

TEN CENTS

VARIETY

VOL. XXXIX, No. 10.

NEW YORK CITY, FRIDAY, AUGUST 6, 1915

PRICE TEN CENTS.





BERT FITZGIBBONS IS A KEITH HIT

Bert Fitzgibbons, the nonsensical comedian, is the bright spot of the bill at Keith's Theatre this week. Fitzgibbons has a style that is totally unlike any other comedian on the stage, and his latest original fooling is about the most humorous in which he has ever indulged. Fitzgibbons has no voice, no particular style of comedy—he is just naturally funny and his reception at the matinee yesterday afternoon before, during and after his act, was of the solid sort, which spells success. His ludicrous method of singing is not the least part of his "nut" comedy work. This really clever comedian is a master wit and one of the most pleasing entertainers who has been seen at Keith's. He is surely entitled to the headline position on the bill. Fitzgibbons, however, hardly needs his "song plugger of Bom Bom Bay" to establish his success.

—Atlantic City "Press," July 27.

Direction, FRANK EVANS

PAT CASEY

AND REPRESENTATIVES OF THE CASEY AGENCY

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GEN. FILM'S REPORTED BREAK PRESAGES WIDE DISRUPTION

Story Members V. L. S. E. Feature Combination May Withdraw Daily Releases from G. F. Distribution. Other Members Reported Dissatisfied.

A further break likely to occur within the ranks of the Motion Pictures Patents Co. members, who now release their daily short reel film output through the General Film Co., will take away from that agency, it is said, the product of the M. P. manufacturers now linked with the feature film service known as the V-L-S-E. These are the Vitagraph, Lubin, Selig and Essanay.

The manufacturers then remaining with the G. F. would be Edison, Biograph and Kalem. Kleine and Edison have been storied as having combined their features for distribution outside the G. F., while Kalem and Bio have remained with the M. P. rental agency, both as daily release and feature-makers.

A vague rumor says the remaining members of the G. F. might enter into a feature film distributing agreement that would also remove their daily release films from the G. F., leaving the rental agency of the M. P. Co. almost bare of material to furnish exhibitors. Of late the main strength of the General Film has been the Essanay-Chaplin comedy releases, that could be only secured by exhibitors from the G. F., the latter tacitly making the condition any exhibitor who used a Chaplin from it must also take other G. F. service. The removal of their feature films from the operations of the G. F. by the four manufacturers now connected with the V-L-S-E, presaged a condition that might lead to further developments, when the initial break occurred. Since then there have been symptoms of internal dissension within the M. P. Co. makers' ranks, and the latest rumor of a final break seems to find considerable credence in the picture trade.

No explanation is forthcoming of

where the "Trust" manufacturers expect to find regular outlet for their daily releases, if leaving the G. F., but film experts agree this will be an easy problem for the daily release makers to solve.

The present situation of the Motion Pictures Patents Co. and the General Film Co. is believed to have been largely brought about through the activity of the Government prosecuting the M. P. Co. as a trust, an action that still pends in the courts.

The Patents Co. manufacturers comprise the first group of picture-makers in this country. Following factional differences and "fights," the Patents Co. was formed after the Biograph appeared to have a decided advantage over Edison, the latter having claimed all patent rights upon a "shutter," without which a motion picture could not be projected. Up to that date the manufacturers "licensed" by Edison practically controlled the field. After the Edison-Biograph had reached the courts and was later adjusted through a combination that became the M. P. Co. the picture trade then commenced to spread until the business reached its present enormous proportions.

75-YEAR SOMERSAULTER.

El Nino Eddie, one of the oldest wire walkers in the profession, is Broadway-ing during the current week and for the benefit of some of his old friends, did several somersaults over a slack wire despite his seventy-odd years.

Hap Ward has arranged a private banquet for Eddie, to be given at the Lambs' Club next week, when the wire walker will reach his 75th birthday. Neil Callahan will be toastmaster.

Want any ice? If so, don't use mine.
VAN HOVEN.

TRIANGLE HAS KNICKERBOCKER.

According to the personal statement of one of the officials of the Triangle Film Corporation, the lease upon the Knickerbocker as the winter home of Triangle pictures has been signed, but no definite assurance has been given the film men just what time the house will be at their disposal. The Triangle is hopeful of taking possession at the conclusion of the Julian Sanderson-Donald Brian engagement.

The Triangle will not shift "A Birth of a Nation" to the Knickerbocker as first reported, but will show all of the forthcoming Triangle features there, along with the Keystone comedy specials, now in the making.

The start of the Triangle releases will be inaugurated between Sept. 15 and Oct. 1. The first of the new pictures to reach Broadway will be the Billie Burke feature. Miss Burke expects to start west Aug. 15 and have the picture completed before Oct. 1.

PICTURE FIGURES.

A moving picture man, connected with the manufacturing end, gives as his estimate that \$100,000 daily is spent in the United States for rental of films; that \$1,500,000 is paid daily into picture theatres' box offices by the public; that there are approximately 20,000 picture theatres in this country, paying on an average of \$3,000 each, annual rental; that the appraisal of the manufacturing value would be \$500,000,000, and that the total amount represented by the picture industry, including realty values on leased property and good will reaches between \$4,000,000,000 and \$5,000,000,000.

WINTER GARDEN'S PEOPLE.

The Shuberts have arranged to place the new show for the Winter Garden into rehearsal in about five weeks. The principals signed for the new production so far include Al. Jolson, Clifton Crawford, Kitty Gordon, Jack Wilson and McMahon, Diamond and Chaplow.

This week the Shuberts wired Robert Emmett Keane in Boston and offered him a part in the new show. It is said that he is now considering it.

COMBINING MANUFACTURERS.

A report of late that some definite movement was under way to secure an amalgamation of picture manufacturers was solidified this week when a circular letter was sent out by Dow & Jones, a Wall street firm, the circular reading in a manner to confirm that opinion.

About a year ago a proposition had been pushed to a developing stage by Arthur Hopkins, looking toward the formation of a holding company for manufacturers. Mr. Hopkins had at that time interested Wall Street to the extent of a \$6,000,000 corporation, with \$1,250,000 in available cash at his disposal for necessary closures. The war intervened and the promotion was temporarily dropped.

It has been surmised since the Dow & Jones circular appeared that Mr. Hopkins had again taken the matter up.

\$1 SHOW IN MUSIC HALL.

Chicago, Aug. 4.

Two important events are about to overtake unsuspecting Chicago, one the reopening of the American Music Hall, the other the announcement that Dave Lewis is to finance a revue for that nonchalant villa, the title of which has yet to be selected.

Dave Lewis is remembered principally for his participation in the production of "September Morn," which had a run at the La Salle, despite the repeated closing predictions of the local critics. Lewis has incorporated a company with Chicago capital that promises to stick behind a losing run at the ill-fated Music Hall and proposes to exhibit the wares of his aggregation at a dollar high admission fee with a cast that includes Dorothy Jardon, Jeff de Angeles, John Slavin, Farber Sisters, Geo. Anderson and himself, with the book written by Joe Herbert and the melodies supplied by Harry Carroll.

GOOD TIMES COMING.

With the approach of the opening of the theatrical season many expressions are heard that better times are coming to the show business.

In one or two instances those who ventured their opinion based the assertion upon observation from business connections in commercial lines.

LONDON ALHAMBRA POLICY MAY BECOME "TWICE DAILY"

Probably Conditioned Upon Gaiety Joining Proposed Pool of London Music Halls, to be Engineered by Alfred Butt, and if Alhambra's Capacity Can Be Increased to 2,500. Policy Would Oppose Stoll's Coliseum and Might Bring About Another Moss-Stoll Alliance.

London, Aug. 4.

The Gaiety may join the pool of London music halls, which Alfred Butt is behind. If that goes through, it is more than likely the Alhambra will play two shows daily, provided its seating capacity can be increased from the present size, 1,400, to 2,500. To effect such an increase would require remodeling of the Alhambra's entire interior.

It seems almost a certainty Mr. Butt will take the Alhambra for a twice daily hall. That means the Alhambra will become direct opposition to the Oswald Stoll hall, Coliseum, the first of its class over here to give two shows a day.

The accepted impression seems to be if Butt goes through with his plan, it will force a re-formation of the former Moss-Stoll alliance, the two circuits being obliged to come together again for mutual protection against the Butt string and its affiliations. The Alhambra and Coliseum are but a stone's throw away. There is little doubt the proposed change in the Alhambra policy would precipitate a war with Stoll.

