are always lovely to watch. However, to get back to the dress—it was a dull blue chiffon, over a pink chiffon underdress, and the waist was a wide girdle of greenish blue sequins, with puff sleeves and black velvet shoulder straps attached. The short skirt was full as the season's style demands, and rather lightly embroidered with a design of these bluish sequins about the hem. Pink satin slippers helped out the good effect.

A little earlier there was a so-called "Suffragette," though Heaven alone knows why she was billed as such. The popular small time vaudeville idea of a suffragette is a Carrie National female with a wash-lady's knot atop of her head, a hatchet and a belligerent expression. Belle Jackson (Brown and Jackson) inclined to an ingenue make-up, black-and-white stripes to her dress, and a red hat, and a line of conversation that would have made a suffragist curl up inside, and a suffragette scorn to waste on so unworthy a creature as man. However, the dress was rather nice—black and white striped satin, with an accordion pleated skirt banded by a scalloped black band, with a low girdle that fits tightly over the hips, and black lace yoke and sleeves. The ostrich trimmed hat was all right, but would have looked better with another sort of costume.

Then Florence Elliot of Moore and Elliot, in a clever sketch—it was clever we have the program's word for it—called "La Baby Grand." A vague idea is the plot of this "clever sketch" was based on another case of mistaken identity, a piano salesman taken for a future husband. The course of the plot was traced by the tones of the shrieks of the lady in the case. Shriek 1—Surprise. Shriek 2—Anger. Shrieks 3 to 17—More anger. Shrieks 18 to 34—Varying and jumbled emotions, doubtless to be classified as feminine temperament. Last Shriek—Joy. So whatever the identity mixture was, it evidently ended all right. The dress she wore was rather less important than the various shrieks. It was organdie, flowered, with three ruffles on the skirt and none on the waist.

## TWO FULL WEEKS.

The shows on the Columbia Circuit will play a full week in both Albany and Hartford next season. They will go from Albany to Boston and back to Hartford and have an open week between that point and Miner's, Bronx, or Hurtig & Serson's.

## Fred Follette at Columbus.

Fred Follette, former manager of Miner's, Bronx, has been engaged by Harry Hart to manage the Colonial, Columbus, next season.



# BILLS NEXT WEEK (June 28)

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. M. A., "Western Vaudeville Managers' Association" (Chicago), "P. C. C."—Inter, Interstate Circuit (booking through W. V. M. A.—"M." James).

**New York**  
PALACE (orph)  
Eva Tanguay  
Wm Courtleigh Co  
Sam & Kitty Morton  
Cecil Cunningham  
The Caninos  
Sootch Lads & Lassies  
Herman Wasserman  
Ward Bell & Ward  
(One to fill)  
ROYAL (ubo)  
2d half (June 24-27)  
The Gliders  
John & Wells  
Thanbouser Kid  
Old Homestead 4  
Bert Fitzgerald  
(One to fill)  
1st half (June 28-30)  
Gallerline 4  
Robbie & Robbie  
Arthur Sullivan Co  
Robbins  
Belle Baker (full wk)  
(Two to fill)  
6TH AVE (ubo)  
2d half (June 24-27)  
The De Leases  
The Jokers  
1 & P Sans  
Harry Breen  
(Two to fill)  
1st half (June 28-30)  
A Schneider  
J Thompson Co  
Harry & Ed Puck  
O'Brien & Francis  
Bellet Divertissement  
(Two to fill)  
HARLEM O H (ubo)  
2d half (June 24-27)  
Edouards  
Abbott & Whitw  
Mr & Mrs H Thorne  
Chappelle & Putnam  
"May Part" Walker  
Caldwell & Walker  
Maurice Woods' Revue  
1st half (June 28-30)  
Carbrey Bros  
D Richmond Co  
4 Singers  
Kajlama  
(Three to fill)  
PROCTOR'S 58TH  
Lillian Devere  
O'Brien & Francis  
Darley & Thorpe  
Lora  
Kelsey Conboy Co  
Slayman All's  
2d half  
Farrell Trio  
Largay & Sae  
Dore Operette Co  
Savoy & Brennan  
John Neff  
The Zirras  
AMERICAN (loew)  
Knapp & Cornelia  
Hal & Francis  
"Jack & His Jills"  
Margaret Farrell  
Dotson & Gordon  
Sandy Shaw  
(Three to fill)  
2d half  
Walter Daniels Co  
Camille Trio  
Harmon Zarnes & D  
Harry Brooks Co  
Glenn Elliott  
"6 Peaches & Pair"  
(Two to fill)  
3 DuFor Bros  
Frey Twins  
LINCOLN (loew)  
Glenn Ellison  
Dugan's Monkeys  
Honeyboy Minstrels  
Tower & Darrell  
(Two to fill)  
2d half  
Moore & Jenkins  
Ben Linn  
"School Days"  
Brown & Jackson  
Chas Ledegar  
(One to fill)  
NATIONAL (loew)  
Walton & Boardman  
Lora Payne  
Morris & Allen  
Chas Ledegar  
(Two to fill)  
2d half  
Bob Tip Co  
Sampson & Douglas  
White Lie  
Meinotte Twins  
Symphonia Sextet  
(One to fill)  
7TH AVE (loew)  
Healy & Barr Twins  
Pisano & Bingham  
Richard Milloy Co  
Maidie DeLong  
Wolgas & Gille  
(One to fill)  
2d half  
Francis & Ross  
Leonard & Willard  
Cooper Bros  
Frevoll  
(Two to fill)  
DELANEY (loew)  
P & J Regay  
The Dorleans  
Moore & Jenkins  
"Fascinating Filirts"  
(Four to fill)  
2d half  
Eddie & Ramsdell  
Helen Shipman  
Owen McGivney  
Howard & Chase  
Wolgas & Gille  
(Three to fill)  
ORPHEUM (loew)  
Gertrude Cogert  
Burke & McDonald  
Sampson & Douglas  
Side Lights  
Harmon Zarnes & D  
Hannace Sloane  
(One to fill)  
2d half  
Hal & Francis  
Richard Milloy Co  
Margaret Farrell  
Hippodrome 4  
Knapp & Cornelia  
(Two to fill)  
BOULEVARD (loew)  
Embs & Alton  
Walter Daniels Co  
"School Days"  
Rucker & Winifred  
Josephine Davis  
Frevoll  
2d half  
Alpine 4  
Bessie LeCount  
"Fascinating Filirts"  
J & M Hawkins  
Blanche Sloane  
(One to fill)  
GREELY (loew)  
Howard & Chase  
Harishima Bros  
Helen Shipman  
"Within the Lines"  
J & M Hawkins  
(One to fill)  
2d half  
Walton & Boardman  
Sandy Shaw  
"Jack & His Jills"  
Josephine Davis  
(Two to fill)  
Coney Island, N. Y.  
BRIGHTON (ubo)  
La Toy Bros  
Ray Dooley Trio  
Gene Hodgkins Co  
Ryan & Lee  
Willie Harrold  
Willie H Wakefield  
"Woman Proposes"  
Ben Welch  
Vancinoff & Louis  
HENDERSON'S (ubo)  
Oxford 3  
Pierlot & Scofield  
Abbett & White  
Valerie Bergere Co  
Dooley & Rugel  
Everest's Monks  
Ryan & Lee  
Pekin Mysteries  
Rockaway Neb. L.L.  
MORRISON'S (ubo)  
(June 24-25) (only)  
Kuy Kendall & Giris  
Harry & Eva Puck  
Sully Family  
Jodel Schoof  
Morton & Moore  
Blossom Seely  
5 Sataudas  
Brooklyn  
PROSPECT (ubo)  
Belle Blanche  
Clark & Bergman  
Ryan & Tierney  
Harry Girard Co  
Walter Van Brunt  
Harry Breen  
Felix & Barry Sis  
McMahon L & Chap  
B W & Crocker  
BUSHWICK (ubo)  
Blanche Walsh Co  
Bell Family  
Bert Fitzgerald  
Ratiff & Anthony  
Leo Beers  
Harry Holman Co  
White & Clayton  
Boiger Bros  
Leo Jackson & Mae  
GREENPOINT (ubo)  
2d half (June 24-27)  
Dunn & Stephens  
John O'Malley  
Harry Holman Co  
Smith Cook & B  
Stella Mayhew  
The Slickers  
1st half (June 28-30)  
1 & P Sans  
Edwards & Darrell  
Ernest Carr Co  
(Two to fill)  
JALSEY (ubo)  
Lorette & Dog  
Raywood Sisters  
Jed Winthrop Co  
Ed & Dorothy Hays  
Jordan & Doherty  
Denny & Boyle  
Cycling Brunettes  
2d half  
Gordon & Deno  
standard Trio  
Jack Katsman Co  
Adolpho  
Cummin & Seham  
(Two to fill)  
6TH AVE (ubo)  
Adolpho  
George Earl Co  
Jolly Morrissey  
Gordon & Deno  
Standard Trio  
Aerial Lloyds  
2d half  
Lorette & Dog  
Raywood Sisters  
John Winthrop Co  
Jordan & Doherty  
Denny & Boyle  
Cycling Brunettes  
SHUBERT (loew)  
Rene Parker  
Eddie & Ramsdell  
Gordon & Marx  
Jas McCurdy Co  
Elkins Fay & E  
(Two to fill)  
2d half  
P & J Regay  
Deland Carr Co  
Marlo & Lorette  
Loris Belmont & L  
The Dorleans  
(Two to fill)  
FULTON (loew)  
Symphonia Sextet  
Brown & Jackson  
Deland Carr Co  
Ben Linn  
Ed Tip Co  
(One to fill)  
Lora Payne  
Gordon & Marx  
"Wrong or Right"  
Elkins Fay & E  
(Two to fill)  
PALACE (loew)  
Mellor & DePaula  
3 O'Neill Sisters  
Harry Brooks Co  
Joe & Lew Cooper  
Bush Bros  
2d half  
Clarence Wilbur  
"Within the Lines"  
O'Neill & Gallagher  
Kennedy Bros  
(One to fill)  
BIJOU (loew)  
Leonard & Willard  
Hippodrome 4  
Bessie LeCount  
3 DuFor Bros  
Camille Trio  
(Two to fill)  
2d half  
Embs & Alton  
Dotson & Gordon  
"Side Lights"  
Pisano & Bingham  
Harishima Bros  
Healy & Barr Twins  
(One to fill)  
Albany, N. Y.  
PROCTOR'S  
Mole & Jesta  
Olga  
Devere & Malcolm  
Tom Rutherford Co  
Joe Kelsey  
Willie Ward Giris  
2d half  
Raymond  
Cornelia Anderson  
The Gliders  
Mrs G Hughes Co  
Levan & Fabar  
4 Killies  
Alton, Ill.  
AIRDOME (wva)  
Cole Russell & D  
Stelner Trio  
2d half  
Rose Garden  
Creole Band  
Atlantic City, N. J.  
KEITH'S (ubo)  
Chester Johnstone Co  
Wood & Wyde  
Arnaut Bros  
Chip & Marble  
Willard  
Scott & Keane  
Conroy & LeMaire  
Morgan's Dancers  
Bemidji, Minn.  
BRINKMAN (wva)  
Karusa  
Frances & De Marr  
2d half  
Bob Ferns  
Wills & Wills

**Duluth**  
GRAND (wva)  
Lohse & Sterling  
Ray Monde  
Broughton & Turner  
Isabelle Miller Co  
2d half  
Volente Bros  
Katheryn McConnell  
Wm Morrow Co  
(One to fill)  
Edmonton, Can.  
PANTAGES (m)  
Henriette Bader  
Welch Carabasse Co  
May & Kidur  
University Four  
Alexander Bros  
East St. Louis, Ill.  
ERBERS (wva)  
Mack & Williams  
George Rosener  
Laurie Rodway  
Willie Hale & Bro  
2d half  
Bell & Eva  
El Cota  
Greenlee & Drayton  
Cole Russell & D  
Elizabeth, N. J.  
PROCTOR'S (ubo)  
1st half (June 24-26)  
Martin & Elliott  
Eleanor Haber Co  
4 Singers  
Henrich Belle Island  
Erbe & Erbe  
Orville Stamm  
2d half (June 28-30)  
F & A Astaire  
Colonial Maids  
Cecile 3  
Jimmy Reynolds  
Guch Sisters  
(One to fill)  
Betherville, Ia.  
GRAND (wva)  
Burnam & Yant  
2d half  
The Bimbos  
Fall River, Mass.  
BIJOU (loew)  
Crawford & Broderick  
Clifton Co  
Stopp & Martin  
Old Soldier Fiddlers  
(One to fill)  
2d half  
Juggling Nelson  
Gonne & Livsey  
Klass & Bernie  
(Two to fill)  
Ft. Williams, Can.  
ORPHEUM (wva)  
2d half  
Lohse & Sterling  
Broughton & Turner  
Ray Monde  
Isabelle Miller Co  
Fremont, Neb.  
EMPRESS (wva)  
Fields & La Adella  
2d half  
Stross & Becker  
Grand Island, Neb.  
MAJESTIC (wva)  
Stross & Becker  
La Petite Elva  
Fields & La Adella  
Grand Rapids, Mich.  
RAMONA PK (ubo)  
Harris & Manion  
Kathleen Clifford  
Bell Ringers  
Kirk & Fogarty  
French Girls  
(One to fill)  
Hannibal, Mo.  
PARK (wva)  
The De Grots  
Art Adair  
McConnell & Austin  
2d half  
Billy Jones  
Three Lubins  
Aerial Patts  
Harrisburg, Pa.  
COLONIAL (ubo)  
Grace Wasson  
Hendricks Belle Isle  
C L Mattle Co  
Mr & Mrs Robyns  
2d half  
Valle  
Stanley & Larrack  
3 Musketeers  
Schreck & Percival  
Hartford, Conn.  
PALACE (ubo)  
Two Loews  
The Stebbens  
Evans & Vidocq  
Chas Bachmann Co  
Jarrow  
"Song Doctors"  
2d half  
Many & Snyder  
Carlyle & Grindell  
Sam Edwards Co  
Hooper & Cook  
Indianapolis  
KEITH'S (ubo)  
Barefoot Boy  
Hawthorne's Minstrel  
Rosa & Ashton  
Ethel D June  
Jefferson, Mo.  
GEM (wva)  
Raymond & Bell  
2d half  
Kammerer & Howland  
Jersey City  
KEITH'S (ubo)  
2d half (June 24-26)  
Jolly John Larkins

**Norfolk, Va.**  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Nemmette & Burke  
Wend Fitzgibbon  
Dick Crollis Co  
Long Tack Sam Co  
(One to fill)  
Oakland  
ORPHEUM  
"Fashion Show"  
F & L Brush  
Elihu & Green  
Hymack  
(Others to fill)  
PANTAGES (m)  
(Opens Sun Mat)  
"Childhood Days"  
Stuart  
Florens Family  
Carletta  
Antrim & Vale  
Oklahoma City, Ok.  
EMPRESS (wva)  
Morton Wells & N  
2d half  
Mile Rialta Co  
Omaha  
EMPRESS (wva)  
Orbanany's Cockatoos  
Harry Carr & Bragdon  
Henry Catalano  
Mile Marthas & Sis  
2d half  
Paddock & Paddock  
Emley Smiley Co  
Hawley & Hawley  
Mable Fonda Tr  
Paterson, N. J.  
MAJESTIC (ubo)  
Morino Sisters  
Henriette Brown Co  
Brooks & Aldwell  
Cummin & Lehan  
2d half  
Mae Melville  
Henriette Brown Co  
Hillier & Shears  
Galetti's Monks  
Perry, Ia.  
OPERA H (wva)  
Mendel & Nal  
2d half  
Radcliffe Sisters  
Philadelphia  
GRAND (ubo)  
Baldwin Braxton & C  
Hopkins Sisters  
Fk Taylor 3  
"Big Surprise"  
Roach & McCurdy  
Clamont Brown  
KEITH'S (ubo)  
Adeline Francis  
Q Nicholson Co  
Jack Gardner  
Cartmell & Harris  
Clara Morton  
Fluke O'Hara  
Hussey & Boyle  
5 Statues  
Pittsburgh  
GRAND (ubo)  
Lynch & Zellar  
Florence Timponi  
Emmett & Emmett  
Cabaret Minstrels  
"Between Trains"  
Harry Sanber  
Silverton Girls  
Pittsburg, Kans.  
MYSTIC (wva)  
Couch & Daytonport  
2d half  
Kimball & Kenneth  
Portland, Ore.  
PANTAGES (m)  
6 Kirkamith Crs  
Cornell Corley Co  
Passing Revue 8  
3 Weber Sisters  
Halley & Noble  
Providence, R. I.  
EMERY (loew)  
Gonne & Livsey  
Owen  
Namba Bros  
(Two to fill)  
2d half  
Nible & Nugent  
Rene Parker  
"Stick-Up Man"  
Tower & Darrell  
Old Soldier Fiddlers  
Richmond  
BIJOU (ubo)  
1st half  
(Norfolk split)  
Payton  
Golden & Sweetie  
Orange Packers  
Schwartz Bros  
(One to fill)  
Rockford, Ill.  
PALACE (wva)  
Nadine  
Aveling & Lloyd  
Graham & Randall  
Frank Crummitt  
Victorine & Zolar  
2d half  
Mumford & Thompson  
Gardner's Maniacs  
Louise DeRossi  
(Two to fill)  
St. Louis  
FRST PK HOHLDS  
(orph)  
(Sunday opening)  
Mazie King Co  
Servo  
Brenner & Wheeler  
Helene Davis  
Vernie Kaufman  
(Continued on Page 22.)

**EMPRESS (wva)**  
The Grasers  
Marr Evans  
Long Chaperson & U  
El Cota  
Creole Band  
2d half  
Kale & Indetta  
Lee & Cranston  
Mullaly Pluegre Co  
Looge Rosener  
Costa Troupe  
HAMILTON (wva)  
Grace Childers Co  
Lee & Cranston  
Greenlee & Drayton  
Bell & Eva  
2d half  
Marr & Evans  
The Grasers  
Laurie Ordway  
Sigaboe's Dogs  
St. Paul  
EMPRESS (loew)  
The Brissons  
Broadway Comedy 4  
Maurice Downey Co  
St. Paul  
Juggling Movatts  
Salt Lake  
PANTAGES (m)  
(Opens Wed Mat)  
Tate's Motoring  
Curtis & Hebard  
VonKlein & Gibson  
Taylor & Arnold  
Nolan & Nolan  
San Diego  
PANTAGES (m)  
Cora Canon Nine  
son Albright  
Holden & Harron  
Chas Wayne Co  
Kennedy & Mac  
San Francisco  
ORPHEUM  
(Open Sunday Mat)  
Nasimova  
Joe Cook  
Newberry & Phelps  
Terada Bros  
Bronson & Baldwin  
Panther Duo  
Mercedes  
Little Nap  
PANTAGES (m)  
(Opens Sun Mat)  
Archie Joe Co  
Northline & Ward  
Leonard Anderson Co  
Three Rianes  
Venita Gould  
Schenectady, N. Y.  
PROCTOR'S  
The Gliders  
Bennington Sisters  
Mrs G Hughes Co  
Golding & Keating  
Guy Bartlett  
4 Killies  
2d half  
Mole & Jesta  
Norrie Sisters  
Amoras & Mulvey  
Frank Gabby  
Smith Cook & B  
Mendeisohn 4  
Seattle  
PANTAGES (m)  
Hanson Bros  
Kittner H & Montgomery  
Kelley & Galvin  
Barto & Clark  
Morton Bros  
Spokane  
PANTAGES (m)  
(Opens Sun Mat)  
"Shadow Girl"  
Gordon Highlanders  
Victorine & Zolar  
Clark & McCullough  
Mint & Werts  
Springfield, Mo.  
JEFFERSON (wva)  
Hawalian Four  
Gay Sisters  
Wisdom & Taylor  
Owen  
2d half  
Hawalian Four  
Wisdom & Taylor  
Pittor & Day  
Springfield, Mass.  
PALACE (ubo)  
Mang & Snyder  
Carlyle & Grindell  
May Day  
Sam Edwards Co  
Moore O & Comack  
7 Bracks  
2d half  
Montrose & Sardell  
Emmett O'Reilly Co  
Ida Tice  
Andy Rice  
Musical Cuttys  
Three Bonnellis  
(One to fill)  
Superior, Wis.  
PEOPLES (wva)  
Wills & Wills  
Hob Ferns  
Thos F Swift Co  
(One to fill)  
2d half  
Post Fussy Co  
Jack Lewis  
Mott & Maxfield  
Dean Torr & Dean  
Tueson  
PANTAGES (m)  
Geo H Primrose Co  
Charters Halliday Co  
Early & Laight  
Rhoda & Crampton  
Artline  
The Tremens

## NEW ACTS NEXT WEEK

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

William Courtleigh and Co. (New Act), Palace.