London, Aug. 4.

Alfred Butt has resigned from the directorate of the Manchester Palace.

PINERO'S COMEDY.

London, Aug. 4.

Pinero's comedy, "The Big Drum," will be put on in September at the New theatre by Sir George Alexander.

The revival of "Ready Money" at the New, presented again for the first time July 29, is doing poorly. It may shortly close.

WAR AND THE PROFESSION.

London, July 23.

A meeting of the Actors' Association was held at the Savoy theatre yesterday, to consider the effect of the war on the theatrical profession and to discuss the necessity of joint action to meet the extraordinary conditions at present.

The subject of actors participating in the rapidly increasing number of charitable performances was discussed at length. Sir Herbert Tree stated the money obtained for war charities through the medium of theatrical benefit performances was enormous. He stated that there were 8,000 male members of the profession and that 1,500 had joined the army.

Many of those who had so cheerfully given their services were in very straitened financial circumstances themselves. But the general public had made no effort to alleviate their dis-

tress. The cost of living had materially increased and salaries had been reduced to almost half. Sir Herbert now proposed that in regard to charitable entertainments in the future, every artist should exact a fee to go to a charitable fund for the relief of the profession.

It was decided to found a committee of actors and managers to consider carefully all further participation in charity performances.

ENGLISH RIGHTS.

London, Aug. 4.

Messrs. Laurillard and Grossmith have been endeavoring to secure the English rights to "Chin Chin," the Charles Dillingham American production with Montgomery and Stone, but have been informed Mr. Dillingham has given an option for the presentation of the piece over here to Alfred Butt, who made the "Watch Your Step" London reproduction for the same New York manager.

Another matter of English rights has come out in connection with H. H. Frazee's "Full House." It appears that Frazee and Butt were in negotiations for the English production of that farce and terms quoted to Butt had been satisfactory to him, when Frazee tilted the price. Meanwhile it is said upon VARIETY printing the progress of the Butt-Frazee negotiations Alfred Aaron's son in New York notified Butt through counsel he controlled "A Full House" for this side.

PAUL MURRAY ON HIS OWN.

London, Aug. 4.

Paul Murray will leave the Variety Booking Office this Saturday to become an agent on his own. He joined the V. B. O. about May 1.

"GREEN FLAG" CLOSING.

London, Aug. 4.

"The Green Flag" at the Criterion will close Aug. 7.

POLAIRE FILM SKETCH.

London, Aug. 4.

Polaire is posing for the Hepworth Co. in a feature film being made of her sketch, "The Amorous Manikin."

"HIGH JINKS" IN LONDON?

London, Aug. 4.

The J. C. Williamson Co., of Australia, which produced the Arthur Hammerstein musical comedy, "High Jinks," in that country, is reported contemplating putting the same production on in the fall at the Adelphi, London.

Yes, I am coming back to America, but not this week. VAN HOVEN.

VESTA VICTORIA'S MARRIAGE?

London, July 24.

A question whether Vesta Victoria is married started through the arraignment in the Willesden Police Court of William Edward Herbert Terry, charged by his wife with desertion.

The wife said her husband deserted her in 1912 after he had become manager for Vesta Victoria; that he went to America with the comedienne, and while there the two were married at Niagara Falls, N. Y. They returned to England as Mr. and Mrs. Terry on a liner.

The husband wrote a letter to his wife admitting that he and Miss Victoria had married in the States. Miss Victoria was called to the stand but refused to answer when questioned as to her relations with Terry.

Terry was ordered to pay his legal wife \$10 weekly.

MONEY-GIVING "LOTTERY."

London, July 29.

An important decision has been handed down in the High Court of Justice here. It is in a case against Eugene Sylvester, who appeared in the halls as "Silas C. Jordan, the Yankee millionaire comedian and musician." At the conclusion of his turn it was the practice of "Jordan" to distribute small money orders, very much along the lines made popular here by T. Elder Hearn, "the millionaire protean artist," who is now playing in South Africa. ("T. Elder" is Tom Hearn, the lazy juggler, who has appeared in America).

The court found "Jordan" was guilty of conducting a lottery in the distribution of his money orders and his sentence will probably take the form of a fine and a warning.

LOOKING FOR "ANN."

London, July 29.

The English office of a firm of international playbrokers has received a cable from New York requesting them to secure the American rights to a comedy called "Ann," produced at the Criterion some two years ago by Sir Charles Wyndham and Mary Moore with Renee Kelly in the leading role.

It played there about eight weeks and has since been touring the provinces. The piece is wanted by an American manager who desires to make a musical comedy of the book.

WAR BOOSTS SALARIES.

London, Aug. 4.

A number of the members of the original cast of "Sealed Orders," which W. A. Brady and the Shuberts are taking to the United States, have refused to take a chance with the German U boats, unless the American managers will stand for a boost in salaries which they are asking for the additional risk.

DE COURVILLE RESTING.

London, Aug. 4.

Albert de Courville, director of the Hippodrome, who has been unusually active now for several seasons writing and producing plays, besides looking after managerial interests, has been compelled to seek the rest of a sanitarium to prevent a breakdown.

SAILINGS.

Aug. 31 (for Australia), Coy DeTrick, Nolan and Nolan, James and Marion Hawkins, Walter James (Ventura).

London, Aug. 4.

July 31, Ben Beyer, Herb Lorimer (Philadelphia).

CAMPAIGNING TO UNIONIZE.

A widespread campaign to unionize every musician in the city of New York is being waged by the Musical Mutual Protective Union. In order to make the offer attractive, the union has reduced, for September and October, the initiation fee from \$100 to \$10, with annual dues placed at \$6. At the expiration of October the initiation figure will be restored to \$100.

Circulars are being distributed by the union, comparing the labor conditions of San Francisco and New York. San Francisco being quoted as having 1,200 musicians, each a union man and everyone working. The California musicians receive more salary than those in the east.

LONDON WANTS CHAPLIN.

London, Aug. 4.

English music hall managers are sending queries to New York, asking agents there to ascertain on what terms Charlie Chaplin may be secured over here for a brief engagement in the halls.

No reply from the New York agents has been received so far.

DRURY'S "PUSS IN BOOTS."

London, Aug. 4.

The Drury Lane Christmas pantomime will be "Puss in Boots," but there is every likelihood that George Dance will produce an autumn revue at the Drury Lane.

SIR JOHN HARE PICTURE.

London, Aug. 4.

Sir John Hare is taking his famous role of Eccles in "Caste" before the camera for a feature film.

SAM STERN IN BAD.

London, Aug. 4.

Sam Stern, an American artist who has been on this side for quite some time, has gotten an unfavorable opinion of himself spread about through going into bankruptcy. The circumstances surrounding Stern's bankruptcy proceedings are regarded by those who know him in London as a deliberate attempt to evade debts of honor.

Also charged against the same Stern is the manner he left his wife and child here, who were destitute while Stern was playing an engagement in South Africa.

Alhambra Gets "Picture Scene."

London, Aug. 4.

A Charlot, of the Alhambra, has purchased the English rights to the "moving picture scene" in F. Ziegfeld's "Follies" now playing in New York.

It is the scene in "The Follies" where actors in a picture play are directed in their comedy movements by a speaking director from an orchestra aisle.

HAMMERSTEIN'S 44th STREET NOW PRACTICALLY ASSURED

Shuberts' Former Theatre of That Name Passes to Hammersteins, With the Shuberts and William Morris Also Concerned. Delay Caused Through Complications at Hammerstein's Victoria. 44th St. Opening About October 1 With Vaudeville.

It is practically assured the Shuberts' 44th Street theatre will become "Hammerstein's," commencing Sept. 27 or Oct. 4. The final papers for the transfer and understanding were to have been signed Wednesday night.

Associated with Oscar and Arthur Hammerstein in the new Hammerstein's are the Shuberts and William Morris. Mr. Morris will be the director general of the theatre, shaping its policy (vaudeville) and arranging its bills.

The exact style of variety entertainment to be given there has not been fully outlined, according to report, but the present scheme is said to be a production number at either end of a vaudeville program, the final scene to have a couple of famed comedians who have not before appeared during the evening. They are to be surrounded by girls, and "girls" it is said will be made the mainstay of the performance.

Many expect an announcement will be made of a music hall form of show as the 44th Street has a rathskeller, also a roof, and could be easily conducted upon the lines of the old Koster & Bial resort, but it is unlikely this will happen, at least for the present. Nor has it been settled who will be the opening attraction. A report says Harry Lauder, Morris's Scotch star, will start his next American tour at the 44th Street, but Lauder will not reach New York until after the 44th Street under the Hammerstein-Morris direction will have been opened a month.

The new Hammerstein's will play vaudeville booked through the United Booking Offices, under the franchise issued by that agency to the Hammersteins. It appears to be agreed there will be no objection raised by the U. B. O. to the transfer of the Hammerstein franchise from one theatre to another within the prescribed district. Nor is there anything contained in the "Settlement Agreement" made in the days of the Advanced Vaudeville flivver (and which prohibited the Shuberts among others from engaging in the vaudeville business within ten years from its date, unless securing bookings from the United Booking Offices), that could prevent the Hammersteins from operating their vaudeville shows in a Shubert house.

The papers and detail for the transfer of the 44th Street had been arranged for several days before finally executed. The delay was caused, it is said, by the complications arising through the Building Department requirements for the old Hammerstein's Victoria. This will occasion an additional expenditure for repairs of \$50,-

000, making \$130,000 in all the people behind the Rialto picture theatre venture (to be managed by S. L. Rothapfel) will have to advance to place the Rialto in shape to open. It will probably be in readiness by January 1. The Rialto people were not inclined to make the second advance, although the total amount spent in rebuilding Hammerstein's Victoria (renamed Rialto) will be deducted from the rent to become due to the Hammersteins.

A report that William Morris through the Hammerstein's 44th Street association might give up his tenancy of the New York theatre roof has been denied by Mr. Morris.

WOODEN-LEGGED-GIRL PLAY.

Harry Frazee has accepted "Sherman Was Right" by Frank Mandel, but is thinking of changing its title to "The Three Jacks," following his cardboard christening of "A Pair of Sixes" and "A Full House."

"Sherman Was Right" deals with the present war. The principal characters are three men, each named Johann Schmitt, and a girl who is supposed to have a wooden leg.

LOEW BOOKING TWO.

Boston, Mass., Aug. 4.

After Aug. 16 the Howard and the Bowdoin Square theatres here will be booked through the Marcus Loew offices instead of independently, as heretofore. Loew already has three theatres of his own in the city, Orpheum, Globe and St. James.

GUMBLE'S HEAVY JOB.

The J. H. Remick & Co. professional manager, Mose Gumble, has a heavy job looking after all the popular song hits the firm now has on hand.

There are between 30 and 40 numbers Mr. Gumble is giving his immediate personal attention to, songs that will fit anybody or any show. Among those Mose is enthusiastic about is "The Wedding of the Sunbeam and the Rose," by Stanley Murphy and Albert Gumble. It is a pretty ballad that has an idea full of sentiment. "Blame It On the Blues" is an instrumental rag number by Chas. L. Cooke that Mose thinks a lot of.

"Sweetest Girl in Monterey" is the Gumble pet just now, from sales indication. Alfred Bryan and Herman Paley wrote the "Monterey" song. Another lively rag the Remick firm has in stock is "Listen to That Dixie Band," by George L. Cobb and Jack Yellen. Mr. Yellen is the sporting editor of the Buffalo (N. Y.) Courier.

WHO'LL GET CENTURY?

The persistent question, "Who will get the Century?" is ever-present along Broadway nowadays. Ned Wayburn once announced he had it for next season, to open his "Town Topics" revue there, but later the Century company issued a statement to the contrary. It is said Wayburn could have secured the big house on 63rd street if he had deposited a bond for \$110,000, which he declined to do.

A report has said Flo Ziegfeld could have secured the theatre on the Century company's terms, which he did not care for, and Charles Dillingham is another producing manager mentioned as a desirable director for the Century, although Dillingham, it is said, would not consider any big house on other terms than those under which he secured the Hippodrome—no investment, no guarantee, no rental but playing the shows in the Hip on a sharing arrangement with the owners.

A somewhat same idea of big house management is held by Ziegfeld, as far as the Century is concerned, according to report. It is believed by show people that the Century would be an ideal theatre for the purposes Wayburn, Ziegfeld or Dillingham would want it for.

Clemart's Successor Not Named.

London, Aug. 4.

No successor to the late W. H. Clemart, as Chairman of the Variety Artist's Federation, has yet been named. Fred Russell and Joe O'Gorman are each mentioned. They have occupied the chairmanship in the past.

London, July 25.

Emil Chautard, a French picture producer, just offered a picture in which one of his actors is seen shaking hands with himself. There have been many instances shown on the screen of a man playing two parts in the same scene, but it is said in the trade that wherever actual contact is necessary a double must be employed.

The London Film Co. in "Rupert of Hentzau" had such a scene, but make no statement one way or the other regarding the employment of a double. If it is true Mr. Chautard has solved a camera problem he can shake hands with himself in a double sense.

LOVING EACH OTHER.

The love one theatrical faction may bear for another has been provokingly current the past few weeks, according to an inside rumor that says a certain theatrical firm in New York has been industriously attempting to wean the principal financial factor in another theatrical firm to its side of the fence, perfectly oblivious to any effect such a desertion might have on the firm affected or the show business in general.

The designing firm is reported to have offered as an inducement for the treason to give the big man of finance a "soft" commencement by placing within his grasp what would be considered by the ordinary person as a surety, in the theatrical line.

The overtures came to naught.

INVESTIGATING BOASBERG.

Buffalo, Aug. 4.

The Boasberg affair becomes more complicated as investigation into affairs of the firm proceed before Bankrupt Referee Persons. The concern a short time ago filed a voluntary petition in bankruptcy in United States district court scheduling liabilities of nearly \$700,000 and among assets diamonds valued at \$88,000 said to have been stolen from the establishment during a momentary absence of one of the firm. All efforts to locate stolen gems has proven futile.

The firm did a big business with the profession, claiming to have due it from various players over \$20,000 on installment plan accounts.

Counsel for creditors is delving into the affairs of the firm bent upon showing that the concern has been operated in a fraudulent manner. Boasberg himself who was at a summer resort at the time the petition was filed has returned to the city and will be placed on the witness stand during continuation of proceedings.

CONSIDINE LETTING GO?

San Francisco, Aug. 4.

The prevailing opinion here is that John W. Considine will let go of his western theatre holdings to either individuals or to a syndicate now reported forming, with Alexander Pantages at its head.

Pantages operates the rival circuit of vaudeville theatres and feels secure now in his position on the Coast through Considine having disposed of his Empress, San Francisco, interests to the Graumans, who held the remaining stock in that house.

The new Pantages theatre at Seattle recently opened with successful indications. The former Pantages house there has been renamed the Lois, and although scheduled for an immediate picture policy, will eventually play a stock show at pop prices.

ASS'N ON OPPOSITION.

Chicago, Aug. 4.

With the opening of the vaudeville season in the surrounding country only a few weeks off there comes the story of opposition.

It is whispered that the Western Vaudeville Managers' Association will make it plainly understood acts playing any of its towns in which there is an opposition theatre need not expect bookings from the Association.

This it is said will apply to Des Moines, lately invaded and abandoned by the Association, and Kansas City. Springfield, the opposition town of last season, may or may not be in the battle line this year. It is not known as yet whether the opposition management will reopen or who will book it.

MULE RACING IN AIRDOME.

Louisville, Aug. 4.

Amusement in a quite unusual line is being presented with pictures at the Germantown "airdome." This is the racing of mules, about a dozen in number, every night. The feature is that genuine Churchill Downs jockeys have volunteered to ride the animals. A. J. Wagner is manager.

VAUDEVILLE

NO CHANGE IN KEITH THEATRES; NOTHING IN WILLIAMS REPORT

\$1,500,000 Already Paid Percy G. Williams on Account of Purchase Price, \$5,000,000, for Former Williams Theatres. No Conditions Attached to Sale. Spending \$20,000 on Keith's Orpheum, Brooklyn.

The New York Sun Tuesday printed there was a likelihood Percy G. Williams would resume the management of the theatres in Greater New York turned over by him in 1912 to the B. F. Keith interests. The story never had the slightest foundation, and the Sun, when asked on what its tale had been based, is said to have replied nothing beyond report.

The Keith people will continue to operate the former Percy G. Williams theatres as they have done since acquiring them. No conditions were attached to the transfer of the Williams property to the B. F. Keith New York Theatres Co., other than the terms imposed by the bond given for the remainder of the \$5,000,000 purchase price. These terms called for an annual payment on the principal, and semi-yearly payment of interests. In accordance with the terms of the bond, Mr. Williams received last month from the Keith Co., \$194,000, \$100,000 on account, and \$94,000 interest.