6 "Scotch Lads and Lassies," Palace.

Herman Wasserman, Palace.

Walter Van Brunt, Prospect.

Bolger Bros., Bushwick.

Leo Jackson and Mae, Bushwick.

Bill Robinson.

Songs and Dances.

15 Mins.; One.

Henderson's, Coney Island.

Bill Robinson, the colored boy, shows he is possessed of a number of accomplishments in his new single. Bill sings, imitates musical instruments and dances, this last accomplishment easily outdistancing his other efforts. "Vivi's Eyes" is used for opening, with a comic number, "Love You But Won't Be With You," used next, after a few "gags." "Paradise" goes with a trombone impersonation, announced as the way the number is used in South Africa. After this, Bill dances, and it will be a hard audience that will not take kindly to his work along this line. It is of the hard shoe variety. Bill Robinson is a clever entertainer, who can hold down an early spot on a big time program.

Browne and Jackson.

"The Clubman and the Suffragette"  
(Talk and Dances).

16 Mins.; One.

American Roof.

A two-act, man and woman, the man tall, opening in evening dress and afterward changing to a tight-fitting suit, built to further accentuate his skinny physique. Then he dances. There is some cross-fire conversation re women's rights, before the woman exits for his excuse to get into the bell hop outfit. Some of the talk sounds new, but not those remarks about "Jamaica" and "appendicitis," also a few others. In the dancing the man seems to gesticulate with his legs, rather than to actually dance, but he could easily become a loose one like the others, who know enough to hold their weight down to make the stage. For the small time, as a two-act of its kind, it will pass along. *Time.*

Lewis, Belmont and Lewis.

"After the Matinee" (Talk and Songs).

17 Mins.; One.

American Roof.

This three-act, with Sam Lewis in the centre in his Hebrew character that carries nothing on it to hide the face, isn't a big turn yet. Besides Mr. Lewis there are Miss Lewis and a straight boy. Miss Lewis, a good looking brunette, sings a ballad nicely. Mr. Lewis' comedy is of the accepted Hebraic brand, and what business there is in the turn is not unfamiliar, either in vaudeville or burlesque. The turn may shape up better with playing. Just now it can hardly call for more than passing notice on a small time bill. *Time.*

Gilbert and Sullivan Revue.

Operatic.

47 Mins.; Full Stage (Special Setting;  
Deck of H. M. S. Pinafore).

Palace.

In the Gilbert and Sullivan operatic revue at the Palace Monday night was served a tabloid mixture of "Pinafore," "The Mikado," "The Gondoliers" and "The Pirates of Penzance." Justice is due the Palace orchestra which did yeoman work on the music, especially directed by Ernest Knoch. This revue has been put on with a lavish hand in stage settings, costumes, principals and chorus. The cast and chorus acquitted themselves creditably on the singing end, but the comedy efforts were painfully nil from a vaudeville standpoint. Veruon Dalhart's tenor soloing goes a long way toward keeping the principals from being towed under the choristers. Of the women, Kathryn Irving sang the highest and won the most favor. Edwin Skedden did fairly well, while Albert Pellaton sang acceptably. Vocally, the principals got over, but on acting few bouquets could be distributed. All the action and singing takes place on deck of the "Pinafore," with a minute or so devoted to a storm scene that gave the revue folk a chance to change costumes. The Gilbert and Sullivan revue was enjoyed at the Palace and will be in all houses where they can afford to book the offering. The offering if cut down will lose class and caste. Its weakest point for vaudeville is its comedy. At present the act is running too long. *Mark.*

Kingsbury and Munson.

Comedy Sketch.

20 Mins.; Full Stage.

Greeley Square.

Built entirely for laughing purposes, this is the type of act that can go along on the small time forever. The principals are a man and woman. The wife is an unsophisticated little thing who after six months of married life believes the honeymoon is still on. At this same time the husband is beginning to tire of the constant attention and yearns for a row or something of that sort. The wife notes he is brooding and catches him looking over an old address book in which his old flames are tabulated. She manages to get the book and this gives her an opportunity to act in the manner which is entered against the names of the past performers. Unlimited opportunities for laughs, and the team make the most of them. The act is a little too long at present. *Fred.*

Charles McGoods and Co.

Acrobatic.

10 Mins.; Full Stage.

Bushwick.

Two men; two women. Novelty is tried for by having the set represent a billiard room, with the two men playing at the opening. The women enter and a fairly fast routine of handbalancing is indulged in, also some tumbling. One man works straight with the other using a monocle for comedy purposes. The women are attractively dressed for a turn of this sort. A stronger finish would help. It's a good opening turn.

Mosconi Brothers.

Dancers.

7 Mins.; One.

Palace.

Everybody thought so well of the Mosconi Brothers' eccentric dancing at the Palace Monday night that for more than one full minute at the close the applause was so vigorous their hit was instantaneous. The Mosconi are dancers of the soft shoe type, opening with the slow rhythmic steps done in unison, followed by solo dances, with one chap doing a Charles Chaplin imitation and dance that was the piece de resistance of the act. This Chaplin boy outdoes Chaplin in point of foot movement and he will set such a pace on the Chaplin thing as far as dancing is concerned that will be hard to beat in many a day. The Chaplin imitation may be overdone and all that, but no one can help liking the Chaplin dancing bit done by Mosconi. The Mosconis were "No. 2." *Mark.*

"The Master Move" (2).

Dramatic Sketch.

15 Mins.; Three (Interior).

City.

Man and woman offer this interesting little sketch which made quite a hit at the City Tuesday night. It's a husband and wife skit, with hubby so busy with business he neglects wife, and wife so jealous of business she has him followed by a sleuth. It also develops the husband has had his wife shadowed. There's a frigid atmosphere, due to hubby's coldness and close attention to some business matters. Finally the word is passed his wife had no brains for business. She comes frankly out with the statement that he's getting rich illegitimately and she knows whereof she speaks. She hires newsboys to cry out under the window ledge the Baltic has sunk. That means he's ruined, etc. Then she has him sign a paper, turning everything over to her if things are righted, and he also swears to be good in the future, and then she explains the "master move." Some good lines in the skitlet. Woman inclined to be rather dramatic but is effective in dialog. *Mark.*

The Three Brightens,

Songs and Dances.

12 Mins.; One.

Harlem O. H.

This trio had rather a hard time in its spot on the bill. It followed a one-step contest and the house was buzzing with conversation as to who should have won and who shouldn't, and therefore the opening talk of the act was completely lost. However, when once got under way they managed very nicely. There are two girls and a boy in the turn. The latter takes care of the comedy while the girls do the singing. One of the girls is a female baritone and she puts over "You Are The Rose That Will Never Die" very well. The vocal hit of the act was a double number. The turn is especially designed for small time and on those bills it will answer its purpose to a nicety. *Fred.*

John Cutty.

Musical.

15 Mins.; One.

Bushwick.

Musical ability is the main feature of this new single act by John Cutty, formerly of the Six Musical Cuttys. John is a musician in every sense of the word and there seems no instrument he can not play, from his present turn. He is attired in a white evening dress and has an assistant, also in white, who hands him the various instruments. Operatic selections on the piano open, after which an xylophone for a popular number. A fife, double bell euphonium and trombone come in that order. A burlesque of a rube cornetist is vastly amusing. For an encore bugle calls are given in such an impressive manner (especially "taps") that any audience will respond. Cutty has selected some up to date popular numbers for his playing using "Dublin Bay," "Paradise," "House on the Hill" and "Syncopated Walk" at various intervals. In the "No. 2" spot at the Bushwick. Mr. Cutty was one of the big hits of the night, Monday, the audience applauding his work equally with any turn on the bill.

George Perry and Frankie Heath.

Songs and Talk.

15 Mins.; One.

Bushwick.

Plenty of pep in this two-act, largely due to Frankie Heath, who keeps on the go from curtain to curtain. Miss Heath is following along the regular "nut" lines, and getting away with it nicely. The lisping girl has a cute enunciation that will catch on with the majority of audiences. George Perry is a clever straight who looks well in evening dress. Miss Heath does amusing kidding, and although the talk with the drummer is far from a fresh idea, it will get results for her. The two open with "Follow Me Around," with Miss Heath cavorting about the stage, her partner at her heels. She has a solo and the couple close with a duet. Miss Heath wears two gowns, the first a red and white creation that is odd, but not especially attractive. With it are white Russian boots. Her other dress is much better. Vaudeville can use this pair, who show real spiritedness in their playing.

Sophie and Harvey Everett.

"Adam and Eve Up-To-Date."

15 Mins.; One.

Bushwick.

This latest skit of Sophie and Harvey Everett's is a mixture of new and old ideas, evenly divided. Sophie is an actress who has been doing a two-act, but her husband left her and she is trying a single turn. The manager cancels her. Harvey as a violinist in the pit tells her he knows the act and they can do it together. For Miss Everett's opening number she uses "American Rag," which has a patriotic touch, and for the closing, "If Adam Came to Life Today," a comic number with which a Wilson line is the tag. In between fairly humorous dialog is brought into play. More playing will likely develop the turn.

## ZIEGFELD FOLLIES OF 1915.

Flo Ziegfeld seems to have engaged "personality" as the main attraction of his new "Follies," opening at the Amsterdam Monday night, after a week of repairs in Atlantic City. There are 18 principals in the performance, all better known, and each supposed to have "personality" in his or her own peculiar way. If good looks means personality, the chorus is overloaded with it, for Ziegfeld this summer certainly has a beauty bunch of blondes and brunettes.

"The Follies" could almost depend upon its chorus, for the success it is going to have, for the chorus is the most of the time, while the extra large supply of principals does not give any one too much opportunity. In this and through this there is no large individual success.

The distinctive hit of "The Follies" production is the production. Joseph Urban of Vienna has turned out some scenery for a musical attraction that is decidedly unique and artistic. The costumes are lavish, and with the large company, Mr. Ziegfeld has kept his promise, to show Broadway a revue that others will think twice about before attempting to follow.

The performance itself, like the usual Ziegfeld show, and in this instance, will probably go through the process of fixing until it is at high pitch, although the opening night there was sufficient "show" to please everyone. There are two big moments of fun, periods that linger after the entertainment is over. The first occurs in the opening act. It is the "moving picture scene." The latter is the second act; the "apartment house scene." The latter will especially appeal to the observing New Yorker. It was written by Gene Buck, one of the authors, and is the first "bit" of its kind ever put onto a New York stage. Of the type, the dialog is brilliant, and the sketch of such apartment life as is strikingly true.

Bert Williams is on a couch at the curtain. It is about one a. m. The switchboard gets busy, the tenants (mostly women) and the callers (mostly men) go in and out when they are not overworking Williams at the phone. He knows them all. It is the class of apartment that may be found all over the west side of Manhattan between 42d and 125th street. One young woman as she exits impresses upon the bell (or elevator) boy he must tell any one who calls up she had to retire with a severe headache. "Everybody" asks Williams. "Yes, everybody," replies the girl. "Even the old gentleman?" he inquires. Answering her question as to the whereabouts of one of the female tenants, says, "Oh, she has gone out with her flaneur-cier." The entire scene as written by Mr. Buck is as original as it is bright in its way, and nothing better fitting for Broadway (though, perhaps, Broadway alone) has ever been inserted into a production built to Broadway.

The moving picture scene is funny, in idea and execution, but its origin may have been based or secured from an idea not dissimilar in general outline that Jack Gardner used as an act in vaudeville this past season. It is a play in a film, rehearsed to fit spoken cues and dialogue. Ed. Wynn, the director from the Lion, had aside, next to the orchestra rail. The players all walk to that point, taking their cues and directions from Wynn's spoken words. A melodrama is gone through, from the setting of the stage to the brief plot worked out, and is one long scream. It will strike the "Follies" auditors as a decided novelty. Mr. Gardner played too short a time in vaudeville to take the novelty off, for the general public.

Another comedy scene that may have been humorously devised has little genuine comedy. It is the "Jungle Scene." Besides having been done often in burlesque, and also poorly attempted in "The Passing Show" at the Winter Garden, the "Follies" "Jungle" is something behind the others. Bert Williams, Will West and Phil Dwyer (as the lion) are the principals in this. The one line worth anything at all is when West, in calling the lion, says "Come here, Leo," Williams exclaims, "My God, a Jew lion!"

In songs the piece is not overburdened, at least with hits. The best is "Hello, Frisco," sung by Ida Claire and Bernard Grainger, across a map with the larger cities on the straight line from New York to Frisco marked off. It is known as a "telephone song" and has a catchy little melody sounding quite well, though not having much competition. Mr. McVie and Mr. Claire have an lip encore. Another song, sung by Helen Rook, "My Sweetie's Lips" (interpolated) is rather nice to listen to, but placed too early for attention. Of the production numbers, "My Radium Girl," led by Granville, with a background of black and white, easily took the number staging honors. The black was the setting; the white covered the girls.

Mr. Williams' best song is "I'm Neutral." He is no more conspicuous than the other principals. Miss Claire has comparatively little, besides the Frisco number and a travesty on "Marie Odile" in song. Dressed as a nun Miss Claire tells how David Belasco put her over as "Marie Odile" and how she got away with it. The song, "And I got away with it," is the punch of the number, though this bit may be subjected to criticism by those of the faith it represents.

A "Cabaret scene" introduces W. C. Fields in his juggling plot playing bit and Mr. Fields heavily scores. He also appears afterward, and is prominent in the green pantomime. Wynn is the artist in the cabaret, and has taken Violinsky's (from vaudeville) juggling throwing business for a laugh. Fields does the throwing to the sleepy pianist. Wynn registers solidly later, when delivering a comedy monolog, which he commences by mentioning he hasn't time to play his full part, so he will tell the audience what he

should have done, in order that they will not miss anything. It draws a laugh all the way and Wynn has fixed himself by this alone. It convinces more than anything else could he can get away from the old stuff that held him back so long. Will West did his Diamond Jim Brady dance imitation.

In dances and dancers "The Follies" is overboard. There are so many of each they trespass upon one another. Besides Mr. Granville, there are Carl Randall, George White, Mae Murray, Ann Pennington, Lucy Cavanaugh and Leon Errol. Mr. Errol does his "drunk," having a new bit of business with sofa pillows, but otherwise his work is the same as last season's. Mr. White and Miss Pennington do the best dancing in what is called "Medley Dance," really a pantomimic story told in music and steps. It was the only unusual bit in the dance line. Mr. White led a couple of numbers and Mr. Granville did also, Miss Pennington doing her pretty solo dancing at the opening. Any hard shoe or soft shoe dancer would have trouble following her which Mr. Granville appeared to appreciate, since he did little of that. Mr. Randall on his first "Follies" scored agreeably and left a pleasant impression. A glorious red fire finale of the first act brought on all the Kings, Emperors, Czars and what-nots now mixed up in Europe.

Other minor principals were Kay Laurell and Olive Thomas, and these two always led the beauty brigade. Miss Laurell was the Dove of Peace in the first act finale, with Justine Johnson, another good looking girl, posing as Columbia. Flo Hart, among the choristers, also stood up with the leaders on comeliness.

The plot got lost almost before the first scene, "Under the Sea" that brought equal admiration for Mr. Urban's "Elysium" and other scenes. The story was about Rip Van Winkle returning after 20 years, to note the changes. It ran just as well it seemed without a tale, for the plot might have brought out the incongruities of action the more forcibly.

Several stage setting waits were filled in in "one," and this is where Miss Rook the more often appeared, though her best number was her first one. Mr. Granville recited "Honor" in "one" just before the first part finale. Channing Pollock, Renold Wolf, and Mr. Buck wrote the "Lines and Lyrics," the program says. It shows that Mr. Granville appeared to the three writers, denoting which was who's. Louis Hirsch and Dave Stamper composed the music. Julian Mitchell and Leon Errol staged the piece under the Ziegfeld direction.

"The Follies" is all set for this season. Everybody is going to see it, not because it is "The Follies," but because it is "The Follies" outdone.

Time.

## PALACE.

The Palace show was built for class and entertainment and put for speed with Mr. and Mrs. Vernon Castle headlining there was a sell out Monday night. The Palace also had another big act in the Gilbert & Sullivan Operatic Revue (New Acts), long on setting, voices and time of presentation, but short in comedy and acting.

The show was brimful of singing and dancing, with some old and a new one, furnishing the closing for the entire entertainment. A film of late events, including views of the Chicago strike, opened the show.

The Four Antwerp Girls pleased with their instrumental music. An emphatic hit was scored by the Mosconi Brothers (New Acts), who offer only dancing as their stock in trade. Then came the operatic revue. It might have closed the first act if it ran for more than a half hour. As the weather was making it warm for the packed house a few minutes' respite would have come in most opportunely.

Up to this time a Chaplin bit by the Mosconis had been the only comedy effort worth while, and when Conroy and Le Maire came on for the "New Physician" skit they found the audience somewhat tired but ripe for comedy picking. The blackfaced comedians had them laughing every second and they closed up a big, proportionate hit. Then intermission.

The second half opened with Donahue and Stewart. They talk a little at first with the woman in male attire running back and forth on the stage while her elongated partner followed asking questions. As neither spoke very loud or distinctly most of the talk was lost. The act rang up a big score though on the man's loose, eccentric dancing. On the stepping thing he has no doubt worked long and hard to get his present routine in shape. The team wore out its welcome, coming back for an encore bit that was drawn out and eschewed dancing for which the house was clamoring. Then Helen Blanche came on with her song imitations. Miss Blanche's stage celebs at a base ball game was well received, although it does not get the returns her card game got last season.

The Castles were applauded before they danced, while they danced and after they danced. They did not use their own orchestra, and the stage was so cramped out with unnecessary embellishments. Vernon made a few remarks before each dance and at one time played the trap drums. Of the dances the castle fox trot made the biggest impression.

Bowers, Walters and Croaker closed the show. It was no spot for them, following the Castles, and the people walked out in droves. The trio should have jumped into their acrobatics right away (tabooing the talk and song opening, until favored with a better position).

Mark.

## BUSHWICK.

A lot of the Bushwick bill this week, but after all it must be said that it was not near as satisfactory as most of the shows put on here of late. Plenty of newness to the program, demonstrated by four new acts.

The house Tuesday night was well filled. The Bushwick can remain open throughout the summer. There has yet to be a falling off in the attendance and some hot weather has already been experienced.

The headline honors for the week went to Laskey's "Redheads," closing the first half. The big girl act is growing old and it seems nothing has been done to brighten it up. Among the song numbers some are original and two published ones were heard so long ago it is hard to see how they still retain them. That up-to-datedness helps was shown when these two numbers failed to bring a single ripple. They were put over well enough. The girls in this act do not look as brightly as of yore. Whenever the light is not directly upon them they are inclined to lounge and look unamused.

The show started well enough with Chas. McGood and Co. (New Acts), with John Cutty (New Acts) as clever a musician as has ever been seen at this house and who completely had the audience at his mercy before he left way through the house. Mrs. Gordon Wilde shadowgraphed to big returns in "No. 3." Wilde for an Englishman has selected some real American subjects that are bound to cause interest. Sophie and Harvey Everett (New Acts) followed with the "Red Heads," closing the first half.

During the intermission a cornet solo was rendered by the Bushwick orchestra cornetist. It was highly enjoyable. Something different in the orchestra is used every week as the interval's special feature.

The second half got a good start with George Perry and Frankie Heath (New Acts), who made a most favorable impression. A unique idea for a big playlet was brought out in "A Dixie Elopement." All members of this company come in for equal credit. Leah Peck as the girl is most petite.

Van and Rebeck were next to closing. The boys practically changed their entire song routine for this week. "Mother, May I Go In To Swim," a great summer number, was easily one of the best in their act. With a "Lisay" number the old line of "Staggering out of an ice cream saloon" is used by the boy at the piano. "Borrow From Me," the inspiration for which was probably received from Bert Williams, although this was not announced, put over in his style, brought forth a number of laughs. These two acts closed the house so frequently they are evidently beginning to wear out their welcome. Tuesday night one encore sufficed. Klutzing's clever animals closed to a well filled house, although the hour was late. A half-reel comedy picture opened.

## HENDERSON'S.

After the record breaking crowd Sunday the Island Monday night looked rather deserted, but to the wisecracks it was an exceptionally good attendance. There appeared among the sightseers a number who seemed to be anxious to pay out money, something that has been noticeable lacking at Coney for some time, and which brought joy to the hearts of the concessionaires. The sea shore theatres did their share of business with Henderson's having a well-filled house. At show time, 8.30, it looked as if the house would be rather light, but they wandered in until nine o'clock and some after that. The downstairs was capacity.