When the final papers were signed passing the Williams theatres to Keith, Mr. Williams received \$1,250,000 in cash. In 1913, according to the agreement, he received \$50,000 on the principal, and last year, \$100,000, besides the interest as it fell due.

The amounts of the payments to be made up to the maturity of the bond are set forth in the sale contract and only in default of any such payment could Mr. Williams interpose in the management and conduct of the theatres transferred.

So far there has been no intention in the Keith offices to change the regular season policy in any of the houses, which will be big time vaudeville as before. Each of the houses is entered in the route sheets issued by the United Booking Offices for next season.

Keith's Orpheum, Brooklyn, one of the former Williams theatres, is undergoing repairs and alterations at a total expense of \$20,000. It will look practically like a new theatre inside when reopening for next season.

WEBER & FIELDS' ACT.

The Weber and Fields vaudeville engagement is for 19 weeks, it is said, at between \$3,000 and \$3,500 weekly. The couple start their tour next week at the Palace, New York. Eastern and western time is included in the travel. Frank Evans is the vaudeville agent who made the capture.

The act the team will give is to run about 28 to 30 minutes. It will embrace four of their famous "bits," the "Pool Table," "Choking" scene ("Milk

I love you"), "Sticking in the Eye" and the "Statue Scene" (which employs a girl).

Weber and Fields will play during August on their vaudeville contract, finishing it in January, February and March, taking September, October and November to make their contracted comedy pictures for Keystone, again returning to the picture work next April, May and June.

It has been long years since Weber and Fields appeared in vaudeville, where they started from. A couple of "Jubilee" excursions by the team as road shows at legit admission scales have been about the extent of their reappearances since the separation some years ago.

While the vaudeville engagement has been spoken of often, it was not consummated until last Saturday morning, after negotiations had been pending over Lew Fields appearing at the head of a musical comedy skit from "The Hen-Pecks."

"HANDS UP" FOR THE ROAD.

There seems but little question the Shuberts' production of "Hands Up" is going on the road, where it was evidently built for. Crates are being made for the scenery, and the show is not expected to remain at the 44th Street much beyond a month or so longer.

"Hands Up" is said to have done about \$9,000 last week, when all New York suffered from the heat. Hotels and speculators are reported to have taken \$14,000 worth of tickets the day after the piece opened.

It is probable Ralph Herz will shortly leave the company. One of the members of the cast attracting quite some attention and creating no end of good amusement is Alfred Latel, in his impersonation of a dog. Mr. Latel does some remarkably good work in his scene with Irene Franklin.

VON TILZER QUITTING SHOWS.

The legitimate productions have seen the last of Harry Von Tilzer, who says that hereafter he intends devoting all of his time to his music publishing business.

Mr. Von Tilzer was largely interested in the successful piece, "To-day." He will probably dispose of his share in the show.

ELSA RYAN NOW READY.

Elsa Ryan, one of the "Pegs" of the companies playing that piece last season, is ready for the vaudeville entry. This week she consulted M. S. Bentham in reference to making her variety debut.

HOUSES RE-OPENING.

The Orpheum at Allentown, Pa., will reopen its vaudeville season Aug. 16, with Frank O'Brien again attending to the bookings in the United Booking Offices, of the Wilner & Vincent theatre.

Shea's, Toronto, will reopen Aug. 23, weather permitting, the weather likewise being a proviso in any number of other reported openings on definite dates.

The Majestic, Milwaukee, opens Aug. 16; Palace, Chicago, Columbia, St. Louis, Orpheum, New Orleans, Sept. 6; Orpheum, Memphis, Aug. 30, booked as before by George Gottlieb in the Orpheum Circuit offices.

Keith's at Lowell, Mass., opens Aug. 30, with Lewiston and Bangor (split week) starting Aug. 23, again booked by Harvey Watkins.

The Temple, Rochester, opens Sept. 6, booked by Carl Lothrop, who also handles the Temple, Detroit.

The Hippodrome, Cleveland, opens Aug. 30; Grand, Syracuse, Sept. 6, both booked by Joe Goodman.

Keith's, Toledo, will probably open Aug. 23; Keith's at Cincinnati and Indianapolis, Sept. 5; Grand, Pittsburgh: Colonial, Erie, Pa., Sept. 6; Keith's, Louisville, Sept. 12, all by Johnny Collins.

The Orpheum, Montreal, opens Aug. 16; Dominion, Ottawa, Aug. 23.

BARNES IN ASSOCIATION.

Chicago, Aug. 4.

While no official announcement is forthcoming on the matter, it is understood by those on the inside that Fred M. Barnes, generally acknowledged to be the best park and fair man in the country, will become associated with that department of the Western Vaudeville Managers' Association next season, handling the park and fair business of the "Association" in co-operation with Chas. Marsh, the present manager.

This will bring the park and fair business of the middle west down to a few contenders, the principal opposition to the W. V. M. A. being Ethel Robinson's organization, the Robinson Amusement Co. Miss Robinson handled the park and fair department of the "Association" under the regime of C. E. Bray, retiring to be succeeded by Marsh.

Barnes, prior to the current season, had his own concern, backed by a wealthy Chicago jeweler, but a course in bankruptcy proceedings upset the Barnes plans and the rumored move is supposed to be the result of his present condition.

With Barnes and Marsh working together, the "Association" will be well fortified in the particular department.

McVICKER'S "BLACKLISTED."

It was said in New York this week McVicker's, Chicago, under the Jones, Linick & Schaeffer management, had been declared a "blacklisted property" and the Western Vaudeville Managers' Association bookers have been instructed to refrain from engaging acts that play that house.

BERNSTEIN BUCKING PHILLY.

Philadelphia, Aug. 4.

Despite the heat and Freeman Bernstein, Philadelphia is still in Pennsylvania. Mr. Bernstein has now been here for six weeks, and the town has withstood it. He is in the city attending to the making of a five-reel feature film called "The Continental Girl," in which his wife, May Ward, will be starred. The feature is being prepared at the Liberty studio.

The outward indications are that Bernstein likes this burg. He has taken a summer residence in exclusive Germantown, on one of the very spots where the Battle of Germantown was fought in the Revolution. At night Freeman sits on his rented front porch and tells his wealthy neighbors of the many interesting battles he has had while in show business. It is said Mr. Bernstein has the wealthy neighbors much interested. They are very wealthy.

MANY ACTS DISAPPOINT.

Reports of many American acts, booked to appear in England during the summer, disappointing the English managements, are about. Last week the Alhambra, London, was much exercised over its failure to locate Trovato, due to open there Aug. 2. Trovato is still on this side. Charles Bornhaupt had placed him for twelve weeks abroad, to open May 31 in Glasgow. His foreign salary was to have been \$300. Bornhaupt says he will start suit to recover commission due him on the engagements, also similar suits against other turns booked by him for England, but which failed to play.

Mr. Bornhaupt says he intends to go to Holland within a few weeks, and from there to Brussels (Belgium), closing out his interests in the latter city, which he left just before the Germans occupied it. Mr. Bornhaupt is a naturalized American.

FOX HOUSE IN WASHINGTON.

Washington, D. C., Aug. 4.

A very definite rumor says William Fox, the vaudeville-picture man of New York, is about to start building a pop vaudeville theatre in this city. Plans have been drawn and nothing remains incomplete excepting the procuring of a small plot of land adjoining the site already secured by Fox.

The rumor details the proposed location in the theatrical district.

OTHER BOOKERS' "OPPOSITION."

The Sheedy Agency placed a new ruling into effect this week, when M. R. Sheedy declared any agent doing individual booking of theatres would be looked upon as "opposition" and not permitted to book through the Sheedy office, even though such agents booked vaudeville theatres that did not compete with any "Sheedy house."

In consequence of the order, two agents were informed in the early part of the week their absence from the Sheedy headquarters would not be missed.

If in America right now I might get a week at Brighton Beach and then "lay off" till fall. VAN HOVEN.

CABARETS

Woodmansten Inn, on Pelham Parkway, has been so rapidly advanced into the leading line of all New York's road houses by Dan Caslar, since he lately assumed charge of the place, that plans are now in formulation to make the inn attractive enough in cold weather for it to become a mecca for the roadsters the year around. A Venetian Garden effect has been nicely obtained surrounding the front of Woodmansten through a pagoda structure finished off in marble. This overlooks a small plain bounded by trees and foliage. In the midst of the plain, Mr. Caslar has about decided to construct an artificial ice rink, where, in the open during the winter, the Inn's patrons may skate to their heart's content in the day or by electric light.

Another feature of Woodmansten Inn this summer is Bert Wright, a 17-year-old boy, who bills himself as "The King of Cigar Pluggers." The kid is about the wisest youth in the world for his age. He is the cigar boy of the Inn. One of his side lines is matching customers double or nothing for merchandise sold, Bert agreeing to guess the date of any silver coin within two years, by looking at the reverse side, or allow his goods to pass to the customers gratis. His system of guessing is through seeing the general aspect of the coin, although with quarters he depends more upon the condition of the rim, and has been known to guess the exact date of five quarters in succession, running in dates from the '90s to the '00s and '91s. The boy earns probably from \$10 to \$15 nightly on "good nights." Many of the people who often visit Woodmansten frame up on him through polishing the coins, but if everything else fails, Bert pulls them with a million-dollar smile he owns.

Lee Shubert is trying to convince Frederic Edward McKay that he should manage the 44th Street Roof for the coming season. Of course, as manager of the Roof, Mr. McKay would add something of class to the establishment, for he is well known in social circles both on "the Avenue" and on Broadway, and perhaps could put on a revue there that would attract attention. During the past season the 44th Street had a couple of revues but they were unsuccessful. Mr. McKay is in association with Klaw & Erlanger in the Kem Corporation and just how this fact would affect his making an affiliation with the Shuberts is a question.

Hap Ward, the senior member of the stage team of Ward and Vokes, has announced his intention to permanently retire from the boards and will hereafter actively manage his Ferncroft Inn, located 16 miles out of Boston. Lucy Ward will likewise step away from the profession and locate with her husband at the Ferncroft. The Inn is over 200 years old and is said to be the oldest hostelry in the United

States. Ward's last show was "A Fool, His Money and His Girl." Harry Vokes will continue with the road shows, using the firm name with Ward's permission.

Violinsky is out of the Hotel Chickasaw, Los Angeles, where he was manager. The hotel is still running. Violinsky was the first to organize a dancing cabaret in an ice cream parlor, at least off the stage. That's what he did in Los Angeles, but in "A Perfect Lady," with Rose Stahl as the star, the principal scene of the piece was the self same idea, laid in the wilds of Kansas. Violinsky is understood to be on his way east.

George Whiting and Sadie Burt have moved back to the former "Whiting's" on Surf avenue, Coney Island. They opened the season down there in a new "Whiting's" on the Bowery. George says business has come along so prosperously he is thinking of establishing himself on Broadway for the coming winter.

Paul Salvain has decided he wants another revue for the dance floor of Rector's and has been casting about for available talent the past few weeks. The show is to be placed into rehearsal almost immediately and is to open within three weeks.

Babette, formerly at Shanley's, is in "Splash Me" at the Shelburne, Brighton Beach. She debuted in the prima donna role this week.

Cincinnati, Aug. 4.

The feet of Americans and of Europeans who still have feet, are being bumped out of line by modern dances. Ernest C. Stanaback, president, and Ernest Graff, secretary-treasurer of the National Association of Chiropodists, made the statement Monday at the opening of the annual convention of the National Association of Chiropodists in this city. Not only are the steps injurious, but the dancing pumps and slippers are terribly rough on the tootsies, the feet doctors say.

Milwaukee, Aug. 4.

The Council Committee has adopted a rule forbidding all cabarets in saloons. Many cabaret people have lost their engagements through it. This is a little remarkable in a town where so many liquor interests hold forth and where it is generally accepted lurks the stronghold of Socialism and personal liberty.

Toronto, Aug. 4.

Toronto has a new refreshment and amusement resort on King street, near Yonge, labeled the Cafe Royal. The Royal Quintet, W. H. Scudders and the Argentine String Orchestra are handling the entertainment. Dancing also.

Why has Van Hoven been booked for several tours in England? Because, VAN HOVEN.

WESTERN TAB PLANS.

Chicago, Aug. 4

The Tabloid situation insofar as the Western Vaudeville Managers' Association is directly concerned has been finally decided upon, the managers of the various circuits booking through the "Association," having determined to handle 10 high class "tabs" for which they will pay \$900 weekly salary as well as transportation and baggage expenses.

Sam Thall, general booking manager and transportation expert of the organization, has been delegated to accept the 10 shows, and after passing his review, the pieces will be given a 21-week route without lay-offs. This will do away with the "turkey" producer and provided the ten accepted shows come up to expectations, there is a possibility the number will be increased another ten, giving the "Association" sufficient "tabs" to run through the season without repeating.

The tab books are to be original, with original music and will be costumed and equipped at a figure exceeding the cost of any tabloids that have previously played the time. Arrangements are under way between the tabloid department of the Association and the Jesse Lasky producing firm to rearrange "The Red Heads" into a tabloid show, to run an hour and a half. The "Association" has made a \$900 weekly offer with all expenses paid, but request the Lasky people to show the piece before routing it. The Lasky firm have, up to date, refused to experiment and insists upon a route for the tab before arranging for the production.

LASKY'S ONE ACT.

On his return from the Pacific Coast Jesse Lasky stated that after what he had witnessed as to the actual conditions of the vaudeville situation in the west he was prepared to make but one new vaudeville production this year. This will be an act with James Carson in the leading role.

The only other Lasky production that may be made this season will be a revival of "The Peaches," with Knute Erickson in the principal role.

BOOKING AT NIGHT.

Chicago, Aug. 4.

The sudden arrival of opening time has impelled the booking men of the Western Vaudeville Managers' Association to hasten their routing meetings and in order to alleviate an early season rush. The bookers are holding meetings nightly in the Majestic Theatre Building under the direction of Booking Manager Tom Carmody.

PLAZA ON MARKET?

The Plaza, on Madison avenue, near 59th street, and now playing pop vaudeville, is said to have been placed on the market by its present lessee, a Mr. Solomon. The rental is reported at \$35,000 yearly.

The Plaza played big time vaudeville long ago, under the direction of William Morris, then passed to the Loew Circuit, which booked it with small time, and later was on the Moss & Brill books.

WEATHER BOOSTS BUSINESS.

The sudden turn in the weather handed the managers along Broadway one of the most sudden jolts in their lives. All of the houses dropped down Monday night because of the heat, but Tuesday night through the rain and the sudden drop in temperature the business took a sudden jump.

Legitimate attractions reported they did a turnaway business. At the Palace there was nothing to be had except standing room.

The Fifth Avenue did \$97 above the record for the house during any time that the three a day vaudeville policy has been in effect.

TAB'S SAD FINISH.

When the 116th Street theatre discontinued its stock tabloid policy after one week's experience, some one overlooked the usual formality of paying salaries.

The week was not a profitable one for the management, but the players, while realizing the inevitable, looked forward to pay night, which never arrived.

The chorus girls were handed 50 cents each for their week's work, while the principals received the best wishes of those behind the venture.

The house is playing vaudeville again.

CIRCUS' HARD LUCK.

Louisville, Aug. 4.

Hard luck is being experienced by the Haag Greater Shows, now running the Kentucky mountain towns. Recently, one of the employes nearly had his foot chewed off by a lion, and the lion had to be killed; later, one of the elephants went into a farmer's field of corn and the show manager had to pay for much damaged property; again, the entire show, stalled on a hillside and every horse in the vicinity was mustered to pull them out; recently two elephants went out upon an uncertain bridge at the same time, the bridge gave way and the two mammoths fell a distance into the water. Enraged the animals lifted logs with their trunks and threw them at the keepers.

BRONX THIEVES CAUGHT.

The several recent thefts at the National, Bronx, were finally traced to two young roughs of the neighborhood. They were arrested last week and held for Special Sessions.

The thefts had worried the house management until the Loew office decided to discharge the entire stage crew, but before action was taken, the house fireman discovered the prowlers at work and arrested them while looting a dressing room.

The youngsters made a complete confession and returned most of the stolen property.

HASCALL IN AMERICA.

Jack Hascall, general stage director for the Hugh McIntosh enterprises, is in New York looking around for available material for the second edition of McIntosh's "Follies." While here Hascall will also purchase scenery and costumes to accompany the production. He is headquartering with Chris Brown, the American representative of the McIntosh circuit.