A diversifying program and comedy prevailed. They want something light and not too serious at the beach house, and this was exactly what was given. The surprise of the bill was the exceptional showing of Billy Arlington and Co., a trio of burlesque entertainers, who completely stopped things with their comedy. Arlington's tramp was greeted with roars. Some very slapstick comedy is indulged in, but nothing that causes offense and no with one exception the audience fell to applauding.

The show was hit after hit, once it got started, and it is awfully hard to get one of these summer bills started. It seems. The Three Rosaires on the wire opened and showed some balancing work on both the slack and tight wire that is mostly their own. Bill Robinson (New Acts) got going with the law of his act and added considerable pep to the show.

Carl Rosini, with his magic, found an interested audience and his tricks were greatly enjoyed. Rosini did 23 minutes, and this seemed a trifle too long. Two attractive assistants help along on appearance. Kolb and Harland, next, scored one of the first big hits. This couple, with their own ideas, and a noticeable impression in the right direction. Arlington followed, with Will Rogers holding down "No. 6" position. Rogers' inimitable personality captivated the audience and he was a joy to everyone during his stay. The Courtney Slaters were programmed for the spot held by Rogers, but were removed to next to closing with Lawrence, Cameron and Co. coming in between the girls singing practically the same numbers as used by them in the city houses, opening with "Over the Hills to Mary," with which they use parts of "Rag With Me" and "Dublin Bay," following with "I Didn't Think You'd Care" and "Way Down Yonder in the Cornfield," a great number for this pair, used as a closer. The Fredowski Troupe closed, with a picture to follow.

## AMERICAN ROOF.

The program the first half seemed a warm weather one. Plenty of turns in "one," with considerable singing, no sketches, and a couple of the acts near the finish came too closely together. One was Lewis, Belmont and Lewis (New Acts); the other Gordon and Marx, in German, the latter following the Hebrew impersonation of Sam Lewis. Still Gordon and Marx closed up on the bill with laughter. Their "O. U. B." (now) with a well worded parodied melody touching on war subjects out of popular songs, and the beer carrying finish held them up strongly.

For applause Helen Shipman, happening immediately after intermission, came second in point of favor with her songs. She had a regular routine, starting with "Paradise" and ending with "We're With You, Mr. Wilson," though her biggest hit was a Chaplin imitation in the "Charlie Chaplin Feet" number. Miss Shipman suffered the point of one of her best songs, "Mother May I Go In To Swim," an easy number to put across. There is a catch line on each chorus verse. Miss Helen sang the first chorus instead of semi-reciting it, and failed to get the big point over for a laugh as it should be done. The music publishers had better send the singers who stop on these points to Tappan at Sheepshead Bay, to hear the colored singer there put it over a mile. Helen's other number was the ballad, "When I Leave the World Behind," that she did quite nicely. The girl has excellent enunciation for pops if she will watch it. She did the "Swim" number for imitations of Schiff and Foy. That act made the house roar. Miss Shipman had a German number, too, which was some plug for a new song. If Helen will place the Wilson number before Chaplin, finishing with the latter always while it holds good, she will be a sensible girl, for when a young woman can do the Chaplin thing well enough to earn applause in a pop number, there is no reason why she should not do it. "Wilson" is there for red fire, but Chaplin, while he's on the wing, has it for popularity. Otherwise as far as Miss Shipman as a single act is concerned, it will be necessary to see her with some songs that she will have to work with, not numbers that a Victoria could make good with, before her actual value is gauged that goes for about the same. Also, when the supply of readily marketable pop numbers drops to almost zero, and it will be delivery that counts, there will be a lot less single acts in vaudeville. Here's hoping the time is far away. It's a reason also why professional managers of music firms are so important, but that's another story that would take a long time to tell.

A musical turn closing the first part was Tom Brown's Sextet, four brasses with harpiste, and a girl singer. The singer did much better with the full volume of the music in support than when trying the light popular numbers. Among these was a melody that had "Paradise" also. One of the men has a solo on a big bass French horn, that looks as though it and its player were once in a Jesse Laskey production. The brasses are not playing well enough yet. They seemed a bit off on the horns, and decidedly off on the xylophones, but the turn as a whole will do on small time, for the flash and the music it makes. Got over very easily on the roof.

In the first part, Ben Linn, big, good-natured and willing, came through all right with his songs, he opening with "Kentucky Home" and following with the comic "Why Don't They Do It Now" that always makes the women laugh, when sung by a fat man. Mr. Linn told no stories, as the program said he would, but handled himself acceptably beyond that, finishing with "Bus and Bangle," comedy acrobats, opened the show with a smile from those in front.

Moore and Elliott in "Their Clever Comedy Farce, 'A Baby Grand,'" were "No. 3." That program line goes for those who think the most of this mistaken identity sketch, taken in a false bit by the woman especially, and based upon the said of a baby. While an upright stands in sight within the parlor set. At least the man might offer to trade. Still it's the sort of farcical playlet the small timers don't mind. Many of them like to laugh at it. It's like the story of the fellow who went up against the brace faro game, but if you don't know the story, it's just as well.

Brown and Jackson (New Acts) were "No. 4." The Six Navigators closed the bill. An ill song ("Sweet Kentuck Lady") opened it.

Time.

## GREELEY SQUARE.

Six acts, a four-reel feature and two single reels made up the bill at the Greeley Square for the first half. Monday night the program attracted what was almost a capacity audience on the lower floor. One thing noticeable is the Greeley Square is particularly hard for talking acts in the summer time while the outer doors are open. The L road rumbles past every few minutes and the Sixth avenue trolleys are constantly running. These two disturbances, coupled with the natural street noises, and Monday night assisted by a couple of revolver shots fired just outside of the theatre, made the whole center rather interesting.

A Heart-Beig Weekly opened the show, followed by Dotson and Gordon, colored comedians, who offered a very pleasing comedy dancing act in "one." The dancing is the feature and it puts them over. The talk was practically lost because of the outside noise. This was also true of chatter employed at the opening of the Crawford and Broderick act which had the next spot. The second installment of a serial came in here.

The Hazel Kirk Trio followed the picture, the act falling to get over as it should, the boy who does the dancing with the girl being lame. An ill song filled in after the act. Kingsbury and Munson (New Acts) in a comedy sketch had the house laughing from start to finish. Dow and Dow, the Hebrew sailors, with their talk and parodies, held the stage for 15 minutes next to closing. Parodies in the form of a melody are always sure fire on small time, so these boys make the most of it.

Four Dordens, billed as the Four Dordens, were the closer and did four minutes of rapid work to an applause finish. A feature film closed the bill.

Fred.

(Continued on Page 21.)

**HARSH COMMENT ON FILM.**

Amid all the discussion pro and con as to the value and standing of the motion picture, comes the Scientific Review, a New York monthly specializing in reviews of commerce, science and manufacture, with a harsh arraignment of the art in its June issue. Just where the writer derives his opinion or on what basis he founded his argument is problematical.

The item follows:

**Do Moving Pictures Drive Away Patrons?**

Several years ago posters plastered on the side of Madison Square Garden urged the reader to see a lady do her "Dive of Death" in an automobile. For this thrilling performance, the poster led the reader to believe she received \$1,000 a minute.

Later the show reached France, and this daring performer brought suit against the circus for \$40 a week, the circus claiming she was too fat, and in danger of breaking the apparatus, which had cost the thrifty circus several hundred dollars.

Moving pictures seem to be on this high order of bunk. We find the \$300,000 mill fire to be a toy model, costing \$100, that was enlarged, and that many of the high salaried artists receive \$2 per day and pay their own carfare. It is another "get rich quick scheme" for which you are supposed to stand.

Moving pictures are an excellent thing for five cent theatres; five cents represents their real value, and that is where they belong. Why will the managers of some of the better class of vaudeville houses continue to inflict them on their patrons?

Pictures are for children, and the simple class of uneducated foreigners, whose minds are childlike in intelligence.

Our opinion is that for the pennies saved by this childish amusement, many dollars are lost in lack of patronage and the lowering of the standard of the theatre.

To test the real popularity of this monotonous pastime, observe how many people remain in their seats when the show ends with pictures. Frequently but a handful remain. The larger part of the audience hardly wait to see the title.

If vaudeville managers must have this cheap fill-in, why not have them at the end of the bill so that they will not drive away those who would otherwise attend.

**BIG SINGERS ADDED.**

New York exhibitors are watching the results of a picture house scheme being tried out this week for the first time in Cleveland. The owners of the Duchess theatre there in addition to offering features at 10-20 plan to engage big singers from light opera and musical comedy to appear in person afternoon and evening and sing.

In Cleveland the first "star" is George MacFarlane, of the Shubert forces.

**MURDER AFFECTING THEATRES.**

Cincinnati, June 23.

The murder of 11-year-old Elizabeth Nolte by a "Jack The Ripper" has revealed shocking conditions of depravity in Cincinnati and the police have been ordered to round up old men who have been escorting little girls to theatres. The slain child went to a picture theatre willingly with her assassin and after the fiend killed her he brought her body to her home. He is still at large.

The murder may result in a general movement to check up local picture theatres and possibly an order to keep the picture houses a bit tighter inside, as evidence accompanying the Nolte case proves that many men have been escorting young girls to picture houses to take liberties.

**MINER ESTATE INTERESTED.**

The Henry C. Miner Estate, through Henry Clay Miner, has taken an active interest in moving pictures, through its connection with Picker & Bennett in the latter's picture house, to be erected at Flatbush avenue and Cortelyou road, Brooklyn. It will have a seating capacity of 2,300.

The same parties are contemplating a large picture theatre on the East Side of New York, a section where the Miner Estate has extensive realty holdings.

Picker & Bennett operate the Burland theatre in the Bronx, and have made a pronounced success of that venture. They are conservative operators, deciding upon the Flatbush proposition after thoroughly looking into it, having secured the site upon favorable terms, according to report. It was also stated at the time they consummated the deal that almost immediately many proposals were received by them to build for other than a picture policy, but this the firm would not consider.

The Miner Estate has several theatres in New York and vicinity, mostly devoted to burlesque. This is the Estate's first direct participation in a picture house project.

**MACE WITH KEYSTONE.**

Fred Mace, who has been producing pictures for Fox since his return from Havana, where he supervised the Willard-Johnson fight pictures, has returned to the Keystone, under the management of Mack Sennett. Mace was one of the four original members of the Keystone concern, his "One Round O'Brien" comedy reel with that firm giving him his initial boost as a screen star.

**SOLD PART OF "NATION."**

H. E. Aitken has disposed of part of his holdings in the rights of "The Birth of a Nation" to the Mutual, according to report, a short time ago. Twenty per cent. of his holdings brought \$15,000, it is said.

**DRAMATIC EXIT.**

Los Angeles, June 23.

P. L. Holt, a local picture camera man, committed suicide this week after leaving a brief note carrying the message, "No one to blame, no one to care."

**UNITED IN BANKRUPTCY.**

Meyers & Goldsmith, acting as attorney for the United Motion Picture Producers, Inc., and others, filed a petition in bankruptcy against the United Film Service, Inc. The following claims are made: United Motion Picture Producers, Inc., \$32,180; Crystal Film Co., \$10,970; and the Pike's Peak Film Co., \$9,593. The liabilities are said to be \$200,000 and the assets \$100,000.

J. C. Graham, president and general manager of the United, issued a statement saying the suit is a friendly one so that a reorganization of the company can be effected. Leo C. Stern was appointed receiver.

The receiver, Lee Stern, has appointed J. C. Graham, president of the concern, his representative to run the business. Stern is also a director of the company.

**LOCAL STUDIOS RUSHING.**

Considerable picture work is being done in and around New York City, in the local studios. Some of the studios are also working a night shift, a rush order being in for some of the big features now marked for calendar release by some of the program services.

At the Famous Players the companies are busy on summer features. Fox, Universal, World Film, Reliance, Biograph, Rolfe, Metro, and the Cort comedy film companies are each putting in day tricks. There are any number of independent companies busy, one, the Gotham, having an accident last week that resulted in a first page story in the dailies. Betty Marshall and Frederic de Belleville were in a premature powder explosion that almost ended their lives.

**"INDEPENDENTS" PROTECTION.**

Before another fortnight has elapsed the independent film makers of features not included in some of the big picture programs or are backed by any one big corporation, intend to get together and put their forces upon a more substantial basis. One essential point will be to make a uniform scale of prices thereby doing away with the slashing now done by the "independents" outside all service folds.

The independents have been selling any old place where there was screen projection and making a price to suit the exhibitor. In case of "opposition" the slashing was done with the exhibitor getting a three or more part picture for very little.

**MARY FULLER RESTING.**

Mary Fuller has been forced to abandon all picture work for the present, owing to a threatened attack of pneumonia. Overwork and too much exercise in her anxiety to reduce weight, have resulted in a breakdown with a accompanying attack of la grippe and there is grave fear at the Universal studios the film star will have to stay out of pictures indefinitely.

The U is claiming another legitimate star in addition to its already long list, the latest being Marie Tempest, who will be supported by her leading man, W. Grahame Brown.

**CHICAGO JUDGE'S OPINION.**

The recent decision of Judge Cooper of the Superior Court of Cook County (Chicago) in the case of Jos. J. McCarthy, representing the interests controlling "The Birth of a Nation," against the city, in which McCarthy secured an injunction preventing it from interfering with the presentation of the film, has established several unique precedents in the way of legal rulings and has at least handed the Cook County board of censors a temporary setback that may eventually result in its permanent elimination.

For some time past Chicago has been forced to accept the pictures that pleased the board of censors and Major Funkhouser, their leader. Several of the daily papers waged campaigns against the presence of Funkhouser, but the administration seemed to think "Funky" a necessity and the picture manufacturers had little or no recourse. The "Nation" film was barred by the censors during the Carter Harrison regime, but the mayor overruled his censors and ordered the chief of police to issue the permit. Meanwhile, Harrison was defeated at the election and William Hale Thompson, the present mayor, denied the permit. The picture was apparently barred.

McCarthy sought an injunction and in Judge Cooper's opinion he claimed as his belief that no one would witness the picture who would be unable to comprehend that the people represented on the canvas were of two or three generations ago and that they will not appreciate the fact that the negro race has advanced immeasurably. The judge also opined that every night in every theatre is produced the debased type of the white race, and if representative groups of the various nationalities so presented became acutely sensitive every play carrying a villain of any type could be stopped and the theatre as an educator and entertainer would pass away. On this argument the judge enjoined the mayor, the city, general superintendent of police, all judges and city officials from interfering with the production of the feature film.

**U'S COUPON ADMISSIONS.**

The Universal has made arrangements with the Robyn-Kander Movie Ticket Corporation whereby that company will issue coupons, a certain number of which will entitle the bearer to admission in a picture theatre in his locality.

The plan calls for the local tradespeople to give a coupon with all purchases similar to the United profit sharing coupons and other schemes of this style.

The film coupons must be kept until enough are secured to represent a five-cent admission in a picture house. The picture exhibitor takes the coupons and turns them into the Universal and receives their face value either in money or film. This applies to all exhibitors, regardless of whether they show Universal pictures or not.

The Universal's coupon project is to be carried on all over the country.



## EXHIBITORS RISE EN MASSE TO FIGHT CHAPLIN INCREASE

**Bronx Exhibitors' Association Voices Written Protest to General Film and Essanay. Loew Circuit and Fox Theatres Taking Stand. Unless G. F. Reduces New Scale Wholesale G. F. Cancellations May Result. Bronx Meeting June 24 for Further Action.**

No sooner did the General Film Co. notify exhibitors that hereafter a new scale of prices considerably in advance of what has been in vogue will prevail upon the sale of all Chaplin comedy films made by the Essanay than a storm of protest arose from the New York exhibitors.

The most pronounced action came from the Cinema Exhibitors' Association of the Bronx, which Monday, through its president, John J. Wittman, sent official communications to the General Film and Essanay companies that unless the Chaplins were reduced to their former price or released via the regular release channel of the G. F., that every exhibitor in the Bronx who is a member of the Association would not show any Chaplin pictures and until the increase was taboed, would not run any Essanay pictures.

On top of this correspondence or notification of Chaplin and Essanay cancellations, the Bronx Association set June 24 for an indignation meeting to protest against the G. F.'s action on the Chaplin tilt.

The meeting will be held at 11 P. M., so that a full meeting of the members can be held at the Tiffany theatre, 1007 Westchester avenue (Bronx) without interfering with any of the exhibitors' performances. At this meeting, in case the G. F. declines to reduce the price of the Chaplins, concerted action will be taken toward cancelling all the G. F. releases altogether.

In addition to 54 Bronx exhibitors taking a decided stand against the Chaplin increase, the Loew Circuit Film bookers are also reported as protesting against the increase.

The Greater New York Film Exchange which is operated by William Fox is already on the ground with a vigorous protest against what is charged as "unjust discrimination and exorbitant demand of exhibition prices for the Chaplin pictures" has a petition in circulation with over 200 names of exhibitors who have been regular users of the Chaplins, protesting against the new scale.

Around the G. F. offices this week it was generally known no "independent" exhibitor had yet been furnished with an Essanay Chaplin film, and it was practically understood that while the independent exhibitors were informed they would shortly be served, the "independent" was practically debarred from obtaining a Chaplin through the G. F. unless he accepted at the same time other G. F. service.

Several New York houses during the past fortnight flashed the query on the

screen asking whether the audience wanted a Chaplin film and if so to applaud, and if not, remain silent.

At one house, the 81st street (upper Broadway), there was little applause and a lot of jeers and catcalls when the question was shown. A Third avenue house is also reported using it with the returns unfavorable to the Chaplins.

It was the report among prominent exhibitors that not only were the Jones, Linick & Schaeffer houses in Chicago planning a protest against the Chaplin increase but that the Turner-Dahnken houses in the West, the Hamburger, Chicago, and the Kunsky houses, Detroit, would also enter a protest.

### PICTURE PLAYERS COMPLAIN.

The dyed in the wool picture players have a complaint against the picture directors. It is simply made. The picture actors say that when a director wants to fill a role nowadays, he does not send to the Screen Club anymore, but to the Lambs' Club.

The Lambs' Club is composed mostly among players by those from the legitimate stage branch. The Screen Club has picture players, who engaged in pictures in their inception. Many of the Screen Club members, while well known to the screen, did not acquire fame when on the speaking stage, if they ever appeared there.

In former days the picture actors claim the directors were wont to secure their playing material in men from among the Screen Club members.

### BERNHARDT FILM LOST.

Chicago, June 23.

A. M. Gollos and his associates in the Photoplay Productions Releasing Co. are extremely worried because of the non-arrival in this city of several thousand feet of negative taken on Belle Island, France, and which shows Sarah Bernhardt at home.

The actress and the Belgium Red Cross Society are the joint owners of the film. Gollos and associates are the owners of the American rights. They have been trying for the last three months to get the film to the United States but were held up because not even the Lloyds would guarantee its delivery on this side of the Atlantic.

Finally the Lloyds and the American Express offered to assume the risk, and the Chicago owners are hoping to receive word any day that their film has arrived safely.

### TRYING TO BAN CENSORS.

Albany, June 23.

A delegation of picture manufacturers and exhibitors, who came from New York City today, appeared before the state commission at the Constitutional Convention now in session to lobby and boost for an amendment to the libel law that would do away with the possibility of a State Censorship Committee in New York for all time.

The amendment fathered is:

"Every person may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech (or) of the press OR OF THE MOTION PICTURE SCREEN. In all criminal prosecutions or indictments for libels, the truth may be given in evidence to the jury; and if it shall appear to the jury that the matter charged as libelous is true and was published for good motives and for justifiable ends, the party shall be acquitted; and the jury shall have the right to determine the law and the fact."

The delegation left here late this afternoon but would not state whether or not they had been successful in their mission.

### 80 LESS LICENSES.

The records in the office of the New York Commissioner of Licenses show that 80 less theatres secured picture licenses this year than were issued a year ago. The number is 10 per cent. of the total picture houses in the greater city.

Those failing to renew were mostly the smaller houses. Licenses this year for picture places were \$100 for the city and \$50 war tax. Besides the exhibitors in many instances were called upon to remedy violations filed by the various municipal departments, which entailed additional expense.

### WEBER & FIELDS' FILM OFFER.

It was reported during the week the Keystone film company had tendered Weber & Fields a remarkable offer for the famous comedy couple to appear only in the Keystone comic films.

Details of the proposition could not be obtained, but the monetary portion is said to have been so large as to cause much comment among those who heard of it.

Joe Weber and Lew Fields are reported to be favorably looking upon the Keystone offer.

### STILL SELLING.

One of the feature concerns which recently went to the wall is still active as far as the selling of the stock is concerned.

Three or four hundred shares of it are being sold in a day.

### HANDLING CORT FILMS.

The Authors Film Co. has completed arrangements for the distribution of John Cort's "The Melting Pot" picture with Walker Whiteside. The same firm will handle the output of the new Cort picture in which Mr. and Mrs. Vernon Castle will appear.

### FREULER, MUTUAL'S PRESIDENT.

At the annual election of the board of directors of the Mutual Film Corporation Wednesday afternoon, John R. Freuler was unanimously elected president and general manager; Edwin Thanouser, vice president; Felix Kahn, treasurer; Samuel M. Field, secretary and general counsel, and J. N. Naulty, assistant treasurer.

The election of Mr. Freuler, who is president of the North American Film Corporation and secretary and treasurer of the North American Film Manufacturing Co., was exclusively predicted in *VARIETY*, June 4. Mr. Thanouser succeeds Mr. Freuler as vice-president, Mr. Kahn succeeds himself, and Mr. Field succeeds Miss Thomas as secretary and Walter N. Seligsberg as general counsel.

The fifteen directors met at 12 o'clock and after Mr. Seligsberg was appointed by the then president, Harry E. Aitken, secretary of the meeting, the election of officers was called for immediately after the reading of the minutes. Dr. George Hall nominated Mr. Freuler and Crawford Livingston seconded the nomination. Mr. Aitken then asked for further nominations. None was made, and the secretary was instructed to cast the unanimous vote for Mr. Freuler.

The election of the other officers followed without incident until Mr. Field was elected general counsel.

The election of members of the executive committee followed. Messrs. Freuler, Thanouser, Kahn and Livingston were elected to succeed themselves. Mr. Livingston nominated Mr. Aitken to succeed himself, but Mr. Aitken declined the nomination. He said he felt that, under the circumstances, it might be embarrassing were he to be a candidate.

Upon the adjournment of the director's meeting, the executive committee went into session. Among other things discussed was the announced intention of Mr. Aitken to take the Reliance, Majestic and New York Motion Picture companies out of the Mutual fold. Many, if not a majority of stockholders and directors of the Majestic and Reliance organizations, were adverse to any such move. Whether Mr. Aitken, who is treasurer of the New York Motion Picture Corporation, can compel Messrs. Kessel and Baumann, the largest stockholders in that company, to follow him in his stated intention to establish a new program was not discussed.

The insistence for the last few months of a majority of the executive committee of the Mutual that the expenses be cut down has operated to turn over to Mr. Freuler, himself a member of the executive committee during that period, an organization in the best of health. The annual reports show a marked improvement in the condition of the Mutual Film Corporation over the same period of 1914—and this despite the greater competition in the film industry this year. It is expected, therefore, that the reforms instituted by the executive committee will be continued in force by the new administration.

# FILM FLASHES

William Dickerson is with Pathe.

Balboa has Phyllis Grey.

Bill Desmond has twice encircled the world.

"The Trade Secret" is a five reeler.

"Westerns" are coming into favor again.

Director Hutchinson (Superba) is putting on some new burlesque subjects.

Ruth Stonehouse is driving her own roadster.

Loyola O'Connor is now with the M-R on the Coast.

Ben Rosenberg opens a picture house at River Falls, Wis., about Aug. 1.

Frank Minor has formed a company which will make comedies for the A-M program.

Two concerns are after the "Jennie Gerhardt" novel for pictures.

"The Master Hand" is to be made into a feature with Nat Goodwin slated for the lead.

July 15 has been set aside as Metro Day at the Panama Exposition.

Thurston Hall and Eleanor Fairbanks are with Lubin.

The Dreamland, Augusta, Ga., is playing a mixed United and Universal program.

An alldome has been opened in White Plains by Warren Roosevelt.

Donald Brian has been placed under contract by Lasky Co. to appear in pictures.

Marshall Neilan, now directing again for Selig, has a son.

C. V. Hinkle has become assistant to H. P. Caulfield, now the Universal City manager on the Coast.

The Centaur made its first "double exposure" camera releases June 25, the Mina camera turning it out.

Exteriors for the new Edwin Arden feature, "The Beloved Vagabond," have been taken at Delaware Water Gap.

The American Standard Film Corporation, capitalized at \$100,000, has incorporated in Illinois with a Mr. Quinn as its president.

Lubin is to build another studio addition to its present Philadelphia plant. The new building is to be 75x300 and have four floors.

Acton Davies is the author of the new Marie Dressler comedy, "Fille's Tomato Surprise," which Howell Hansell is directing.

James Slevin may go abroad this summer again and unless the war prevents will again land in the land of the Pope.

Naomi Childers has been elected president of a welfare club among the Vita women players.

Fox has taken a long lease on the old May Marion building on 43d street between 11th and 12th avenues.

The Palace Players Film Co. has been formed, with C. M. Ackerman as directing head. It has taken over the former Victor studio on 43d street.

Airdomes opening recently are the Bronx Centre, East New York, Log Cabin and Jersey Airdome, the last two being in Jersey.

J. S. Martin, field manager of the United, returned last week from a month's trip.

The Knickerbocker Features are making their production with Alice Brady at the Gaumont plant at Flushing. Joseph Levering is directing it.

Claire Whitney has been cast for the role of Magdalen in the Fox production of "La Tosca," to be directed by J. Gordon Edwards.

"Doctor Rameau" (Fox) will have Stuart Holmes, Dorothy Bernard, Fred Perry and George Allison.

Sidney Olcott is putting the finishing touches to his second picture for the Famous Players in the Marguerite Clark feature of "The Seven Sisters."

Pathe is making a scenic feature out of "Via Wireless," George Fitzmaurice directing. It is the piece which was once presented in stage form in New York.

"The Clue," "Kindling," "The Fighting Hope" and "The Puppet Crown" will be the Lasky releases on the Paramount program for July.

The Manhattan opera house will play straight pictures at the close of the wrestling tournament there. An admission of five cents will be charged.

Many individuals who know the picture business, or think they do, are making books on the length of time certain film concerns will stay in existence.

The Proctor houses will show United films in the future. A. B. Holway booked six of the Heinle and Louis comedies for Proctor's Mount Vernon this week.

Vennetta Presslar, with Rolfe's "Brideshop," made her picture debut unexpectedly in the Rolfe-Metro release "My Best Girl." She played the chorus girl part.

The New York exhibitors, affiliated with the M. P. League, are planning an outing this summer. Plans are now being made by the officers of No. 1.

Work was started day before yesterday by Fanny Ward upon her screen play debut in "The Marriage of Kitty" which Lasky is making upon the Coast.

Eugene O'Brien is doing the lead in the film version of George Ade's "Just Out of College." When the piece is finished Ade will personally attend to the title and caption making.

Using his sketch, "Vindication" as the main idea but enlarged for photoplay feature purposes Frank Keenan is making his first film for the N. Y. M. P. Co. on the Coast, with Tom Ince directing.

Ripley, one of the Vitagraph's expert cutters and joiners has signed with Fox. Fox recently signed Fred (Bing) Thompson, of the World. Big Smalley has severed connections with the Lubin forces.

Clara Kimball Young, who jumped from the World to the Famous Players, is back with the World forces again. Her husband, James Young remained with the World during her absence with the F. P.

In the forthcoming May Robson feature of "A Night Out" will appear Flora Finch, Kate Price, John T. Kelly, Hughie Mack and Bill Shea. Paul Decker will be leading man and George D. Baker will direct.

The Mary Pickford company is on the way back to New York from the Pacific Coast. It's announced her next feature will be "Little Pal," in which piece the star will play an Indian girl.

The Paramount has leased as executive office the ninth floor of the new Rogers-Peet Building at 41st street and Fifth avenue, which they will occupy after July 1.

In case against William Brant, manager of the New Albany, Brooklyn, for having standees, he was discharged, the Magistrate refusing to give any opinion, there being no standees as long as there were vacant seats in the house.

The Kalem has lost one of its star stock favorites in Helen Holmes, the principal in "The Hazards of Health" railroad series, who has severed connections with that concern. J. P. MacGowan, responsible for the Helen serial, is also said to have left Kalem.

Robert Edeson, who appeared in the Vitagraph feature, "Mortmain," is still under a Vita contract and is engaged in making a feature film out of "The Cave Man" which was produced in stage form at the Fulton a few seasons ago.

De Wolf Hopper has been placed under engagement by the new combination in the film world which Harry E. Aitken is directing. Hopper has been signed for one year and according to the press agent's "dope" is to receive \$125,000 for his services.

The Vitagraph recently made a three-part picture and called it "Rector's at Seven," but it now develops that since the film was shown at the Hopper has been signed for one year and according to the press agent's "dope" is to receive \$125,000 for his services.

A recently organized feature film concern, operating its own exchanges, or many that bear its name throughout the country, is going broadcast for producers to make features for their program. It is reported producers are offered \$10,000 for a feature, this amount to be paid by the end of six months, after delivery.

Despite announcement that the Universal companies would be costly and comfortably domiciled in their new western studios this month or next, they won't be able to move in until October. Much work remains to be done on the new site at Leonia, N. J., not far from the former U stamping ground at Coytesville. When the new place is ready the company at the U's studio, 43rd street and 11th avenue, will move over bodily.

Word came from the west this week that there are some men out there who are anxiously waiting for Aubrey M. Kennedy to show up on the Coast and straighten out some of the tangled money affairs of the Kriterion Film Corporation. Among these is Dr. Elmer J. Bosche, twice mayor of Santa Barbara, Cal., who is understood to have lost \$25,000 in the Santa Barbara Co., which produced films for the Kriterion Service.

The Associated Service, which was to have started operations soon, will in all probability not release its first picture until well towards

the last of August, as the manufacturing companies feel that it would be foolish to push their products upon the market during the summer. The producers connected with the new service were with the Kriterion and are among the creditors of that concern, which may also be a reason for the delay in order that they may ascertain to what extent their claims will be paid.

The Vitagraph, which has been carrying on a retrenching policy of late, and letting out many of its people, has caused much unrest in the minds of its players who in many instances are looking around in search of a berth in case of a break. This week the Vita lost one of its big stars when Norma Talmadge, who has been with the company for five years, was put under contract for two years for feature work by Bruce Mitchell, managing director of the National Film Corporation, with headquarters on the coast. Miss Talmadge will leave for the coast July 1.

The heads of the departments of the Paramount Pictures Corporation tendered W. W. Hodgkinson, president of the company, a dinner Saturday night at the Hotel Claridge. It was in the way of a surprise as Mr. Hodgkinson left Sunday for a three months' trip to the coast, in which he will combine both business and pleasure. Among those present were W. W. Hodgkinson, William L. Sherry, James C. Meyers, W. E. Green, Raymond Pawley, Jane Standard Johnson, T. S. Barrett, J. H. MacPherson, Jack Eaton, L. H. MacFarland, Louis Loebe, George M. Welty, Tarleton Winchester, George R. Meeker, Frank D. Sniffen, Howard Spaulding and Vincent Trotter.

## COAST PICTURE NEWS.

By GUY PRICE.

Julius Mendel has signed for comedy leads with the Western Mina.

David Horsley has finished his first picture in Los Angeles. It is a comedy entitled "Father Forgets."

Cecil Standing, the English actor, is now in pictures on the coast.

Flora Zabelle, wife of Raymond Hitchcock, is in Los Angeles watching her husband work before the camera.

Hampton Del Ruth, scenario editor, has brought his mother from Philadelphia to Los Angeles.

Dick Jones, the director, is the father of a girl.

If you don't think being funny is a profitable business, take a peep at Charlie Murray on the boulevard some day in his new touring car.

The Keystone, Los Angeles, has completed a huge concrete tank which serves as an artificial lake.

Fred Fishback was injured as a result of striking his head while diving.

F. A. Kelsey is writing scenarios in addition to his activities as director.

Gloom was cast over the Reliance-Majestic studios as a result of the sudden and untimely death of Elmer Booth, due to an auto accident in which Tad Browning and George Siegman, directors for the same company, were severely injured.

## Hotel People After New York Theatre.

It is reported in real estate circles there is a syndicate of hotel men desirous of taking over the property at Broadway from 44th to 45th streets on which the New York and Vitagraph theatres are located. It said that they are also negotiating for several parcels in the rear, and it is their purpose to build a commercial hotel on the site. The amount involved is reported as \$5,000,000.

## HARRY A. SHEA MARRIED.

Wednesday, at St. Joseph's Church, Harry A. Shea and May O'Donnell were married. They left the same day for Bretton Wood, N. H., where they will honeymoon.

Mr. Shea is the vaudeville manager-agent in the Putnam Building. Mrs. Shea has been his managing clerk for some time.

## McVickers' Chaplin Imitation Contest.

Chicago, June 23.

McVickers' theatre has announced it will hold a Charlie Chaplin Imitation Competition July 9.

Many of the pop vaudeville houses in New York are announcing Chaplin imitation nights.

## RELEASED NEXT WEEK (June 28 to July 3, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitagraph..... V	Imp..... I	American..... A	Gaumont..... Gau
Biograph..... B	Bison..... B101	Keystone..... Key	Superba..... Sup
Kalem..... K	Nestor..... N	Reliance..... Rel	Empress..... Emp
Lubin..... L	Powers..... P	Majestic..... Maj	St. Louis..... St
Pathe..... Pthe	Eclair..... Eclr	Thanhouser..... Th	Lariat..... Lar
Selig..... S	Rex..... Rx	Kay-Bee..... K B	Humanology..... H
Edison..... E	Frontier..... Frnt	Domino..... Dom	Luna..... Luna
Essanay..... S-A	Victor..... Vic	Mutual..... M	Grandin..... Grand
Kleine..... Kl	Gold Seal..... G S	Princess..... Pr	Ramo..... Ramo
Mack..... M	Joker..... J	Komic..... Ko	Ideal..... Ideal
Ambrosio..... Amb	Universal..... U	Beaumont..... Bea	Starlight..... Star
Columbus..... Col	Sterling..... Ster	Apollo..... Apo	Regent..... Reg
Mina..... Mi	Big U..... B U	Royal..... R	Miller Bros. 101..... M B
Knickerbocker..... Kkbr	L-K O..... L K O	Lion..... Ln	Premier..... Prem
	Laemmle..... Lie	Herpworth..... H	Cameo..... Cameo
		Falstaff..... F	United..... Utd

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

### JUNE 28-MONDAY.

MUTUAL—By Whose Hand, 2-reel dr. A; Follies by Fido, 2-reel com, Key; The Show-down, com-dr. Rel.

GENERAL—His Fatal Shot, dr. B; The Bondwoman, 8-reel dr. K; The Merry Moving Men, com, K; Her Choice, com, L; On the Border, dr. and Some Speed, com, S; The Hand of God, 2-reel dr. and A Cute Little Bear, educ, V; Providence and Mrs. Urm, 3-reel dr. S-A.

UNIVERSAL—The Cheval Mystery, 3-reel dr, Vic; The Mechanical Man, com, J.

UNITED—The Unpardonable Sin, 2-reel dr, Ideal.

### JUNE 29-TUESDAY.

MUTUAL—Crossed Wires, 2-reel dr. T; The Kid Magician, com, Maj; The Madonna, dr. Be. GENERAL—The Melody, 2-reel dr. B; The Merry Moving Men, com, K; Her Choice, com, L; On the Border, dr. and Some Speed, com, S; The Hand of God, 2-reel dr. and A Cute Little Bear, educ, V; Providence and Mrs. Urm, 3-reel dr. S-A.

UNIVERSAL—"In the Name of the King," 2-reel dr. (8th of the Under the Crescent series), G S; When Hubby Grew Jealous, com, N; Rex title not announced.

UNITED—Bumped for Fair, com, Sup.

### JUNE 30-WEDNESDAY.

MUTUAL—A Good Business Deal, dr. A; The Sea Ghost, 2-reel dr. Br; In Old Mexico, mel-dr. Rel.

GENERAL—The Accomplish, 2-reel dr. K; The Path to the Rainbow, 3-reel dr. L; The Mystery of Dead Man's Isle, dr. S; The Evolution of Cutey, com, V; Dud Resolves Not to Smoke, cartoon, and scenic title not announced, split-reel, S-A; Cartoons in the Hotel, com, E.

UNIVERSAL—The Grail, 2-reel dr, Lie; Universal Animated Weekly, No. 178, U.

UNITED—In Leash, 2-reel dr, Emp.

### JULY 1-THURSDAY.

MUTUAL—The Failure, 2-reel dr, Dom; The Flying Twins, 4-reel dr, T; Mutual Weekly, No. 28, M.

GENERAL—Fate's Healing Hand, dr. B; By the Flip of a Coin, 2-reel dr, L; Hearst-Selig News Pictorial, 8-reel (west), and No. 52 (east), S; The Honeycomb Pact, com, A; A Countless Count, com, S-A; A Harmless Filtration, com, Mi.

UNIVERSAL—Vanity, 2-reel dr, Rx; The Cameron Sisters, and The Miniature Circus, two vaudeville acts, and Marvells of the Insect World, educ, T; The Old Grouch, dr, B U.

UNITED—In Again, com, Star; When Quality Meets, com, Luna.

### JULY 2-FRIDAY.

MUTUAL—A Woman Scorned, dr. A; His Mother's Portrait, 2-reel dr, K B; The Silent Co-Ed, com, F.

GENERAL—The Sands of Dee, dr. B; The Suffragette Sheriff, com, K; Her Mother's Secret, dr, L; Hunting a Husband, com, V; The Little Prospector, dr, S-A; The Tragedies of the Crystal Globe, 3-reel dr, E.

UNIVERSAL—When the Spirits Moved, com, N; The Marble Heart, 4-reel dr, I.

UNITED—The Gambler's Daughter, 2-reel dr, Prem.

### JULY 3-SATURDAY.

MUTUAL—Little Marie, 2-reel dr, Rel; Keystone title not announced; One Good Cook, com, R.

GENERAL—Luxurious Lou, dr. B; The Midnight Limited (An Episode of the "Hazards of Helen" series), dr, K; A Day on the Force, com, Trailer to the Pump, 2-reel dr, B; The Criminal, 3-reel dr, V; The Inner Brute, 2-reel dr, S-A; Was It Her Duty? dr, E.

UNIVERSAL—Jane's Declaration of Independence, 2-reel dr, B101; A Skin Game, com, J; Fifty Years Behind, dr, I.

UNITED—Montana Blunt, 2-reel dr, Lar.

# ANNOUNCEMENT OF NEW \$4,000,000 FILM CORP. BRINGS MANY RUMORS

**Statement Issued in Behalf of Latest Harry E. Aitken Promotion Carries a Number of Flamboyant Promises. Company to Spend 10 Per Cent. of Its Capital Each Week in Advertising.**

Broadway and film circles was almost roused from their early morning quiet Friday last week by the appearance in the number of papers of a half-column story about the "formation" of a new \$4,000,000 film corporation. The stories stated that Harry E. Aitken, president once removed of the Mutual Film Corporation, would be the president of the new corporation.

Rumor has it that Walter N. Seligsberg, late attorney for the Mutual Film Corporation, is the author of the story which was sent by mail to the newspapers in the envelopes of the Epoch Producing Corporation, which, according to the envelope, produced "The Birth of a Nation."

By the many it always had been assumed "The Birth of a Nation" had been produced by the Majestic-Reliance companies, for D. W. Griffith, director in chief of the Majestic-Reliance companies, directed the famous feature and the cast in it. All of the members were under salary to the Majestic-Reliance companies when "The Birth of a Nation" was made.

At any rate, close on the heels of the exclusive publication by *Variety* of the changes slated to take place in the Mutual headquarters, Mr. Seligsberg announced he would issue a statement detailing Mr. Aitken's plans. As the statement referred to is the only one forthcoming, it is fair to assume that it is Mr. Seligsberg's.

After announcing that a "new group of powerful forces in Wall Street" would make films to "compete with the principal theatres of the country," the statement said that Mr. Aitken has "amalgamated" the services of D. W. Griffith, Thomas H. Ince and Mack Sennet.

The statement further said the "headquarters" will be "in New York, with branches in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America."

According to the statement, "The new combination has acquired the control of a chain of theatres throughout the world (regardless of the war), with a central house on Broadway, New York, where the attractions will have their first hearings."

To quote verbatim the final paragraph of the statement: "A detail of its scope is shown in the expert estimates for an advertising campaign of approximately \$400,000 a week."

Those desirous of buying stock in the new venture that will spend every week, in advertising, one-tenth of its capital stock, would do well to address Harry E. Aitken, London, Paris, Vienna, Petrograd, Rome, Barcelona, or that dear South America. Prospectus

on application—Line forms to the right.