At least one important fact has been revealed to the directors of the Columbia Amusement Co. as a result of the summer run now drawing to a close at the Columbia theatre. Saturday night, Aug. 14, "The Behman Show" will have played 14 weeks at that house. In the early weeks of the engagement, the gross receipts averaged larger than in any corresponding time during the regular season, and since then, except when weather conditions were decidedly unfavorable, business has invariably been equal to the largest in mid-season. For example, the excessive heat Monday of the present week caused a marked falling off, but Tuesday and Wednesday with rain and low temperature capacity audiences prevailed afternoon and night, equaling in returns the largest takings of the entire run.

These circumstances leave no room for doubt that the right show produced in early autumn would undoubtedly run throughout an entire season with chances very largely in favor of greater gross receipts than have been known at the Columbia in the past two seasons. There is no reason why that house, located in the very heart of the Broadway theatre district, should not be conducted as successfully under the long run policy as any other house in the neighborhood. It is simply a question of providing the right show. Four years ago "The Merry Whirl" played nine weeks to a larger average than has ever since been recorded in any nine weeks of any season, and the last week's gross was the largest of the run excepting the first week, when perfectly ideal weather conditions prevailed without a break.

The force of these arguments is emphasized by the fact that these protracted engagements occurred in summer. With a show equally appealing, it is altogether probable an entire season's run would be vastly more profitable to the Columbia Amusement Co. than taking chances with the shows that come along with such frequency and that not only fail to draw because of their worthlessness, but drive patronage away from shows that follow, however meritorious they may be. It goes without saying the Columbia Amusement Co. is operating solely for profit. And with the examples furnished by "The Merry Whirl" engagement and by the present experiences with "The Behman Show," no consideration should deter the directors from safeguarding the interests of the stockholders by demanding of the separate managements shows of the kind that will draw on their merits, or imposing the alternative of withdrawing the Columbia from the circuit and making it a house of runs.

With its immense regular clientele, the Columbia invariably yields a profit to every one of the shows, even those whose business is comparatively small on account of their unattractiveness. A suggestion worthy of serious consideration is that the coming season be made the determining period as to

whether the Columbia shall remain in the circuit or adopt the policy of making an annual production to continue throughout the entire season.

GEORGE CHENET ARRESTED.

John L. Glennon, engaged to manage the Yorkville for the coming season, will return to his former post, Corinthian, Rochester. The last named house was to have been directed by George Chenet, formerly of Detroit. Mr. Chenet had reached Rochester and assumed charge when he was arrested for grand larceny on a warrant issued in Detroit and taken back to that city on a requisition signed by Governor Whitman.

It is said on good authority Mr. Chenet's defalcation is not confined to the single transaction involved in the \$800 which he is reported to have converted from a cash bond given by the treasurer of the Gayety, Detroit.

FIRST OPENING.

Harry Hastings' "Tango Queens" began the season in Pottstown, Penn., Monday, with two very large audiences. This company will be the initial attraction of the season at the Cadillac, Detroit, commencing Sunday.

PROTECTING TITLES.

Leon Laski, attorney for the American Burlesque Association, has been instructed by the directors of that company to proceed against all stock burlesque houses appropriating titles used on the American Circuit.

"The Blue Ribbon Belles," "Cabaret Girls," and "20th Century Maids" are among the titles recently used without permission of the owners.

STOCK AND "COOCH."

The Union Square theater on 14th street is presenting stock burlesque with "cooch" dances. Kyra is appearing there this week and Oriental is billed for next week.

HEUCK POSSIBILITIES.

From present indications the Hubert Heuck stock burlesque circuit will consist of the People's, Cincinnati; Columbia, Indianapolis; Haymarket, Chicago, and Empress, Milwaukee.

The Haymarket, Chicago, is closed after two weeks' trial of stock burlesque through unsatisfactory business. It is said a new company will be organized and the house reopened Aug. 22.

ROBINSON AT VICTORIA.

Sam Robinson has been appointed manager of the Victoria, Pittsburgh, by George Shafer. He will be in town for the next two weeks organizing a road show, to be known as "The Victoria Burlesquers."

Abe Kutner's "Military Maids."

Abe Kutner will manage "The Military Maids," having purchased the I. H. Herk interest in that attraction.

Johnnie Eckhardt in Jersey City.

Johnnie Eckhardt will manage the Orpheum, Jersey City.

WITH THE WOMEN

BY MISS RUBY.

Hazel Kirk easily carried off the honors of Monday evening at the American Roof this week, as far as the women on the bill were concerned. Miss Kirk might be described as a youthful combination of Eva Tanguay, Gertrude Hoffmann and Gaby Deslys in manner, and a lady novelist might call her "a dainty wisp of a woman," such being the approved lady-novelist term in speaking of anything feminine with an engaging smile and is five foot two or thereabouts.

Miss Kirk was "discovered" seated atop the grand piano, in animated song with a youth whose costume Beau Nash of the theatre programs would not approve. That is, he committed the sartorial sin of wearing a stiffly starched white waistcoat with a sports outfit of flannels, tennis shoes and a soft collar.

Miss Kirk wears her hair and her skirts fluffy, and when she dances—as she does with extreme grace—both fly and float around with every motion. One gown of pink chiffon, and another was of cream chiffon, with a three-layer scalloped skirt edged with jet beads, and a high girdle of black velvet that served the purpose of a waist. The new "half-and-half" stockings, black and white, went with this. Her last change was the prettiest, a dress of blue satin run with broad pink stripes, with a snug, slightly draped waist and a plain, flaring skirt. An enormously wide black velvet sailor hat gave the last attractive touch.

The girl of Martin and Fabrini appeared first in an over-elaborate dress of white silk with a lace coat, a puffed waist, a ruffled skirt, and a lot of velvet ribbon streamers. This only lasted through a song, though, and then she returned in a cute little pink silk bloomer costume and later in a gold and blue ballet dress with a muchly ruffled blue petticoat. She did some excellent fancy dancing and some soft shoe work as well, and made, altogether, a good appearance.

The Warren girls went in strong for blue taffeta, both wearing low-cut dresses of about the same shade. The taller one had adopted a quaint and becoming style, with a bell-shaped skirt that was caught up a few inches on each side and held by a couple of pink roses. The other girl wore just the regulation short waisted style, with nothing special to make it noteworthy.

"Mrs. Dugan," in the skit called "Dugan's Money," wore a rather nice gray satin with a two-tier skirt and a severely simple blouse.

Two of the attractions at the Palace last week are classic dancing specialties. And first among these was Lydia Lopokova, lithe, graceful as a butterfly, with odd quick motions of her hands and arms, that make them the most expressive part of her while she is in motion.

One of the dances was a charming little polka, danced in a cool, quaint frock of white mull, with a great wide

band of flowered cretonne about the flaring hem. For all its quaintness, it was right up in the present fashion, since the tightly fitting Princess waist styles, with, as in this case, a rope or cord as a loosely knotted girdle, is the style that is creeping in with fall fashions. A butterfly dance was costumed with a floating flesh chiffon gown, after the manner of the classic nymphs. One of the charms of the little dancer is that her costumes are never so bizarre that they destroy the effect of simplicity and grace that her dancing gives.

The whole bill seemed a constant succession of new and delightful gowns. There was Marie Nordstrom, who wore yet another of the white satin embroidered-in-silver gowns, that have been pretty prevalent this season, but that are always effective to see—this made in the new style that shortens the skirt in order to lengthen the petticoat and display its beaded and glimmering lace. Then there was Stella Mayhew, who made little pretence of handsome gowns, but who was called again and again to the stage by an enthusiastic crowd. One of her dresses was of pink flowered chiffon, with a long tunic banded by blue taffeta, and another was a yellow satin with a skirt made from lace ruffles.

Mabel McCane was on the bill, too, with a new gown for each encore. Some woman nearby tried to count them, but lost the number after the sixth appearance, being too busy admiring a certain style.

One of the gowns was unusual, and an effective style for either drawing room or stage—a white chiffon in a simply draped mode suggesting the Greek style, with a band of black and white striped beaded net run high under the arms and serving the purpose of a short waisted bodice. A cape of chiffon bordered at one end with the black and white striped material was draped from the right shoulder over the left arm and held at the wrist, forming a floating cape and a sleeve.

Another wonderful affair was of blue brocade with threads of gold running through it, in a plain Princess style with a short flaring skirt. This was banded with white fox, and a white fox scarf was draped over the decolletage of the right shoulder, so that the head and bushy tail of the animal were fastened to the waist.

Montreal Managerial Shift.

Montreal, Aug. 4.

A change in local theatre managers George F. Driscoll, for eight years with the Canadian Theatres Co., from its Orpheum (vaudeville) to Klaw & Erlinger's Her Majesty's (legit).