However, the announcement of the new "arrangement" has started endless rumors. The latest is that the "arrangement" has made an "arrangement" with the Lubin, Essanay and the Biograph companies, with the Essanay to leave the V. L. S. E. and join hands with the new group and Lubin to do likewise. The pictures are to be made in the Biograph studio. There was a meeting of those who are completing the arrangement at a dinner held at the Astor last night at which 35 of the heads of the film business were present.

## EXHIBITORS PROTEST.

The New York exhibitors, with the Cinema Association, Inc., of the Bronx as the pivot, has made a protest to the Commissioner of Licenses against the order that all open-air picture places must install devices whereby the seats shall be so arranged as to correspond with the seating arrangement in the regular theatres.

The Cinema Club via its attorney, Harry Robitzek, has made a move to have the order rescinded, upon the grounds no similar provision is made for the subway trains or the park benches. Most of the airdomes employ the use of benches and it is against these the commissioner has taken steps to have the "individual seat" so prescribed.

## METRO'S SUMMER RELEASES.

The Metro will release some big features during the heated months. July 10 Olga Petrova appears in the Clyde Fitch play, "The Girl With the Green Eyes." The first of the new Metro Quality features, with Francis Bushman and Marguerite Snow, is to be released July 26, the subject being "The Second in Command."

Emmett Corrigan in "Greater Love Hath No Man" and Edmund Breese in a picture version of R. H. Service's poem, "The Spell of the Yukon," are marked for Metro release in August. So is the Ann Murdock picture, "A Royal Family."

## KEARTON REPORTED DEAD.

London, June 23.  
Cherry Kearnton who has gained fame as a picturer of wild animal life in South Africa, and who lately showed his pictures in America, is reported as dead. A cable from Narnchi, East Africa, is responsible for the report.

## SERIAL BREAKING RECORDS.

All booking records for serial plays were broken last week by "The Diamond from the Sky." The seventh episode was released June 14 through the various Mutual exchanges by special representatives of the American Film Co. It was shown to exhibitors all over the country from four to six days before the regular release date, with the result the reports from the main office to John R. Freuler, president of the North American, shows a total of \$68,914 new business written during the week.

This is said to be the largest total of new bookings ever written in one week. It surpasses by several thousand dollars the previous record held by "The Million Dollar Mystery." Predicted upon orders secured prior to the release of the first episode and those taken since, it looks as though the total rentals for the 30 episodes of "The Diamond from the Sky" will reach an aggregate of \$1,400,000.

## NEW NEWS WEEKLY.

A news pictorial weekly along new lines is to be launched shortly by the American Correspondent Film Co., which at present has several correspondents in various parts of the world collecting live news events for the screen.

It is the idea of this concern, of which M. B. Claussen is president, to present news pictorials of interest to everyone and contain a variety of news, not the usual weekly that has been seen in the past.

The first of these pictures has about been completed.

## VETERAN QUILTS.

Tony Sullivan, who has been considered a fixture in the directorship list of the Biograph, and who is one of the oldest men in point of film service with this firm, has quit the concern, and there is much speculation as to why he left.



LOVEY MARSH

The little red-headed Marguerite Loveridge of the films. She has taken her own name of Marsh, it having become so well known that Lovey is a sister of Mae Marsh, the Griffith star. Still Lovey had to be persuaded a long while before consenting to the change, not caring to lose the fame of the Loveridge name, which she had built up.  
But it's settled now and in a forthcoming Griffith Mutual-Rel-Ince release, Miss Marsh will be billed as above, with the Marguerite Loveridge play name erased from the captions.

## ADVOCATES SLOW BURNING FILM.

In the official report of the Fire Department of the City of New York for the past year, with Robert Adamson as Commissioner, which will be issued within a week, over a page is devoted to pictures, picture theaters and buildings in which exchanges are located. In it the manufacture and use of slow-burning film is strongly advocated.

The report in explanation states: "An important activity of the Bureau of Fire Prevention during the past year has been the attention given to motion picture films. Recognizing the danger to the public from the use of nitro-cellulose film, the Department has endeavored to encourage the general use of films made from safe substances. A number of experiments have been conducted, and the department has had made, for its special use in educational propaganda, a series of films on slow burning material."

The following endorsement was recently sent to a manufacturer of slow-burning film by the Fire Department:

"With reference to the question of slow-burning motion picture films, the Fire Department takes the general position of wishing to encourage the use and manufacture of slow-burning films in this country. Irrespective of the possible merits of the film produced by your particular company. Speaking generally of all slow-burning films, the Fire Department recommends their use, as they are not more hazardous than ordinary newspaper. The National Board of Fire Underwriters have tested and approved films of this kind. Being an acetate of cellulose product and not a nitro-cellulose product, they are not subject to the tremendous fire hazards involved in the storage and handling of the latter."

"As these acetate films are not highly inflammable, it is perfectly safe to use them without any motion-picture booth. They can be stored safely in warehouses or other places where ordinary news-print paper can be stored in the same quantity. It is not necessary for film exchanges, in storing these films, to provide expensive terra-cotta concrete or brick vaults; nor is metal furniture required in rooms where they are handled."

"The acetate film in a non-sprinklered, non-fireproof building is much safer than the nitro-cellulose film, even in a fireproof, sprinklered building."

"In churches, schools and centres where films are employed for educational purposes, the acetate films are recommended for use."

The report also contains the information that there are 951 motion picture theaters in Greater New York. According to boroughs they are divided as follows:

Motion Picture Theatres.	Number.	Seating Capacity.
Manhattan .....	251	107,220
Bronx .....	138	68,142
Richmond .....	24	10,284
Brooklyn .....	412	186,181
Queens .....	126	62,568
Total .....	951	484,429

## LEASED FOR FEATURES.

Sanger & Jordan this week leased to the Frohman Amusement Company, Alfred Sutro's "John Glade's Honor," in which Aubrey Smith will appear as the film star, playing the former James K. Hackett role.

The film also placed "Business Is Business," the Charles Frohman play adapted from the French, once played by William H. Crane, with the Universal and it will be used for Nat Goodwin's forthcoming screen appearance.

"Peach," Frederick de Gressac's piece, has been obtained by the Universal and will be used as Marie Tempest's film vehicle.



"The Sporting Duchess" was filmed by Lubin in five parts. It has Rose Coghlan in the stellar role, and it kept Director Barry O'Neill on the jump keeping the villainy of the dependable, cadish Captain Mostyn and his cunning accomplice, Vivien Darville, in a channel that would make the screen story ride along in an interesting manner. The villain, who she fails to measure up to the scratch as a principal owing perhaps to her lack of familiarity with film action and ease before the camera. Miss Coghlan tried hard and no doubt did the best she could, yet the demands of screen action today call for more reckless abandon which Miss Coghlan fails to impart to the character of the sporting Duchess. There's a vast difference between putting over a line or "hit" of stage business on the legitimate boards and in registering screen action. Miss Coghlan has a few unquestionable impressions upon some of her scenes. "The Sporting Duchess" called for massive settings, luxurious environment requiring the photographing of exteriors that entailed much expense, and the employment of numerous supernumeraries in many periods of the film play. Lubin made a pretty handsome investment, but it is not certain that were the picture to be remade greater advantage could be taken of many situations. One would be the physical contact between Lord Desborough and Captain Mostyn in the hotel room whether the Captain had accompanied Desborough's wife after she had decided to leave him for good or not. This was entirely too tame for the average American audiences. Some of the photographic ensembles were splendid. In some instances the camera and the director has done built work. In others the photography is not quite so good. As to the cast it is up to a fairly considerable number of the players to keep such a similarity of looks between the male characters it is quite difficult for one to keep track of them. George Soule Spencer was Desborough while Ferdinand Tidmarsh was the villainous Mostyn. Spencer may have looked English enough for the role, but he wasn't as active as Desborough. The biggest moment from an American viewpoint the biggest moment comes when Desborough's former jockey, convinced of Mostyn's duplicity, flings aside the colors of the Mostyn stable and returns to Desborough's in time to ride Clipstone to victory in the Derby. Lubin made "The Sporting Duchess" a fairly good picture and it will do more toward making it a buy by exhibitors than anything else. Then Miss Coghlan's name is worth something, and as America also loves horse racing there's sufficient atmosphere in that respect. Ethel Clayton as Lady Desborough made a charming character of the wife and worked her scenes with Clarence Egan as the jockey, role to good advantage. Rosetta Brice was a hard-working Miss Darville. Ruth Bryhn has a thankless role, but did fairly well. There's a fox hunt, a coaching party, racing scene and other incidental camera sights that were necessary to make "The Sporting Duchess" a picture to see. This is one of Lubin's first big pictures and it was a pretty hard one for the first call to feature arms. **Mark.**

The Ebsenay release of the Charlie Chaplin pictures for this week is "Work" in two reels. It is the usual Chaplin work of lots, mussy, messy and dirty. Chaplin has found the public will stand for his picture comedy of the worst kind, and he is giving excellent material for the same kind of situation. A pantomimist with a reserve of decent comedy, Chaplin must have decided the time to put his other brand upon the screen is when his present style of "humor" shall have ceased to be in demand. The Censor Board is passing matter in the Chaplin films that would not possibly go in any other situation. Nothing different has been placed upon the screen than Chaplin's "Tramp," and while this may have been objected to by the censors, it merely taught Chaplin what to avoid and how far to go. "Work," however, is not nearly so offensive, excepting that it is disgusting at many points, but the censor is not so strict. There is no real cause for complaint. The main business of the film is throwing paste about, probably used in an old Karno act and often seen in vaudeville and burlesque, but not to the extreme Chaplin goes as the paste thrower. He sneers every one in sight, and one picture actor is completely humiliated. The picture of a man must have had a cast iron stomach with no prospect of other employment to stand for what he did. Chaplin is an ideal screen comedian. He grows upon one, until people look and wait for his little movements, which are funny in themselves, but Chaplin, besides, has an enormous sense of humor. He has a sense of fun, that gets over equivalent to knowledge of what is best for fun on the stage. This is a humor peculiar to itself, the same as stories must be selected for their carrying value before an audience. Besides Chaplin has screen personality, little mannerisms that go a long way in his general idea, and he is a very good actor. His timing is probably a bit too bad, almost a pity (outside the commercial end, both for himself and his manufacturer) that he must during this period of his popularity confine himself wholly to this antique "business" that has gotten him so much on the films. Actors because no one else can do it. Actors are the only thing that would stand for it on the speaking stage or on the sheet. Chaplin was first. That explains it. But with the passing of Chaplin as a dirty baphazard screen comedian will go his kind of comedy, although Chaplin will survive. He is only giving the public the new what it wants. When the public is tired now what it goes of it. For the good of the community shown in it, gets the laughs, although at the same time educating the pic-

tute patrons to the lowest of low fun, from every angle. Whether Chaplin's popularity will pass with his comedy is problematical. A personal opinion would say that it will not, for Chaplin's film work is really based upon a much more sound foundation than many another screen favorite. He plays with marked intelligence and precise knowledge, which, with his other valuable attainments, will insure his big career, should always bear him along in other channels—it is the only break his neck some day in the work he is now doing.

"All For A Girl," a five-part feature adapted from Rupert Hughes' work of that title, brings a new film manufacturing concern into the limelight. The Micrograph Corporation made this picture and has every reason to feel mighty proud of it from an acting and photographic viewpoint. "All For A Girl" is a refreshing wholesome type of picture that has some splendid acting and singing. There are some real pictures within the running of this feature and the Micrograph can well thank its camera man for the A1 work he has done. The views of country life are hilly and will give this picture a clean testimonial in any neighborhood where the young folks are going along and are impinged in mind with things too like in the country. The story is more or less a secondary consideration. The realism of the outdoor pastoral is so close to photographic perfection and naturalness one won't think of comparisons. Renee Kelly is starred as Antoinette Headley, who goes out of her way to make the most of her youth and a charming actress is she. Miss Kelly has personality and animation and she appears to excellent advantage. Roy Applegate, who directed, also did a corking good character bit as old man Jepson, whose heart petered out when news of his market ruin is realized. Edward G. Longman enacted Jepson's son, Edward, who goes through the same stern or realistic of life when his dad dies. Of course the boy loves the rich girl, Antoinette, and wins her love when he is thought to be somebody else. There's a play for comedy and a play for melodramas, a bit of excitement occurring in a novel scene when young Jepson saves Miss Headley from being killed by a madman who tries to do her "down and out"ing" clerk, Bert. Bert died fairly well. Vice Balfour was capable and palmtasking as Mrs. VanEspen while good acting was done by Frank De Vernon as Old Man Dinwiddie. E. T. Roseman and Applegate, doubling as the old farmer, deserve mention for minor roles. Gerald Keener and Sydney D'Almon are the foot soldiers who are of no advantage. Georgia Harvey did well with the Miss Broderick impersonation. Mark.

Brooke Travers.	John Barrymore
Lucy Sheridan.	Charlotte Ives
Juanita.	Ruby Hoffman
Simpson.	Ivan Simpson
General Campos.	Walter Craven
Col. Bowie.	Robert Broderick
Mrs. Bowie.	Eather Lyon
General Bowie.	Robert Barrymore
General Rivas.	Mario Majerino

The Famous Players has turned out a corking feature based on Richard Harding Davis' "The Dictator," in which William Collier appeared when it was originally a stage production. In the pictured version John Barrymore plays the part of a great actor, and he himself is a very good film comedian. The story of the youthful American who goes to a Central American Republic to escape from the police of New York because he fears that he has committed a murder and gets himself into endless complications because he exchanges identities with Col. Bowie, the funny Dictator of the country, is extremely funny and withal carries drama and a picturesque love interest that in all makes it perfectly fitted for screen purposes. The picture has some corking scenes that were taken in Cuba, and although the director has taken to dubbing when he had to pull the S. S. Danvers out of a landing party, and the picture, it is done in a fashion that the general public viewing the feature will not be any the wiser. An especial word of praise must be added for Ruby Hoffman, who played the Spanish actress. She not only looked the part but acted to perfection. There was, however, a certain lack of interest in the handling of the extras, which spoiled the effectiveness of the rescue scene in the last reel. Had time been spent in lining up something that really looked like the crew of a United States battleship it would have been to advantage. The picture, however, did not seem nicely for the audience. The principals carry the story over to the audience in a humorous fashion.

Fred.

Judson Davis.....	Courtenay Foote
Daire.....	Gladye Rowwell
John Smith.....	Thomas Jefferson
Lestrade.....	William E. Lawrence
Alice.....	Mae Gaston

Here is an example of how a film can be mutilated by unskilled cutting and bad editing. "Up from the Depths" is a four-part Reliance feature released as a Mutual Master Picture. It is well acted and has a fair enough story but it is badly told in the film exposition. It tells of an itinerant evangelist who preaches the gospel to the church because of the "grafting" possibilities. In a small town where he is conducting a revival he meets with a girl who is persuaded to elope with him. After reaching a city he deserts her to seek new fields for his "graft." The girl becomes a mother and to earn a livelihood for herself and child is forced to become a prostitute. The man who has deserted her finally arrives at the head of a great crusade move-

ment and is the instigator of a raid on the place where the girl is working. He recognizes her and is about to strike her when a half-witted admirer of the girl shoots him. A priest, at the head of a mission in the neighborhood, and who is a friend of the girl's history, has the man marry her before he breathes his last. The dance hall scenes are very well staged and remind one of the old days on the South Side of Chicago. The girls of the station are placed in the big net of the dive. In the telltale story the copy of "Up from the Depths" that was shown at the Circle seemed to be "all wrong" in its assembling. There was a flash of the dance hall in the middle of an entirely different scene. The story was told in a casual, out rhyme or reason. Also several instances throughout. It would be advisable to have someone who knew the story and who was capable of editing the film go over it before it is generally placed on the market. With the story strange and constantly in picture should start some business.

London, June 9.

A problem play dealing with the struggle of a young working girl, who, driven by circumstances, steps beyond the pale of convention. Written and produced by Harold Weston, a B & C. brand, in four reels. The girl, unable to secure a position and turned out of her lodgings, goes to a restaurant for a bite and there meets a smartly dressed poor fellow at the same table. They get into conversation and the poor girl confides in the other. Her new friend then tells how she had been a shop girl and had fainted from overwork, but that she is now much more comfortably situated and is now leading a life of easy virtue. The other girl, who was a poor girl, decides to throw in her lot and they leave the restaurant together. The other girl takes the poor one home, dresses her up and together they go to a night club. There the innocent one meets a young college graduate and the next scene finds them living together. The father of the boy wants to marry a woman in their own set and there are several scenes between father and son, the conventional attempt of the father to buy off the girl who indignantly rejects it, culminating in the poor girl leaving the boy telling him it is the end. Then the girl and her friend who introduced her to the boy come together in a parading Leicester square after dark. The moral intended to be conveyed is that convention is stronger than physical infatuation or even love, and that the girl who does not observe these amenities must pay. It is a good picture, classically acted but one upon which hardly more money might have been expended in more lavishly visualizing some of the scenes.

Jalo.

This five-rolc feature released by the Great Northern carries a double title. In full the title is "Pro Patria, or In Defense of A Nation." The film was made abroad by the Nordisk Co. of Copenhagen and it bore all of the earmarks of a foreign production. There is one thing about productions staged in the northern part of Europe and that is that it is almost next to impossible for the big scenes with a mob in them to be handled with any degree of photography throughout is fairly good and there are several of the battle scenes. In the latter is no great action except for one charge with troopers cutting through barh wire entanglements. The story tells of the attache to the court of one nation falling in love with the daughter of the commander-in-chief of the army. War is declared and the lover must return to his colors. The general forbids him the house for even a moment. The girl, however, manages to give him one of her pet carrier pigeons. Some time later at the front the lover learns that a traitor in the hostile camp has betrayed the fact the army is to be drawn to one point because of a visit of the king. It is this hour that the commanders of his army pick to assault the entrenchments of the foe. The lover in turn becomes a traitor to his own cause to save the life of his sweetheart's father. In the battle which follows he is wounded and taken to a place where he finally declares and he wins the girl. The feature is designed primarily for the smaller houses.

Fred.

A feature from the Great Northern Co. that's marketed by the Pioneer but to all appearances was made across the waters. And one might say to all appearances was probably finished before the present was started and hustled through the desert and rank very high through its acts of real drama and interest and excitement. A young soldier with a sort of Napoleonic outfit and a long gray coat falls in love with the daughter of an old hewishler man who makes every attempt to put the young man in the desert. The same story follows after arresting the old man who had made an effort to blow him up permits him to escape because of his great, consuming love, and who is then courtmartialled and shot as a spy. The finale comes with the girl pouring out big tears over the body of the man who has been shot. There's nothing to the story but a few interiors within the trick rendezvous of the young lovers where the old guy with the alfa enters and with a gun rushes away with his daughter and a mysterious looking fellow who has been shot. The plot is a bit of a Panam Canal. Then the old fellow blew up the wallled place where the y. s. was a prisoner, so the old man thought, but the young person had escaped by using a strong rope, just handy for such things. They shot the boy right in the face and the girl was shot in the back. The moral was wasn't obvious. The man was shot for being a good feller. Otherwise the camera just clicked to be clicking. As a feature it falls short forty ways from the target. At least fair and photography good in spots.

London, June 11.

An American University film of approximately 2,000 feet. No period or locale is announced but the dressing and atmosphere is patterned somewhat after "The Little Minister." The story, however, is not the same. The central character is a young minister. The treasurer of his church has pilfered some of the funds and it is not his first offense, he is barred from all official duties and hooks up with a gang of no-accounts, and persuades a young girl thief to stand for a letter that he writes to the minister demanding that he (the minister) shall marry her to legitimize her unborn child, claiming that the minister is its father. The girl goes to the minister's house to leave the note and is suddenly cried to stop his steal. The minister gives her "Bible" with the note reaching injection "Thou Shalt Not Steal." The girl is immediately impressed and in this the film is weakest for the reason that her transition is altogether too sudden. Other jobs are "framed" on the minister, but it all ends happily by the minister marrying the reformed girl. The final scene with the minister, confronting the girl with love in his eyes, and showing the elders peering through the window, is very similar to a scene in "The Little Minister." The acting and photography are very good.

J.O.

A Savol film of 3,000 feet, designed to be a powerful and exciting story of the adventures of a young aviator who, in a moment of temptation, steals a valuable jewel. He is a British Night Lieutenant, according to the captioning in Great Britain, but as the picture progresses the discrepancy between the caption's allegation and the unimpeachable which the "powerful" story lost considerable of its strength from the fact that the aviator has a walk that borders on the feminine which detracts materially from the romance. Another of the many inconsistencies is the absence of salutes between the various army officials. This is a fault which is noticeable Italy but is a noticeable faux pas in England. Anyhow, the Lieutenant steals a large diamond embedded in the forehead of one of the Indian gods and presents it to his fiancée. Three Hindoos follow the aviator to England and kidnap the woman he is to marry. One hypnotizes her and in a catatonic state she will sleep for 80 days. They put her into a sarcophagus and carry her back to their native land. The hero rescues the girl just as she is about to be offered as a sacrifice, etc. big scenes take place in front of, and inside, the Hindoo temple which is a prop of huge proportions. "The Eighth Commandment" can hardly be regarded as a class A picture.

A feature of 3,000 feet, which the Lila-Ray made. The big climax, however, is the one that is poorly directed enactment and the story for the most part is uninteresting and unconvincing. One Lola loves one Wesley Stuart so much she does a "wire act" between two buildings to save him. That's where the title comes in. The cinema goes on for a while before the camera in many a day after the girl had gotten the rope and helped to stretch it she crosses it where her lover is and then starts back with him walking the strand right close. Faraways are shown so that a wire with support posts are used and it was a sickly melodrama when the other building on one end of the rope and let the two in midair unhurt unburt. This feature might pass where a nickel admission is charged for, but in the ten cent houses it would run into comparison with a hundred and one that would be made. It took a lot of time to make and receive some unkind testimonial for a poor buy for a house with any class. For those that will play anything from a phoney war picture to the roughest of mellers, it may get a play.

London, June 8.

An Italian Corona production in three reels. The English firm which controls the film has localized the names, which is a mistake for the scenes and artists are palpably continental. The story is of a fugitive and hurried treasure and starts off by a most attractive method of "captioning." There are fully a dozen of captions broken in the middle of sentences by the visualizing of the scenes. The hero has only child, a boy of about seven, while playing on the shore of a rugged coast surrounding the mansion in which he and his mother reside, accidentally stumbles on a pirate chief burying his treasure. The buccaneer steals the child and brings him up on board his ship. The mother, later the outlaw chief, on his death bed, discloses the whereabouts of the hidden treasure to the then grownup boy. He comes home to his own island and locates the boy's henchmen, who have made the story of the booty, attempt to double-cross him. The young man is wounded and taken to his former home. Here he recognizes the room in which he slept as a child, his mother takes him into her arms, and so forth and so on. Stripped of all technicalities the close analization it is a good picture. J.C.O.

London, June 3.  
A Napoli three-part drama on the subject of capital versus labor, with a romantic story intertwined. Huge machinery is shown in operation and there are a number of strenuous scenes played by continental film actors. Well produced and excellently photographed.



# HIS FATHER'S RIFLE.

A Sellg three-reeler that cannot be accepted seriously, since the maker apparently made no attempt to be serious with it. One studio set leaves the picture quite inexpensive, excepting the cost of directing, along with white and black super, besides four or five principals—and the lion—also a few extra fellow that had to disturb himself through snarling once or twice for a close-up. It was a pity to make the lion work that hard. It also had to pretend to claw a man, viciously, presumably, but you can't talk intelligently to a well fed lion, so the beast wouldn't keep his mind on his business. "Father's rifle" comes in through the fellow who had to stand for the clawing nearly losing his life through it, rather than through the lion. Sellg has turned out some fair animal pictures, but this isn't one of them. Rather it would seem to be an old feature held over until the present day when the demand may have increased for Sellg films. Exhibitors wanting to play "His Father's Rifle" had best ask to see it privately in advance, or get a glimpse of it in some way before throwing their money away for rental of this near-film.

# THE "PEACE AT ANY PRICE" MAN.

A 3,600 foot feature in dramatic form designed for recruiting purposes and showing how the realization of his country's need converts a young man into a hero. It is a Chinese production and has been adapted to England's present campaign of recruiting. A young man is opposed to war. To carry out his principles he declines to enlist despite the appeal of his sweetheart and his mother and the latter finally disowns him. A number of big scenes are shown wherein he is shunned by his companions and accused of cowardice. Finally in desperation he enlists, a little later scenes are shown leading up to the point where the commander calls for five volunteers to undertake an extra hazardous venture. The hero is one and distinguishes himself. The closing scene shows him lying in bed wounded, kissing his flag, saying: "I hope never again to for the flag the picture has class. Its subtitle is "The Slacker." Jolo.

# THE FAITH OF A CHILD.

The Lotus Feature Film Co. of London is responsible for the manufacture of a three-reel picture, "The Faith of a Child," written by Niranjan Pal and produced by F. Martin Thornton. Its novelty consists in the fact that its actors are made up of every class of fighting man from the Indian Empire and who are now located in London at a convalescing camp. A portion of the proceeds of the film will go toward the Earl Roberts' Indian Soldiers' Fund. Numerous battle scenes are shown. It is a drama of life in India in the vicinity of English military camps. The actors are excellent picture players from the fact that their facial expression registers pantomime with unerring accuracy. The lead is a serious looking handsome Hindoo and the heavy is a type of simple Indian. There are also a Hindoo woman and a child who distinguish themselves. Oriental romance permeates the entire presentation. The film is certain to yield handsome returns. Jolo.

# A DAY OF RECKONING.

"A Day of Reckoning" is a three-part melodramatic, dealing with soldiers, horses, chases and all that sort of thing one would expect when a hero is supposed to perform some hazardous feat before the camera and win the love of a true, blue-blooded girl. Where shown there was some applause when the soldiers did some tall riding to effect a rescue, but little of the story has been left untold by some of the single reels that have gone before. This film could have been 1,000 feet longer and made as effective. Where the exhibitor cannot afford the \$35 or \$50 a day picture rental he can make a "buy" with "A Day of Reckoning" and with another cheap three-part film give his patrons a lot of melodrama for a jittney. Mark.

# ALONE IN LONDON.

A film version produced by Larry Trimble for the Turner Film Co. and adapted from the melodrama of that name written by Robert Buchanan for the Drury Lane a decade ago. Florence Turner plays Nan and to those in America who have seen her only as a soubrette, she is somewhat of a revelation. Miss Turner's make-up as the long suffering wife of a villainous husband is most artistic. As against modern drama, "Alone in London," in 4,600 feet, is hopelessly old fashioned, but the acting, stage direction, and photography are all that could possibly be contributed to the unfolding of such conventional tales. The entertainment, together with the booming of Florence Turner as its star, should create a satisfactory feature for American consumption. Jolo.

# SHOW REVIEWS.

(Continued from page 15.)

# FIFTH AVENUE.

A continuous line of exceptionally good programs at top prices has finally had its effect on the Fifth Avenue attendance, establishing a clientele for the house patronizing the weekly editions of better or average conditions. Monday night of the current week was bad for theatre business, particularly for the pop vaudeville houses, but the Fifth Avenue was well filled before curtain time and a steady string of purchasers kept coming along until well after nine o'clock. The bill for the first half carries three prominent names in Laddie Cliff, Severin Colman and Edna Luby. The latter offering her single turn. The trio shared billing honors rather equally with the septet getting the best returns from their work. Laddie Cliff, for a brief moment, threatened to stop proceedings, but when he entered with a serious recitation the house seemed contented. Just why the single monologists continue to

"jump from the ridiculous to the sublime" for fun or encore is problematical. To leave them laughing or applauding is a basis for debate, but there seems no consistency in a comic dipping into the sublime when he can accumulate better results by remaining "ridiculous." Cliff's specialty remains practically unchanged other than through the addition of a song or two. "Where Did Father Go?" could be wisely eliminated for a number with a punch. The tack song goes as well as ever and Cliff's dancing is a vaudeville guarantee in itself.

With a routine exclusively classic, the Seven Colonial Belles ran through a series of well-picked numbers and with the aid of a pretty waltz captured the bill's honors with little competition. The repertoire was augmented through the necessary addition of three or four encores of mixed songs and a patriotic medley that landed individual applause aplenty. The costuming is quite elaborate and the various selections well staged.

Cliff's impersonations included the customary impersonation of Miss Dearest, De Mar, Bayes, Herford, Shaw and Nazimov, the latter in a serious bit from "War Brides." From a dramatic standpoint Miss Luby was not very impressive, but her light efforts were accepted with proper appreciation. Incidentally her enunciation could be greatly improved, many of the big points in the various lyrics rendered escaping recognition because of this fault.

The bill opened as usual with Walter Murray's travogue, the Paramount camera man carrying his followers through Jamaica, giving a number of picturesque views of the island. Murray's accompanying remarks added considerable to the value of the feature and it can safely be accorded the qualification of a distinct novelty. A comedy reel followed the Paramount views.

De Vole and Livingston opened the program proper with a nifty routine of modern dances with the appropriate changes. A sort of medley dance is utilized for an opener with a novel routine in riding habits used for a finish. A specialty dance was also well done. The young man is both graceful and talented in his line, while the girl measures up to expectations and passes the average in appearance. They were a hit.

Bronte and Arnold held the second spot with a special drop, patter and songs in which the man excelled with a splendid tenor voice. The talk could be strengthened, for the pair have a novelty through the addition of a theme and the appropriate surroundings.

"A Honeyless Honey-moon" is a comedy sketch with three people, built around the existing differences of a newly married couple. The man is henpecked, but accepting his brother-in-law's advice, he assumes control of the situation, etc. The plot is well constructed with the surface problem included for a bit of comedy. The chap essaying the role of husband was somewhat shy vocally, but easily understood and went by nicely. The other two parts were well cast with the proper types. The piece accumulated the expected laughs and with a reasonably good finish it scored nicely.

The comedy picture proceeded Miss Luby, who was in turn followed by the Colonial Belles. Laddie Cliff, while the closing honors went to Spisael Bros. and Mack, who kept the majority in for their comedy acrobatic specialty. Wynn.

# HARLEM OPERA HOUSE.

The dance contest, a feature of the bill each Tuesday night at the Harlem opera house, is one of the biggest business drawing cards Manager Harry Swift has ever evolved. Tuesday night the theatre was jammed to the doors long before eight. Of course being the dance champion of Harlem is much like being the best boxer in the Ruby, but the contest pulls more because the cues are awarded according to the volume of applause each couple receives. Usually there are ten couples on the stage. Each is given a minute and a half to demonstrate. The best part is the manner in which the dancers who have had to go on in the first part of the contest sit around and "pass" the other couples as they come on. Of course each couple comes early and hangs around the lobby as to tip all of their friends to applaud for them, so that the early part of the evening really seems more or less of an election with the candidates out trying to win votes.

Besides the dance contest there was a mighty good vaudeville bill and five reels of pictures shown. In the vaudeville section were two distinct hits, Harry Holman and Co., and Cantor and Lee. The latter team, in the next to closing spot, cleaned up the show, stopping the bill completely for a few minutes. The Holman sketch was a hit and the Cantor and Lee early for the type of offering on a bill of this kind, was the big laugh hit of the evening. The lines in the dialog are of the type that are included in every day conversation and they bring unlimited laughs. The company got the most out of the situations and the Harlem's audience roared from start to finish.

After two single reels at the opening of the show Jolly Johnny Jones started the vaudeville section with a combination comedy pantomime and bounding wire act. The opening in "one" got a few laughs but it was the work on the wire that went over to the audience and secured the better success. Ted and Leo Edgew have cut out the "Go" in their act and are doing the same material as formerly, but as a team. Their efforts pleased. It is an act that will fill in nicely on most any small time bill.

Immediately after the Holman act the two-reel Chaplin. "The Champion," was shown. This was the comedy in the show. The dance contest followed. It ran 23 minutes. The Brightens (New Acts) came right after the contest and at the opening the act had rather a hard time of it.

With the next number came a surprise hit. It was an ill song sung to motion pictures. The song was "My Bird of Paradise," and

when the picture of Irving Berlin was flashed on the screen it was accorded a round of applause. Billed as "Songland's Sweetest Singers," Spencer Kelly and Marion Wilder offered 14 minutes of music that ran most to ballads of the classical type. Cantor and Lee, with some talk and three songs, went to the audience right from the start and did things. At Lee is really getting to be some singer. The comedian follows with "She Goes Out Fishing," which was a clean-up. There are some extra chorus tag lines that are all good for a laugh. McLeellan and Carson finished off the vaudeville section, closing the bill nicely. A comedy reel finished. Fred.

# CITY.

The bill at the City Tuesday night was a hummer in every sense and gave great satisfaction for popular prices. The house was well filled and in colored audience. The boys who comprise the Junior Police Force of the East Side, there by invitation. The boys wearing official badges, in charge of Captain John F. Sweeney and Lieutenant Lang, of the 15th Precinct, N. Y. Police, marched into the house with singing. These lads have done wonderful police work on the East Side under the Sweeney-Lang direction and the theatre party was in recognition of it.

After a weekly news picture had been shown, the Two Musical Harmonists appeared. This act is half of the former Four Harmonists. Two minutes were taken up in music, which included solo duets, and one woman playing the piano and brass instruments and the other handling the tenor drum and brass. The latter also offered a swinging banjo number, using two instruments. It is a good little act for the pop houses.

Stefford and Davis (New Acts) are a hard-working pair of comedians and entertainers. They were followed in turn by "The Master Move," a sketch (New Acts) and the Two Chappies, who proved entertaining.

Viola Duval pleased with her singing. Perhaps her announcements may seem necessary in the pop houses, but she could get more speed and better results by joining her number more quickly. Her medley including "Light in the Window of the House," "The Hill," "Mother Macree" and "Dancing 'Neath the Irish Moon" made the best impression.

The Jean Bedini-Arthur Co. got away to a flying start with the opening juggling comedy bit-play between Arthur and his Irish assistant, but the laughs came faster and faster in the travesty on "On Trial." It was but a leucue of the uproarious type and special "props" and extra people are carried to put over the fun. No need to have seen the show to get the humor of the travesty. A chapter of a series was shown.

Neil McKinley billed outside as "The Nut," scored one of the biggest hits of his life. He kidded, talked and sang and stood on the piano, mingled with the folks down front and plugged two songs that made him a great, big favorite all the time he was in view. He topped off his score very nicely with his own closing comedy number. McKinley was in splendid voice. Help came from one of the boxes on the chorus of "We're With You, Mr. Wilson."

George N. Brown, the walker, is a pleasing talker and his remarks help things along for the walking match he does with a boy who is now "posing" on the Peter Golden side. This act closed the show. Mark.

# THE GIRL FROM SHANLEY'S.

This particular tabloid production, playing the current week at the Grand Opera, has the ingredients of a first-class "tab," but for some unaccountable reason lacks the necessary punch, one noticeable fault being time shortness and another lying in the lack of the proper number of girls, eight choristers filling up the cast. The book proper, a first-rate comedy, is a first-rate burlesque show, contains some excellent comedy, with the cast of this show, handling them as well as one might expect, but there is nothing in the musical department to warrant comment, the majority being special numbers interpolated to fit the theme. A few popular songs with a high speed in delivery would do wonders. Six principals completed the cast. Of the six three qualify for their respective roles. The principal comic playing a Count was acceptable, but seemed inclined to monopolize the center, which detracted somewhat from the work of the others. His participation in a pantomimic after-bit following a French number, in the show, a forward boost and brought this particular comedy up to the comedy honors of the evening. A soubrette, prima donna and straight man supported in this and it really held interest without dialect for a space of several minutes. The finale of the opening section was rather crudely staged and looked like a hasty arrangement of the kind that might otherwise have been a good burlesque. The subplot carries all the essentials of her specialty with a nifty appearance and a fair voice. She handled the title role and earned the honors of the female contingent, the others being a rather hefty prima donna who worked along the conventional style and an enkaene who seemed to be less than a juvenile effort. The straight man might have been better placed in a character part, his speeches carrying evidence of a southern dialect that sounded natural. His enunciation, while acceptable, was hardly up to the requirements of the part he handled. A blackface comic did nothing but stand around, suffering from the inactivity of the principal, and a singer naturally handicapped through lack of ability. The girls looked well and held up the vocal department, displaying a rather plain equipment which suggested thrift rather than liberality on the part of the producer. Two interior scenes are carried, both having the appearance of former experience. Wynn.

# LIFE MEMBERS.

The following are life members of the White Rats:

Armstrong, Wm.	Keough, Ed
Arnold, Gladys	Ketler, Jos.
Ball, Ernest R.	King, Chas. J.
Bergman, Henry	Kluding, Ernest
Black, Ben	LaMont, Bert
Branson, Jeff	Lancaster, John
Brown, Alex	LaRue, Grace
Brown, Tom	Law, Jules W.
Carroll, Earl	McLaird, Geo.
Cassano, Edward	Levy, Bert
Clark, Edward	Lewis, Tom
Cohan, Will H.	Lloyd, Alice
Coleman, Harry	Lohse, Ralph
Cosway, Jack	Lorella, Colle
Cocks, Will J.	Lorrie, Horace M.
Corbett, Jas. J.	Lynch, Dick
Corson, Cora Young-	Maas, Wm. H.
blood	Maas, Fred
Coyne, Joseph	Mack, Jos. P.
Curtis, Samuel J.	McCreo, Junie
Daley, Robert L.	McDonald, Chas. M.
DeLoria, Geo. E.	McMahon, Tim
DeTrickoy, Coy	McNaughton, Tom
Diamond, Marc	McNeill, Lillian
Dick, William	McPhoe, Chas.
Dickey, Paul	Meirose, Bert
Dixon, Harland	Monroe, Geo. W.
Dobson, Frank	Montgomery, Dave
Dolan, Jas. F.	Morton, Sam
Doyle, Patsy	Morton, Joe R.
Edlrid, Gordon H.	Murral, Elizabeth M.
Elting, Julian	Nawa, Tom
Emmett, Cecil	Nible, Fred
Emmett, Leon	Nolan, Jack
Evans, Frank	Nolan, Billy
Fagan, Noodles	North, Frank
Farrell, Chas. H.	Null, Grog
Fay, Frank	Payton, Cora
Fay, Gus	Prince, Arthur
Fitzgerald, Eddie	Provol, N.
Fogarty, Frank	Rabe, Harry
Ford, A. A.	Reed, Billie
Foy, Eddie	Reid, Jack
Gardner, Happy Jack	Rogers, Will
Garvie, Edward	Rooney, Pat
Gaylor, Bobby	Rose, Eddie
Gibson, J. Grant	Russell, Marie A.
Grant, Alf.	Russell, Theo. J.
Gray, Mary	Ryan, Theo. J.
Green, Burt	Sanford, Walter
Griffin, Gerald	Sawyer, Sam
Griffin, J. P.	Sidman, Sam
Grove, Hal	Stanton, Dan
Halliday, William A.	Smith, Harry
Haskell, Len	Stafford, Frank
Herbert, Chauncey D.	Stone, Fred A.
Herman, Dr. Carl	Stone, George
Higgins, Robt. J.	Sulmann, Jacob
Hines, Dick	Van, Billy B.
Inna, Robela	Vaughan, Dorothy
Josa, Johnny	Ward, Max
Jolson, Al	Waters, Joe K.
Keenan, Frank	Weber, Johnnie
Kelly, Harry	Welch, Theo.
Kelly, Lew	Willard, C. E.
Kelly, Walter C.	Williams, Sam Elmore

From week to week in Variety will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

# REVIVING "ALEXANDER."

Next week, at the Columbia. New York, when Morton and Moore will be the added attraction for "The Behman Show," the "Alexander Ragtime Band" number, which the couple made famous in the same theatre a few summers ago while leading "The Merry Whirl" show there, will be revived for their "Behman Show" stay.

Maudie Heath, who worked with Morton in the original production of the number, has been specially engaged for the same service next week and Ameta Pynes, the present dancer of the Behman show, will work with Moore.

# NEW ACTS.

Three "girl acts" for the summer, by D. S. Samuels.

"Five Beauties and a Spot" with Jack Russell, Lota Baker and four girls, D. B. Berg, producer.

Sallie Fields and Steve Clifford, two-act.

Nellie King, with boy, in two-act. Georgie Jessl, the little fellow, will be paired off for vaudeville by Henry Bergman and Eddie Cantor, with a girl weighing 290 pounds, they composing a two-act.



## NEW CINCINNATI HOUSE?

Cincinnati, June 23.

It is persistently reported another theatre may be built in Cincinnati. Attempts to verify it have met with failure.

Harry M. Levy, capitalist, according to rumor, is behind the project, but Mr. Levy says he knows nothing about the matter.

The story is, the house will be erected near the northeast corner of Sixth and Vine streets, an admirable location, with an alley entrance. The front, it is said, would be on Sixth street.

Whether the plan is gone through with is doubtful. It is no secret the Columbia Amusement Co. would like to have a house nearer to Fountain square than the Olympic.