Fred Crow will be the Canadian Co.'s general representative here, while the resident manager for the Orpheum is Chas. H. Preston, and at the Gaiety (burlesque) Thos. Conway will be in charge.

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Vol. XXXIX. No. 10

Jacob P. Adler has been engaged by Ned Wayburn for "Town Topics."

A. Bernardi reached New York Sunday.

Princess Rajah, seriously ill for a time, is recovering.

Frances Thompson, of Fort Worth, Texas, has been signed by Ned Wayburn for "Town Topics."

Emma Bunting came to New York this week to make arrangements for the new season.

The Shuberts have engaged Lillian Herlein for the next production at the Winter Garden.

Mme. Walaka, the Russian prima donna, is reported engaged to L. M. Palmer, Jr., a wealthy Brooklynite.

A new classical dance has been inserted in the new "Ziegfeld Follies" which is done by Carl Randall, Mae Murray and Lucille Cavanaugh.

Arthur Driscoll (O'Brien-Malevinsky-Driscoll law firm) returned Monday from a two weeks' vacation up in New Hampshire.

G. B. Greenwood has leased from the Southern Investment and Amusement Company the Grand, Jacksonville, Fla., and Aug. 1 inaugurated popular priced musical comedy there.

Gertrude Hoffmann will open in her new act, "Sumurun," at the Brighton, Aug. 16. In support will appear Jacques Archer, Charles Henderson, Edward Colebrook and Enrico Muris.

Lyn Harding is in New York to report for rehearsals with Joseph Brooks' "Trilby," with which he is to play Svengali this season.

A play will again take Lopokova, the ballet premier at the Palace this week, before the stage public next season. Lopokova evidently does not intend remaining in vaudeville since she declined Wednesday an offer of \$750 to appear at the Temple, Detroit, next week.

Charles F. Edwards has resumed his press agenting for the Welsh Brothers' circus, after attending his wife who has been ill. H. A. Morrison has been looking after his work.

Charles Sumner, author of "The Natural Law," submitted a comedy entitled "Watch My Wife" to A. H. Woods. Woods immediately sent Sumner a check for advance royalties.

Max Lowe, of the Marinelli office, has completed arrangements for a Chicago branch and will leave New York next week on an extended trip through the west prior to the opening.

Harry Van of "The Behman Show" was notified Tuesday he was the father of a daughter, his first. Mrs. Van (Ethel Nordstrom) is doing nicely, likewise the arrival.

George Mooser leaves New York Saturday for the Coast to have a two weeks' conference with Oliver Morosco. Mooser is Morosco's chief representative in the East.

The vaudeville program of six acts at Morrison's, Rockaway, this week, was placed together by Lawrence J. Goldie, to give the seaside a show for the first time there. No turn upon the bill has ever before played the house.

Woodside Park, Philadelphia, which heretofore has been controlled by Royster & Dudley, has been taken over by the Woodside Real Estate Co. and is now offering five acts of vaudeville. C. Merywin Travis is manager.

Mrs. Elmer F. Rogers added a girl last week to the Rogers family, now consisting of a mixed quartet, their first born having been a boy. The father, meanwhile, has been also making an elegant record for himself managing Keith's Palace, New York.

Alan K. Foster returned to the city this week after several months in Canada, where he has been staging productions. Foster will produce a number of girl acts for the coming season, having arranged with Frank Bohm to stage his contemplated productions.

Charles Shay, president of the I. A. T. S. E., not only returned from the Chicago convention of the Alliance re-elected, but had his salary boosted in appreciation of his services to the Alliance and was granted a two weeks' vacation with instructions to leave "no address" until he returned.

The Pacific Coast company of "Potash and Perlmutter" is to open its season at Ogden, Utah, Aug. 28. The company leaves here Aug. 24. After two days in Ogden they open in San Francisco on Aug. 30. Walter Messenger is in advance and Harry Bryant will be back with the show.

Mike Sheedy was reported as having been barred from the Polo Grounds on the charge of having been too open in his anxiety to root for certain teams. Sheedy, who went to the Saratoga races this week, is thinking seriously of taking legal action against the baseball owners.

Tom Murphy, who recently left the Primrose Four to exploit a double-act under the title of Murphy and Marino, has severed partnership with Marino and accepted the leading role in a new miniature comic operetta by Botsford & Havez called "Fixing Father." The entire turn is in song.

Louis Bernstein dropped all music publishing affairs last week, slipping off to Maine in search of some regular fish he had heard were hanging around there.

Duffy, Geisler and Lewis will split after this week. Duffy and Geisler will go with the Chas. Robinson show next season, while Ted Lewis will form a new partnership.

William McGowan, for four seasons manager of the New Grand, Evansville, has been transferred by Finn & Heiman to the management of the Orpheum, Des Moines, succeeding Harry Burton at that house. McGowan is replaced in Evansville by Otto Meyer, formerly treasurer of the Grand.

E. F. Albee made an inspection tour this week of the Keith houses in Cincinnati, Dayton and Cleveland where several changes will be made in the personnel of the house staffs. In Cincinnati the boxes will be rebuilt and the house entirely renovated. He is scheduled to return the latter part of this week.

There will be a three-day convention here next week of the small one-night stand managers of the middle west. The meeting has been called so that the house managers will have an opportunity of becoming better acquainted with the producers, who make a point of producing attractions for this type of houses from Chicago.

After operating Keeney's Third avenue for seven years on a ten-year lease, Frank A. Keeney this week gladly let go the house through an agreement reached. The McCahill Estate, owning the theatre, through its director, Thomas J. McCahill, will turn it over to Samuel Burghoffen, who proposes to remodel and reopen in September with a straight picture policy.

Snyder's "Soothing Symphony" it will be known by and people will wonder if that's a new kind of kid's syrup. But it's not. It's a song, and a very good one, with music by the only Ted, while the words were welded by Will J. Harris, a western boy. Waterson, Berlin & Snyder have increased their piano force to let everybody hear "Soothing Symphony" altogether.

The return of Peter Mack, New York representative of the Gus Sun Circuit, was officially celebrated in the Palace theatre building early this week. Peter has spent the past several weeks deputizing for Thomas Peerless Powell, who handles the middle-western interests of the Sun time. Thomas Peerless has been vacationing. A book of poems contributed by Billy Delaney and several bouquets were awaiting Peter when he arrived at his desk.

Although the Shuberts have strenuously tried to extend the engagement of "Maid in America" at the Palace, Chicago, where the piece has been running since the temporary suspension of the vaudeville policy, the management of the house has decided to close the engagement of the show the week preceding Labor Day in order to open with the regular season's vaudeville programs on the advertised date. The show has been averaging \$14,000 weekly, but the Palace people do not feel inclined to lose its vaudeville identity. The show will proceed to the coast. The success of the Shubert piece at the Palace may result in the eventual determination of the Palace people to keep the house open every summer through the engagement of a successful musical comedy.

Ed. Giroux, general booking manager for John Cort, has confirmed the opening bookings for the Cort theatres in New York, Boston and Chicago. The first will be the Chicago Cort, Aug. 8, with Margaret Illington in "The Lie." The second will be the Lexington opera house, New York, opening Aug. 28 with one of the "Potash & Perlmutter" companies. The renamed Saxe's 116th Street, the York, will have "A Full House," Sept. 13. Labor Day the Standard, with Harry Cort back as manager, will open in "The Yellow Ticket." The Cort, Boston, will have "Twin Beds" as its starter Labor Day, while the Plymouth in the Hub will have "The White Feather," opening the same day. Margaret Anglin is the second attraction for the Plymouth.

A theatre owner and manager in Harlem was "trimmed" for \$110 last week, through the carefully laid plan of a Harlemiter, who is said to have announced in advance his intention of beating the house out of \$100. The trimmer walked into the theatre (between 125th and 110th streets), asking its owner-manager if he cared to lease the house. Pictures were then playing there. Its manager said he would and the trimmer asked if he could secure the lease for vaudeville, \$500 to be paid on account for the remainder of the summer, when possession was taken. Everything agreed to, the trimmer engaged some vaudeville acts, took possession Monday morning, gave the check for \$500, took in \$110 that day, and Tuesday passed away. But Tuesday afternoon the \$500 check came back.

WITH THE PRESS AGENTS

Isabel Irving has been engaged by Cohan & Harris for "Jean Paurel."

Hardee Kirkland has been engaged for John Mason's original role in "The Song of Songs."