## PHIL OTT'S LAY-OUT.

Phil Ott and his wife, Nettie Nelson, who is now successfully appearing with "The Behman Show" at the Columbia, have made no definite arrangements for next season. Mr. Ott has a manuscript and a complete lay-out for a show that looks exceedingly good.

The comedian is spending the summer at his home in Wollaston, Mass.

## COOCHER ARRESTED.

Los Angeles, June 23.

Mlle. Nana, a "cooch" dancer, playing at the Century, was arrested this week and held for trial under a \$200 bail bond. The arresting officer claimed in his charge that Nana wore too few clothes.

## STOCKS CLOSING.

Montreal, June 23.

The stock at His Majesty's theatre has closed for the summer. The company is to reopen Aug. 9. The leads for the past season have been Louis

Ancker and Marian Barney. W. A. Edwards is manager.

George Myers, who moved his company from Steubenville, O., to the Academy, Roanoke, Va., closed Saturday.

## CORRESPONDENCE

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

VARIETY'S CHICAGO OFFICE.

CHICAGO

MAJESTIC THEATRE BUILDING

Manager Raymond of the Orpheum, Minneapolis, was in town last week.

Frank Parker, assistant auditor of the Allardt Circuit, is now managing the Dearborn theatre, a picture house.

Syd Gumperts of the Publicity department of the Western Vaudeville Managers' Association left Sunday for two weeks' vacation.

George D. Waters and Robert Briscoe theatrical men from Des Moines passed through here last week on their way to a place where fish are said to be.

The blanket contracts offered acts for next season by the Western Vaudeville Managers' Association have been issued so far to about 25 acts and the bookers are still busy.

Pete Mack arrived here early last week with nothing on his mind but a ball game that ended in a row in New York. Pete will be here for five weeks, handling the Gus Sun interests.

Mabel Hill, at the Palace in "Maid in America," has been engaged by Jack Laist for the Sophie Tucker show in the fall. Miss Hill is appearing after the night performances at the College Inn.

When the Barnum-Bailey Circus played Peoria, Ill., last week the tents were arranged so as to entirely surround the ball park. The same day a double header was played by the league team. It is said both attractions drew well.

Tommie Burchell returned Monday to the Western Vaudeville Managers' Association, where he will hereafter book the Finkielstein & Ruben and the Allardt Circuit houses exclusively. This relieves Dick Hoffman who has been handling these houses.

"Maid in America" has had a couple of changes since opening at the Palace. Tom McGuire stepped into the part left vacant by Sam Sidman and succeeded in pleasing immediately. Florence Moore, who had not much to do at the start of the production, now figures largely throughout.

With the return of Walter Ten Wyck, who handles the Butterfield Circuit book on the floor of the Western Vaudeville Managers' Association, the routing meetings have become more frequent. In these days the agents and managers of the Association do not meet very often, the booking fellows being busy all day with the routing of favored acts.

It is reported Alex Pantages became peeved recently when upon questioning many of the acts out on his tour as to who hooked them with the office in Chicago, he found they all gave the same answer, mentioning a certain agent. It is said that the circuit proprietor had no idea one agent did such an extensive business with his firm and it is further reported that there may be a change in the running order of affairs in the Pantages Chicago office.

The street car strike, luckily for the theatrical managers, only played this city for less than half week. The managers were prepared to meet the conditions but were only affected really two nights (Monday and Tuesday) of last week. This week the city has within its limits a bunch of advertising men who are here to talk business and spend money and the theatres instead of being in a bad way will benefit accordingly.

A meeting of the members and officers of the American Theatrical Hospital Association is being held at the Auditorium Hotel Wednesday night to decide upon the acceptance or rejection of a number of the existing by-laws. The revision calls for twelve amendments, many of which are mere alterations in the phraseology of the constitution. The special annual meeting of the organization was held at the same hotel last month at which time the by-law's committee was appointed to consider the advisability of the changes now before the membership.

CORT (U. J. Hermann, mgr.).—"Peg O' My Heart" with Peggy O'Neill; 6th week; doing fairly.

COHAN'S GRAND (Harry Ridings, mgr.).—"Merry's Balaire" with Margaret Anklin; star's popularity drawing nice business; 4th week.

CROWN (A. J. Kaufman, mgr.).—Pictures. GARRICK (John J. Garrity, mgr.).—"All Over Town" with Joseph Santley; 4th week. Getting business.

ILLINOIS (Augustus Pittou, mgr.).—"Birth of a Nation" film; 3rd week. Big business with much discussion.

LA SALLE (Joseph Bransky, mgr.).—Musical stock.

NATIONAL (John Barrett, mgr.).—Pictures. OLYMPIC (George L. Warren, mgr.).—"Along Came Ruth"; 9th week. Closes July 3, after money making run.

PALACE (Harry Singer, mgr.).—"Maid in America"; 4th week. Always capacity in higher priced sections.

PRINCESS (Sam P. Gerson, mgr.).—"The Lure in Red"; 5th week. Other musical shows hurting but doing well.

VICTORIA (Howard Brolaski, mgr.).—Pictures.

GREAT NORTHERN HIPPODROME (A. H. Taihot, mgr.; agent, W. V. A.).—Only a fair bill is offered at the Hippodrome this week for the day shift. Bert Swor was the strong part of the show, being placed next to closing. Before Swor appeared the bill was rather tame but did well with those who were in. The house filled at the usual time, there being few seats left at noon. The Randas Trio opened this show. The two girls and the man do song and dance at the start to make them different from the general run of bicycle acts. Outside this they do the usual routine of wheeling. Reed and Wood, a man and a girl in songs and talk, do well mostly on account of the girl's good looks. The man also has a good bass voice but takes on his numbers seriously. Rose and Ellis with their barrel jumping scored easily through the man's splendid work. El Cota, the xyl-phonist, by working along with no waits and less stalling made one of the hits of the show. El Cota gets a whole lot of music out of his instrument and he does not play "William Tell" or "Poe and Casanova." Doris Wilson and Co. succeeded. Bert Swor, the black face fellow, made a big laughing hit with his talk. The Davies Family closed the show with their acrobatic routine and did nicely.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—The show was opened by Alexander Patti and Co. Alex humps down a short flight of stairs on his head for a finish and this gets him by in good shape. Marie Dreams, a girl baritone, might have been registered a regular hit had she left them wanting. After doing three songs and receiving big applause Miss Dreams spoiled her hit by coming out for another, which got her nothing at the finish. C. Alfonso Zelaya made the same mistake as Miss Dreams. Zelaya is a pianist of great ability. Park, Rome and Francis are three boys who have close harmony voices that should be a joy to the music publishers. Their singing is splendid and if their comedy could be toned down a bit the boys would get along much better. Verna Mesereau is a classical dancer who portrays an Egyptian tragedy with dance. Miss Mesereau is the top liner at the big house and should draw business. The dancer has looks and shows enough ability and much more of herself to attract the matinee going man of Chicago. The Bonomom Troupe of Arabs speeded the show up considerably with their fast acrobatics. Some of the ground work that these fellows do ranks with the best. Paul Bauwens is a black-face comedian. Mr. Bauwens has big ideas but he will never be called funny in a vaudeville house popular priced or otherwise. The Countess Van Dorman is billed with a company as the Tetrazzini of vaudeville and even attempts operatic selections. The two harpists and the trombone playing leader carry the act through and it is also helped by a pretty set.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—The Majestic is all dressed in its summer attire. The boxes having been newly draped as have the balcony. Emma Carus was chosen as the headliner and appeared next to closing, she being the first act that pulled down a real hit. She gets by big with her Irish songs. Noel Fabenstock, who assists Miss Carus, is a good dancer of the long legged kind. The new hit on the bill was the song review act of Joe Howard and Mabel McCane. Joe is a big favorite in this city and the old songs were given ovations by most of the audience. Miss McCane's costume changes also helped. The show is opened by Lucy Gillette, who juggles heavy articles. Miss Gillette is a good worker, but does not seem at ease when trying to appear cute. Sam and Kaufman, who sing and talk, wasted their talk on account of the early position. The boys have good voices and with some more good lines added will have a first class singing and talking act. The boys did nicely considering the spot. The Langdons with their prop motor car was the most liked act of the early section. This act is always sure of enough laughs

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through the trick car and Harry Langdon's fun. Ruby Norton and Sammy Lee had rather a hard time of it. The waits in the act and the numbers selected handicapped the pair. The act did not do at all well on Monday night. George Damerel and Co., in "Ordered Home," a sketch that has a Toots Paka atmosphere about it at all times, was liked. The Hula Hula idea of music and singing is used along with the dance. Of course Damerel sings. The dramatic moment was greeted with a sort of a silent laugh by the audience. The girl who dances and the four barbettes in the act were liked. Violet Dale made an excellent impression with her imitations. Her imitation of Nazimova was extremely popular.

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ORPHEUM.—Mercedes, mystifying. Newhoff and Phelps stopped show with their comedy. Cameron and Gaylord, enjoyable. Kremka Brothers, closing spot, successful. Pantzer Duo, opening, did well. Fisher and Green (holdover). Fritz Bruch and sister (holdover) again successful. "The New York Fashion Show" (holdover) repeated last week's success.

EMPRESS.—"The Dairy Maids," very good. "This Way Out," excellent. Ed. and Jack Smith, nifty. Maestro, good. Jenkins and Covert, satisfactory. Baron Lichter, bit. Raymond Teal, good. Incz Schofield, violinist, well liked. Mason, Wilbur and Jordan, closed successfully.

**MINERS**  
**MAKE-UP**

A. L. Hall, assistant chief of special days at the Exposition, was requested to tender his resignation to the Exposition Company on June 15.

Nell Schmidt, who has been appearing in vaudeville in an aquatic act, surprised her friends last week by announcing she had married a vaudeville actor named Richard R. Hauk.

Charles Cole, formerly manager of the Pantages local house, is reported to have secured

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CORT (Homer F. Curran, mgr.).—Al. Johnson Co. in "Dancing Around" (first week).  
COLUMBIA (Gottlob & Marx Co., mgrs.).—Elsie Ferguson in "Outcast."  
ALCAZAR (Belasco & Mayer, mgrs.).—"Birth of a Nation" film.  
WIGWAM (Jos. F. Bauer, mgr.).—Lawrence Players.  
PRINCESS (Bert Levey, lessee & mgr.; agt., Levey).—Vaudeville.  
HIP (Wm. Ely, mgr.; agt., W. S. V. A.).—Vaudeville.

The American has been dark for the past couple of weeks.

Kob & Dill have closed at the Alcazar and gone to Los Angeles for a season.

Lately Pantages has been running a five-reel feature film in conjunction with the regular bill.

Dan Kelly, for years a theatrical newspaper man, has gone ahead of an automobile rep show which is touring the small interior towns.

June 18 the young sailors in training at Goat Island were entertained with a vaudeville show made up of amateur talent.

Once again the corps of Exposition guards felt the ax. Now it is said that the entire force of guards only numbers 300.

Last week John Barry, a local newspaper man and editorial writer, was the added attraction at the Oakland Orpheum. Barry gave a condensed talk upon the Exposition.

On the evening of June 18 the Alameda Lodge of Elks gave a night of vaudeville in their lodge rooms. The talent used was all professional.



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the lease on the Chute theatre which is being moved out on Fillmore street.

James Post is reported figuring putting a show in the Garrick (formerly Orpheum) on 111th street. For some years past this house has been devoted to films. The nature of Post's show has not been disclosed.

### BUFFALO.

By CLYDE F. REX.

SHEA'S (Henry J. Carr, mgr.; U. B. O.). Watson Sisters of Buffalo, headline with great success; Pauline, featured; Dorothy Toye, very good; O'Meara Sisters, clever; McMahon, Diamond and Chaplow, real comedy; Santly and Norton, pleased Dave Wellington, funny; picture close fair bill playing to but fair business.

TECK (John R. Oshel, mgr.).—Adele Blood company continues playing this week for the first time on any stage Guy Bolton's "The Game," took favorably with fashionable audi-

ence, and should be a success with New York cast. Ably presented as a stock production. Week June 28, "Kitty Comes Home."

STAR (P. C. Cornell, mgr.).—Bonstelle Company in "Mam'zelle," a rare comedy full of surprises capably presented by talented cast. New version prepared for Miss Bonstelle by Anna Bird Stewart. Appreciated by good audiences throughout week. Next, "The New York Idea."

GAYETY (J. M. Ward, mgr.).—Local cast, including Gus Fay, Eddie Fitzgerald, Eugene Jerge, the Haywards and Edith Hamilton, assisted by large chorus, present as their third week attraction "The Top Notch Girls." Doing good business. No road attractions booked for summer season.

ACADEMY (Jules Michaels, mgr.).—Gordon and Leavitt musical stock company open three weeks' engagement with big success. New policy has made good, management cutting pop vaudeville for the summer months, featuring a one-act musical comedy offering and pictures for 5, 10 and 20 cents. Twenty-



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two people in present cast, presenting "A Ladies' Man."  
HIPPODROME (Henry Marcus, mgr.).—Feature movies drawing well. Florence Reed in "Her Own Way," proved big card.  
OLYMPIC (Charles Denzinger, mgr.).—Emerson and Celeste, pleased; Three Manning Sisters, featured; Buckley's Animals, pleased the kiddies; Stanley Syman, clever; The Great Salvador, sensation; photo play closed. Big business, being the only pop vaudeville house open for the summer season in the downtown district.  
STRAND AND PALACE (Harold Edel, mgr.).—Big business with feature movies.

Both the Adele Blood and Bonstelle stock companies who have played a summer season here will close following their next week's attraction. It is possible that the Mary Servo company may be induced to play a few weeks at the Star.

William Wertimer and associates have leased the Sattler theatre at Broadway and Jefferson and will continue the movie policy.

The Arcadia moving picture theatre in William, after a fire and remodeling, has again reopened. Louie Hotsman managing the house.

Both Ringling and 101 shows drew big attendance.

Fort Niagara Beach opens 26 for remainder of the season.

### CINCINNATI.

By HARRY V. MARTIN.  
KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Xylo Mads, McManus and Don Carlos, J. C. Mack and Helen Dixon in "On a Busy Street," Graham and Randall, in a "Gay Oil Boy," Libby and Barton. Pictures.  
LAGOON (Arthur Wilber, mgr.).—Pete Baker, Tom Farran and Helen Walters at club house. Motordrome races.  
ZOO (William Whitlock, mgr.).—Ferullo and his hand.  
CHESTER PARK (I. M. Martin, mgr.).—Miss Donita, Kia-Wha-Ya, The Millars, McCarthy and Steward.  
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mgr.).—"Holtz Toity" Musical Comedy Company, headed by Matt Kolb. Ruth Law, aviator.

Paul Doucet, former member of the Orpheum Stock Company, now a movie favorite, is in Cincinnati. He is hooked to give a lecture on how d'Annunzio's "Gloconda," now called "The Devil's Daughter," was made, when it is presented at the Grand in a few days. He played the principal part.

### DENVER.

DENHAM (Woodward-Homan Co., mgr.).—Woodward stock continues to splendid patronage. Florence Roberts, 20-26, in "The Strength of the Weak," assisted by Carl Anthony, Vera Finlay and balance of the company. "The Claim," next.  
ELITCH'S GARDENS (Mrs. Mary Elitch-Long, mgr.).—Stock headed by Mary Hall and Charles Gunn in "Within the Law," 20-26.  
LAKESIDE (Colorado Amusement Co., mgr.).—"The Girl in the Taxi," good draw, 20-26. Farce well put on by Arrington stock.

The Sells-Floto Circus packed the canvas four times 20-21.

It is rumored the directors of Lakeside Park are considering the advisability of opening the theatre free to the public. The Arrington stock now playing at this resort is a good one, but business is not as good as it should be.

John F. Harley, in active charge of Elitch's Gardens, is getting splendid results in the local press.

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LOS ANGELES, CAL.

The stock burlesque which started at the Tabor Grand a month ago to big business has come a cropper. Opposition of the newspapers combined with rigid censorship by the police probably the reason for the failure.

"The Claim," a new play, written by Major Frank Dore, U. S. A., will have its first presentation on any stage 27, when it will be given by the Woodward stock.

Billie Burke July 8 at the Tabor Grand.

### INDIANAPOLIS.

BY C. J. CALLAHAN.  
KEITH'S (Ned Hastings, mgr.).—Regent Quartet, Stevens and Bordeaux, Sam Harris, Paynton and Green.  
ENGLISH'S (H. K. Burton, mgr.).—The Three Lyres, Aerial Buds, Hazel Morris, Clifford and Mack, Gardner's Maniacs. Business very good.  
GAYETY (C. Cunningham, mgr.; agent, C. T. B. E.).—Vaudeville and pictures.  
LYRIC (H. K. Burton, mgr.).—Pictures, Graustark.  
COLONIAL (Bingham, Crose and Cohen, mgrs.).—Pictures—"The Spoilers."  
ALHAMBRA.—Pictures.  
1818.—Pictures.  
CRYSTAL.—Pictures.  
KEYSTONE.—Pictures.  
PALMS.—Pictures.

The Columbia and Family theaters have closed. The Columbia's policy has not been definitely decided upon.

The Gus Rapier Musical Comedy Co., which has been playing at the Family, has closed and

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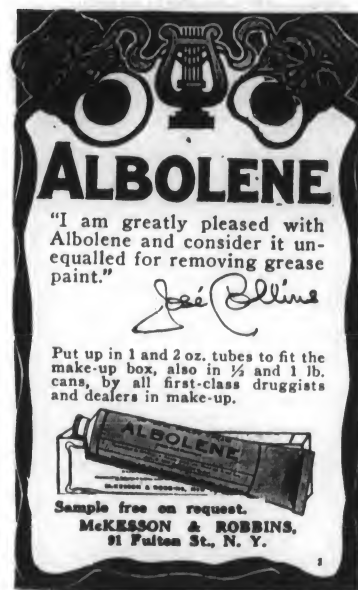
The Lyric theatre has gone into feature pictures for the summer, using "Graustark" this week.

The English theatre, formerly using one bill a week, is now using two a week.

### LOS ANGELES

VARIETY'S  
LOS ANGELES OFFICE  
300 MASON OPERA HOUSE BLDG.  
GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Madame Mariaka Aldrich, well received; Mr. and Mrs. Carter De Haven, big hit; Frances Nordstrom, got by nicely; Harris and Marlon, very good; Byrons, entertaining; Richard Hanemann's Animal Act, thrilling; Fred J. Ardath and Co., well liked.  
EMPRESS (Deane Worley, mgr.; Loew).—Franklyn Ardell, big laugh; Maud Tiffany, pleasing; Moss and Fly, passable; George Alma, entertaining; Kanawasa Trio, remarkably good.  
REPUBLIC (Al. Watson, mgr.; Levey).—Willy Zimmerman, very good; Alf and Ollie Pearce, entertaining; Cleveland and Trelease, hit; Herald Lane, artistic dancer; Hecklow and Duval, well received; Thurber and Thurber, fair; Jack Retlaw, decided hit; Evans and Wagner, passable.  
HIPPODROME (Lester Fountain, mgr.; Western States).—Melbourne MacDowell and Co., in "Human Driftwood," scored; Neville and Hadone, very good; Jewel Trio, clever; Ballard and Alberta, passably pleasing; Olivetti Troubadours, fair; Moffett and Claire, went well.  
BURBANK.—"Master Willie Hewes."



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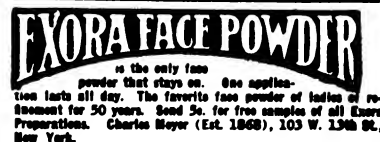
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The Flesh  
and  
The Devil

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MOROSCO.—"Dancing Around."  
CENTURY.—Burlesque.

Nat Goodwin is expected next week to spend the summer at his beach home.  
Bert Levey has returned to San Francisco, and Al Watson, local Republic manager, is again back at his desk after sight seeing at the Fair.

Charles Salisbury, the well-known advance man, is here with his Fish, Game and Hunt pictures.

Christy Walsh is putting on a musical show for the Knights of Columbus. It is booked for the Mason.

A dinner was given by the Yale Alumni here in honor of Horatio Parker, composer of the \$10,000 prize opera "Fairlyland," and Brian Hooker, composer of the libretto.

Grant Carpenter, lawyer and playwright, has written a new play called "Spanish Lillian." It has been accepted by Morosco.

Catherine Grey, who played last season in

"The Rule of Three," is visiting her parents here.

### MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (G. F. Driscoll, mgr.).—Orpheum Players scored a big hit in "The Easiest Way." This clever company has become a big favorite with the clientele of this house. Next, "Baby Mine."

HIS MAJESTY'S (H. P. Hill, mgr.).—Pictures opened to big house.

IMPERIAL (H. W. Conover, mgr.).—The Four Solas, scored; Signor Manetta, encored; Lucy Tongue, good; pictures.

SOHMER PARK (D. Larose, mgr.; agt., U. B. O.).—Four Lukins, sensational; Countess Nardini, went big; Mallia-Bart Co., funny; The El Rey Sisters, a novelty; Palzer and White, good.

KING EDWARD (agent, Gus. Sun).—Lammaro and Juliet, Damico, Brinkman and Tatum and pictures.

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TIVOLI.—Feature pictures continue to draw good crowds.

**PHILADELPHIA VARIETY'S PHILADELPHIA OFFICE**  
605 Keith Theater Building  
JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Walter Kelly drew enough into Keith's Tuesday afternoon to make the house a little better than the usual summer afternoon show. The home element was there to welcome Kelly, who has been absent from his native heath for a long time and they were in good humor while waiting for the local favorite. It was not until the last half of the show that any big time form was flashed, but the house was willing to show appreciation of anything. Booth and Leander, an English pair, were the openers, following the pictures. Both men, one handles comedy while the other does some bicycle stunts. The comedy is typically English and they passed along nicely, making way for Bernard and Scarth, who held the second spot with some talk and a good comedy finish. Edward Blondell and Co. followed and were nicely received. Harry Tighe and Babette, in the next spot, kidded along for some hearty laughs and started off the real hits of the program. Princess Rahaf was billed as returning from two years in Europe. Her return marked what would seem to be a new departure for Keith's Chestnut St. house. Before a brilliant and elaborate set she does a Cleopatra dance which held them spellbound right down to the last little wriggle. Her second number, billed as an Arabian chair dance, developed a remarkable combination of strength and grace which drew much applause. Milo would appear to be the billing of a posing act, but instead the spot billed that way held a mimic and whistler of rare ability who assumes tramp character. His voice was one of the pleasant features of the show and he was an undoubted hit. Eliza-

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**DR. JULIAN SIEGEL**  
DENTIST

beth Brice and Charles King registered solid in a generous offering of song and dance, taking many bows and giving a medley of their old singing successes as an encore. Walter Kelly had everything his own way from the start until court was adjourned to go fishing. Kelly was given a rousing reception on his appearance and finished among much laughter and applause. Galett's Baboons were a good closing number.

**ROCKAWAY BEACH.**  
Lettie, of Hettie & Lettie, wife of Chas. Rigoletta (Rigoletta Bros.) became the mother of a baby girl last week.  
A surprise party was tendered Harry Devine (Devine & Williams) by Chas. Robinson last week. This was the anniversary of Devine's birthday. The following attended: Mr. and Mrs. Sam Howe, Mr. and Mrs. Phil Dalton, Mr. and Mrs. Chas. Robinson, Mr. and Mrs. Devine, Henry Dixon and Mr. Matthews, manager last for the Big Revue.  
Huntley Smith has enlarged his cabaret this summer with quite a few new faces. Harry Hart, May Hart, Phil Davis and Burt Mulvey remain from last season, Harry Lee, Will Sanders, Geo. Volk; Bill Peel and Joe Russo, banjoist, are new this summer. Business is good as usual at Smith's.  
The New College Inn is also doing good business. The following list of performers are there: J. Schwab, Mager Duffy, Gelsier and Lewis with Jow Gelsier at the piano, Johnny Cook, Nut Comedian, Carrie Schenck, Chas. Smith, Geo. Marion. The College Inn is opposite Baxter's Dance Hall, and as Barney Baxter has not as yet installed a cabaret the Inn gets them coming out of Baxter's.  
The Brown A. C. at Far Rockaway is

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# SHOP TALK

by Edward Marshall.

The Hearst newspapers throughout the United States printed an editorial last Monday entitled "Advertising is the Great National Business Science."

"Advertising is an art and science important to all nations and to every man in the nation."

The truth of this statement, which I quote from the editorial, can easily be established.

One of the first moves made by the warring nations at the beginning of hostilities was to establish official press bureaus. The duties of these press bureaus were to proclaim to the world the justice of the nation's cause, to circulate all favorable news of the cause, and to supervise the unfavorable news.

These press agencies sent representatives to all neutral countries to enlist the support of the newspapers and to circulate propaganda. Each side in the struggle has enrolled many sympathizers through their advertising campaigns.

These official press bureaus prove that advertising is national in scope. Our Department of Agriculture spends thousands of dollars annually in advertising abroad the attractions of American farm land.

To exaggerate the importance of advertising and of its unlimited possibilities is not easy.

There is not one honest field of endeavor wherein its value is not recognized. Successful politicians have high-priced press agents. They say Bryan resigned because in the cabinet he couldn't toot his horn.

Billy Sunday has a staff of scientific publicity men and I guess he gets more converts to religion and more money for so doing than any living preacher. He's the Barnum of the pulpit.

Speaking of Barnum, he's the fellow who showed the amusement world the possibilities of advertising. He was the pioneer of publicity in show business and his appreciation and application of advertising were far in advance of his time. He struck out and did things that nobody had ever done before, and when, at the age of forty, he lost his great fortune, he made it all over again.

Advertising is merely the art of transferring an idea from your mind to the mind of others.

If you will just drive your idea home often enough you will land it in the mind of everyone. Repetition of an idea subtly set forth can actually take a meaning from a word as old as the language and transfer it. By way of illustration, a camera was a camera until Eastman's ad experts proclaimed it a "Kodak." All over the country "Tiffany" means jewelry.

The world bestows its big prizes but for one thing—and that is "Initiative."

On vaudeville's ladder of success I can see publicity written on every rung.

Why pay an enormous rent for a Bungalow for the summer, when you can OWN one for the same money you pay to occupy one, for just a few months? We are offering you a **SPRINGFIELD PORTABLE BUNGALOW** on the basis of **25% DOWN AND 5% MONTHLY**. Why overlook this opportunity? Think this matter over and figure it out yourself. Don't it pay in a long run? **SPRINGFIELD PORTABLE BUNGALOWS** combine the pleasure and comforts of camp and home life.



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### TORONTO, ONT.

by BARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—Monday night was a gala one when Edward H. Robins and his players commenced their special limited summer season with a very fine presentation of "Baldpate." Next, "Within the Law."

GRAND (A. J. Small, mgr.).—The Phillips-Shaw Company in "The Silver King."  
SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—Crossman's Seven

Banjo-plends, very good; Five Cabaret Minstrel Maids, entertaining; Redford and Winchester, laughs; Millicent Doris, encored; Tom Johnson, pleased; Fred Thomas and Co., held interest; Fitzgerald & Ashton, good.

LOEW'S YONGE STREET (J. Bornstein, mgr.; agent, Loew).—Old Soldier Fiddlers, well received; Josephine Davis, clever; McKay's Scotch Revue, fine; Elliott and Mullen, novel; Frank Ward, funny; Merideth and his dog Snoozer, amused; Wrong or Wright, entertaining; Sterling and Marguerite, good.

STRAND (R. S. Marvin, mgr.).—First run pictures and music.  
HANLON'S POINT (L. Solman, mgr.).—Liberal and his famous band.  
SCARBORO BEACH (Fred L. Hubbard, mgr.).—Toronto Symphony Band. Open air movies, black and white acrobats.

## ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (June 28)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A  
Abeles Edward Variety N Y  
Abram & Johns Variety San Francisco  
Adams Rex Variety Chicago  
Adler & Arline 661 E 175th St N Y C  
Allen & Francis Variety N Y  
Armstrong Will H Variety N Y

B  
Beaumont & Arnold care Morris & Feil N Y C

### STUART BARNES

Direction, JAMES PLUNKETT

Blondell Edward Variety N Y  
Bowers Walters & Crooker Palace N Y  
Bracks Seven care Tausig 104 E 14th St N Y C  
Briscoe Olive Princeton Hotel N Y C

### 6 BROWN BROS.

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### ERNEST R. BALL

This Week (June 21)  
Keith's, Boston  
Direction Jenie Jacobs

Byal & Early Variety N Y  
Byron & Langdon 174 E 71st St N Y C

C  
Cantor Eddie & Lee Variety N Y  
Collins Milt 133 W 113th St N Y C  
Colvin William Burbank Los Angeles  
Conlin Ray Variety N Y  
Conroy & Lemaire Variety N Y  
Cook Joe Variety N Y  
Crane Mr & Mrs Douglas Orpheum Circuit  
Cross & Josephine 902 Palace Bldg N Y C

D  
Demarest & Collette Variety N Y  
De Dio Circus care Tausig 104 E 14th St N Y  
De Lyons J care F M Barnes Chicago  
Devine & Williams Variety N Y  
Duprez Fred Variety London

E  
Early Trio Variety San Francisco  
Elmore Kate & Williams Sam Northport L I

F  
Fern Harry 1300 W Ontario st Philadelphia

### JACK E. GARDNER

In "CURSE YOU, JACK DALTON"  
Direction, HARRY WEBER

G  
Gordon & Elgin Variety N Y  
Gray Trio Variety N Y  
Greer Karl 3 Mariabill Str Bingen-Rhein Germ  
Guerite Laura Variety London

H  
Hart Marie & Billy Variety N Y  
Hayward Stafford & Co Variety N Y  
Heather Josie Variety N Y  
Hagans 4 Australian Variety N Y  
Hermann Adelaide Hotel Pierpont N Y  
Holman Harry Co Bushwick Brooklyn  
Howland & Leach Variety N Y

I  
Ismed Variety N Y

### JOE JACKSON

### JENIE JACOBS

J  
Jefferson Joseph Palace Theatre Bldg N Y  
Jewell's Manikins Variety N Y  
Jonstons Musical 625 S. Potomac St Baltimore  
Jordan & Doherty Variety N Y  
Josefson Iceland Glims Co Ringling Circus

K  
Kelso & Leighton 167 W 145th St N Y C  
Krelles The care Irving Cooper N Y C  
Kronold Hans Variety N Y

L  
Langdons The 801 Palace Bldg N Y C  
Leonard & Willard Variety N Y  
Littlejohns The Variety N Y  
Lloyd Herbert Pantages Circuit

M  
Mardo & Hunter 25 N Newstead Ave St Louis  
McGinn Francis Lambs Club N Y  
Moore & Hauger Hotel Flanders N Y C  
Morrissey & Hackett Variety N Y



N

ble & Brooks Tivoli Sydney Australia  
sacs Musical New Brighton Pa

P

lletier Pierre Variety N Y

R

veva Billy Dunlop Hotel Atlantic City  
dilly Charlie Variety San Francisco  
ynolds Carrie Variety N Y  
cher's Monkey Music Hall 2 Malden Hill  
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Stanley Forrest Burbank Los Angeles  
Stein & Hume Variety N Y  
St Elmo Carlotta Variety N Y  
Stephens Leona 1213 Elder Ave N Y  
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Syman Stanley Variety N Y

T

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V

Valli Muriel & Arthur Variety Chicago  
Violinsky Variety N Y  
Von Hoff George Variety N Y

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VARIETY, New York

W

Wade John P Variety N Y  
Walton & Vivien Baldwin L I  
Wells & Bundy Variety N Y  
Williams & Renkin Variety N Y  
Wright Cecelia United Booking Office N Y

Z

Zazelle H M Co 8 W 65th St N Y C

### CIRCUS ROUTES

BARNUM-BAILEY—25 Cherokee, Ia., 26 Sioux Falls, S. D., 28 Sioux City, Ia., 20 Mitchell, S. D., 30 Aberdeen, July 1 Huron, 2 Watertown, 3 Willmar, Minn.  
HAGENBACK-WALLACE—28 Dubuque, 20 Clinton, 30 Muscatine, July 1 Sigurni, 2 Monticello, 3 Manchester, Ia.  
101-RANCH—25 Erie, Pa., 28 Buffalo, N. Y., 28 Niagara Falls, 20 Rochester, 30 Geneva, July 1 Rome, 2 Schenectady, 3 Rutland, Vt.  
RINGLING BROS.—25, Erie, Pa., 26 Youngstown, O., 28 Akron, 20 Mansfield, 30 Lima, July 1, Adrian, Mich., 2 Owosso, 3 Caro.

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Bernstein & Richd (C)  
Birch Alice  
Black Vera  
Black Jules  
Blaine James  
Blattle William (C)  
Blondy Mrs H  
Boggs Martha  
Bowers Dave (C)  
Balton Nate  
Brandt Sophie  
Brice Miss E (C)  
Brooks Howard  
Brown Ada  
Browning & Manink  
Bryant Charles (C)

Burroughs J R (C)  
Burt Bessie

C  
Carlton M (C)  
Carroll Harry (C)  
Carter & Carter (C)  
Ceyene Herbert (C)  
Chester'd Harry (C)  
Churchill M (C)  
Clark Billie  
Clark George A  
Claudius & Scarlet  
Clayton, William  
Chu Chih Yang  
Colton Darrow (C)  
Comblae G L (C)  
Conlin, Ray  
Conway, Chas  
Cooper, Maude  
Copeland Carl (C)  
Couthrope, Jane  
Coudret, Peggy  
Cromwell Billy (C)  
Cundie, Mr. H.  
Curzon, J. W.

D

Dainty, Isabel  
Damala Nick (C)  
Dameral Alice (C)  
Danling, Fay  
Darling Daisy (C)

Davis Jack (C)  
Dean Daley (C)  
Dodd, Jimmie  
Dooley Johnny  
Dora, Olga  
Dove, Johnny  
Dean, Al (P)  
DeCarlton, George  
De Costa Harry (C)  
DeFelice, Carlotta  
Dehon B (C)  
Delaney P. S (C)  
Delmore, Jack  
Delmore John & Co (C)  
DeMuth, Louis (P)  
Densmore, Vivian  
Devlin, James  
Devereux, Mrs. D.  
Drane, Wash (P)  
Duffy, James J.  
Dunlay, Willie  
Dursund Maude (C)  
DuVal, Betty  
Duval Dorris (C)  
DuVal, Viola

E

Earl, Arthur  
Earle, Charles T  
Elliott, Fred  
Emert A L (C)  
Ernest, Miss L. G.

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Ryan Bennett (C)  
Ryan, Thomas

Thomains Musical (C)  
Tighe Harry  
Tonge Phillip (C)  
Toomer Henry B  
Tressel Joseph A  
Tria Elsie (C)  
Troy Ravi  
Turner Beatrice  
Tuttle Mlle.

S

V

Salto T (C)  
Salares W (C)  
Santily Jos H (C)  
Santley, Jos.  
Santos Don (C)  
Schooler, David  
Scoble Ada (C)  
Scott, John  
Shannon Walter (C)  
Shean, Billy  
Sheen Frank (C)  
Shipley Harry (C)  
Schriner, Joe  
Sinal, Norbert  
Simonet, Annette  
Skatelle H & B (C)  
Skatelle's, The  
Smalley Ed (P)  
Smith Arthur (C)  
Stanford, Arthur  
Stanley C & R (C)  
Stay, Jack  
Stewart, Bess  
Stewart, Jean  
Storm, Joan  
Stutzman, Chas.  
Sullivan James F  
Summers Cecil (C)  
Sunderland May  
Swain George  
Swain John  
Swarts Mr (C)  
Swor Wm (C)  
Sykas Harry (C)

Van Tommy  
Vane Ethel  
Vannersons The  
Vernon Hope (C)  
Vert Hazel  
Vincent Muriel (C)  
Vine Dare  
Von Labor Lesta (C)

W

Waddrossi Benny (P)  
Wakle Mrs H (C)  
Walsh May  
Walton Beulah  
Wardell Anna (P)  
Wayne Eugene L (C)  
Wells Billie (C)  
Wenrick Laura N  
West Ford  
West Willie (C)  
Weston Misses (C)  
Wheeler Nan (C)  
Whipple Rayonne  
White Jack (C)  
Whiting George  
Wilson Alice  
Wing Ted (C)  
Wittes Helen (C)  
Wood Britt (C)  
Wood Marla  
Wood, Martha  
Worth Charlotte  
Worth Charlotte (C)

Y

Yates Sisters (C)

Z

Zemater Charles

Erwin, Chris  
Evans, Ernest  
Evans, J. E.

Gordon, Karine  
Gould, Fred  
Grant Sidney (C)  
Green J (C)  
Guild, Clark  
Guise Johnnie (P)

F  
Falk Charlie (C)  
Fanning, Frank  
Farrell, Fred C  
Fellowes Mrs C (C)  
Fiechti, Elsie  
Fieiding Mrs H  
Fields, Dollie  
Fierce Dr Louis  
Fillmore Nellie (C)  
Fink, Mr. M.  
Fitzsimmons Robert  
Floy, Jack  
Foo Lee Tong (C)  
Forrest, Jack  
Foster Claude (C)  
Fox Marion (C)  
Francis, James X  
Franklin, Zeb  
Frankleno Mrs F (C)  
Freeman, Clara (P)  
French B (C)

G  
George, Gladys  
Germaine Florrie (C)  
Gilbert Henrietta (C)  
Glennan Iona (C)  
Gold Irene (C)  
Gordon, James

H  
Haley Girls  
Hall, Al K. (P)  
Halligan W J (C)  
Hall, Howard  
Hall, Ray  
Hall, Richard C  
Hamid George (C)  
Han Ping Chun  
Harris Eleonore (C)  
Hart, Billy  
Hasthmate Frank (C)  
Hass, Chuck  
Hendler Hershel (C)  
Herman Helen  
Herness Mr (C)  
Hoxeman Alice (C)  
Hicks, Phil  
Hilton, Lew  
Hippel, Clifford  
Hoffman Al F (C)  
Hoffman Max (C)  
Holmes, George  
Holbrook, Florence  
Holton, Geo. A. (P)  
Howell J (C)

Hoyt, Hal  
Hughes, George  
Hurst, Roger  
Huston Walter (C)  
Huvert, Maude  
Hymack Mr (C)

I  
Ireland Chauncey (C)  
Iris Elsie (C)

J  
Jamerson E E (C)  
James, Gladys  
Jess, Johnny  
Johnson, Hattie  
Johnson W P (C)  
June, Miss B.

K  
Kaplan Bessie (C)  
Kearns, Marie  
Keeley Bros.  
Kehno & Wagner  
Kelly & Fern  
Kelso Joe (C)  
Kippen Mamart (C)  
Kizer, George  
Krampe Ben J (C)  
Koler, Harry

L  
Lamars, Dancing  
Langdon, Jane  
La Roy Paul (C)  
Larvett, Jules  
Laurenze, Bert  
Layton Harry (C)  
Leaby, Harry R.  
Lee Joe (P)  
Leslie Fay  
Lessing, J. K.  
Levee, Carmen  
Lewis Al (C)  
Lewis, J. Borden  
Lichter, Baron  
Linders H & E (C)  
Locart Phemie (C)  
Lorense Ruth (C)  
Loris John T (C)  
Lorraine Frank (C)  
Lorraine, Hazelle

M  
Mack, James  
Marlon, Dave  
Martin, Mary E  
Marshall D R & G (C)  
Matthews Billy (C)  
Martin Wilbur D (C)  
Maxwell, May  
May, Jessie  
McDonald Marie  
McGarry, Al

McIntyre & Heath  
Melvern Babe (C)  
Menlman, Ruby  
Menning Wanda (C)  
Mercer, Vera  
Meyers, Maud  
Michaelena, Vera  
Miller, Fred  
Miller Mary Elgin (C)  
Miller Tressa (C)  
Mitchell Mamie (C)  
Moffet Jack (C)  
Montrose Belle (C)  
Mora Tess (C)  
Moore, Noelle (P)  
Morton Bobbie (C)  
Morton, Vernon  
Mulhall Rosalie (C)  
Muller, Stanley  
Murray, Rose  
Murrey, Eugene  
Myers, Wm. E.  
Myers, May

N  
Nello, Edward  
Nice, Arthur B. (P)  
Nobody & Platt (C)  
Nolan, Louisa  
Noss, Bertha

Owens, Garry & May

P

Paka, Mrs. T.  
Pauli, Harry  
Petrie, Will F.  
Pickering John (C)  
Pisano General (C)  
Powers, Free  
Powers Free (C)  
Primrose, Anita  
Pryor, Chas. A.

R

Racey, E.  
Ravold, John D.  
Reynolds, Stella  
Richmond, Dorothy  
Ring Blanche (C)  
Rivoli, Mr. C. A.  
Robey, H. C.  
Robinson Elita (C)  
Robinson, Grace  
Robinson Jack J (C)  
Roland, George  
Rooney, Alleen  
Roover, Hazel  
Rose Frank (C)  
Rosedale, Helen  
Roshanora, Mlle.  
Ross, Edna  
Ross Roy (C)

T  
Tanneb Harry  
Teleske Cottage (C)  
Temple Luella

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