Frank C. Burton will play the heavy role in "The Red Light of Mars."

John May will not be in "Under Cover" next season. He is in the Canadian Navy.

Ethel Gray Torrey is the latest addition to "Search Me," which opens at the Gaiety Aug. 11.

Next season will see "Watch My Wife" written by Harry Segal and Charles Sumner.

Allice John has been engaged by Selwyn & Co. for "Twin Beds."

Max C. Elliott will do the advance for the Colonel Lagg's roadster, "Silas Green."

Walter (Slidepocket) Messenger has been assigned the advance of the "Potash" show that goes to the Coast next season.

Lillian Cavanagh will be Walker Whitehead's leading lady in "The Ragged Mesenger," to be placed into rehearsal next week.

E. S. Bunch is booking an eastern route for the first few weeks of his road tour with "The Red Rose." The show starts early next month.

Claudia Caristadt has been engaged by A. H. Woods for the Julian Eltinge production "Cousin Lucy."

H. H. Frazee has set Aug. 16 for the first performance of his new farce "Brother Masons" in Atlantic City.

Ted Miller has been engaged as business agent for the "special" company of "Kick In" that opens early in September.

Walter Jones has signed with the Frazee forces and will be assigned to one of the "A Full House" companies.

The Casino, Washington, D. C., according to report, will be numbered among the Stair-Havlin houses next season.

The Dixie, Paris, Tenn., will play road shows and pictures when the former are not booked in.

"A Modern Cinderella," management Jones & Crane, had its first performance of the season Aug. 1.

Ernest Glendenning is rehearsing with "Experience," which Comstock & Gess open in Boston Aug. 28, for a road tour.

A. H. Herman, formerly manager of the Century, will have charge of one of the Cohan & Harris "It Pays to Advertise" companies next season.

Frank Mandel has been entrusted the work of adapting the French farce, "A Flea in Her Ear," which Leffler-Bratton will produce about Oct. 1.

Leonore Novasio, Pearl Palmer and Joseph Lertora have been signed by John Cort for "Princess Pat," which opens Aug. 23 at Atlantic City.

If James K. Hackett reappears upon the stage in a new play this coming season he will have in his support Beatrice Heckley, in private life Mrs. Hackett.

Sarah Bernhardt will start her American season at the New Amsterdam Sept. 20, following "The Follies." Her starring vehicles will be "Jeanne Dore" and "Amants et Voleurs" together with other new plays.

"Sh-h! It's A Secret" is to be the title of a new musical production which the Times Producing Co. is to make immediately after the New York launching of "The Girl Who Smiles" at the Lyric next week.

Georgia Caine has been engaged by the Savoy Producing Co. for one of the principal roles in "Two Is Company," a musical comedy in three acts by Paul Herve and music by Jean Briquet and Adolph Philipp.

According to an announcement from Frederic McKay's office the contract he has with Kitty Gordon and Jack Wilson for a term of years contains a clause under which they are to be co-starred in musical comedy.

The Art Drama Players, under the direction of J. Theodore Helme, with Madame Axatho Burescu as the star, give a performance on the campus of the New York University Tuesday. The Greek tragedy "Medea" was presented.

Rehearsals for "The New Shylock," the Al Woods show, have been called. Among the principals will be Louis Calvert of London, Josephine Victor, Forrest Winnant (just back from a Denver stock engagement), Dorothy Donnelly, Eugene O'Brien and John Flood.

Two companies of "Damaged Goods" will be sent out by Leffler-Bratton, the first to open Sept. 2 at Wilmington, Del., and the other about two weeks later. The firm will also open the season of "The Natural Law" in conjunction with John Cort at Ford's theatre, Baltimore, Sept. 13.

Marie Tempest, Graham Browne, Francis Wilson and Ann Murdock, who are to be seen in the revival of "The Duke of Killcrankie," met Monday for the first conference regarding the production and incidentally went over the new fifty minute Barrie sketch which is to be presented at the same time.

"Sealed Orders" has had its title changed to "Stolen Orders" and has been announced under the latter title for the Manhattan opera house early in September. The production was originally made at the Drury Lane in London in 1913. The production with the exception of the giant battleship will be brought to this country. The battleship will be built here.

H. H. Frazee has not as yet assigned all of the advance men and managers to their various companies with which they are to travel this season. It is settled Matt Smith will go ahead of the Coast company of "A Pair of Sixes" which will have Harry Jackson, Charlie Hertzman will double both back and ahead with the company of "The Full House," to play Boston and Philadelphia. Among those who are waiting to be assigned are Harry C. DeMuth, Eddie Rosenbaum, Jr., Fred Mayer, Bert Hler, Foster Moore and Dan Slattery.

Max Rabinoff has practically completed the organization of the Grand Opera company which is to give performances in conjunction with Anna Pavlova and her ballet during the coming season. Those engaged include Maria Gay, Marie Kouznetzova, Amelita Galli-Curci, Maggie Teyte, Louisa Villani, Giovanni Zenatello, Ippollito Lazzaro, Riccardo Martin, George Baklanoff, Gaudia Manuseto, Thomas Chalmers, Roberto Moranzoni, Emil Kuper and Adolph Schmid. Ryszard Ordynski will be stage director; Robert F. Brunton technical director and Amelita Barbiel, chorus director. All of the scenic productions and the costumes of the Boston Grand Opera Company have been bought by Mr. Rabinoff to equip the new combination.

The regular season at the Belasco theatre will open on Aug. 10, when "The Boomerang" by Winchell and Victor Mapes, will be the attraction. In announcing his plans Mr. Belasco lets it be known he will present two plays this season which he has written. There will be a new play for David Warfield and one for Frances Starr. The latter will not be produced until some time late in the season after she has made a tour in "Marie Odile." Her new starring vehicle will be a comedy. Twelve new productions in all are a resume of the announcement. One is "The Laughter of Fools," a comedy by H. F. Maltby, which was recently produced in London, and new plays by George Middleton, Frank Mandel, Mrs. Woodrow Wilson and Archibald Sessions, Mrs. Frances Lightner, Maurice V. Samuels and "The Love Thought," by Henry Irving Dodge. In conjunction with the Charles Frohman Co. he will also produce a play by George Scarborough, this is most likely in addition to "The Girl," by the same author, which Mr. Belasco gave an out-of-town hearing a month or so ago.

LEGIT SALARIES UP.

Some show producers in New York are of the unanimous opinion of the demand by picture concerns for feminine players and stars has forced the salary figure for these folks for legitimate productions away up to the skies.

A producer made a bid for Lenore Ulrich and she's reported as asking \$550, but when negotiating to sign, the Morosco film company placed her under immediate contract at \$175 weekly, and she was unavailable for the legit at any price for next fall.

Another producer interviewed an agent relative to signing Lois Meredith. He was told she got \$150 before she went into pictures. The producer offered \$200 and just when it looked as though she'd be signed, Miss Meredith said her salary would be \$300 or nothing if any production wanted her.

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

STARS BATTLING.

Atlantic City, Aug. 4.

The twin stars, John Mason and Jane Cowl, here with A. H. Woods' production "Common Clay," are said to be at swords' points.

Gossip is that Miss Cowl is not entirely satisfied with her role in the drama and in trying to "fatten" the part, stepped on Mr. Mason's toes, so to speak. He, in turn, became peeved and at present there is a possibility either one may step out of the production before it is brought to New York.

There was more than the usual interest in the production of "Common Clay," because of the tremendous advance reputation preceding it. This is the Harvard prize play produced in Boston by John Craig. Others in the cast are Lila Lee, Russ Whytal, Orme Caldar, Dudley Hawley, Marguerite Anderson, Mabel Colcord, Roy Cochrane, Ida Darling, Robert McWade, John Ravold, Andrew Dennison, Cyril Reinhard and H. S. Aarons.

PLAY PIRATE INDICTED.

This week Attorney Ligon Johnson, of the United Managers' Protective Association, received word Eugene H. Perry had been indicted by the Grand Jury of St. Paul, charged with performing a copyrighted play in that city.

Perry had left the state before indicted. He was subsequently arrested and held in \$500 bond.

Attorney Johnson says that a number of other indictments will be returned before the end of the fall season.

\$50 MINIMUM FOR A CAR.

The New York, New Haven and Hartford has issued a quiet order that on and after Aug. 15 the minimum cost of a movement which will give the manager the use of a baggage car will be \$50, instead of \$40 heretofore.

HIP PRINCIPALS CALLED.

The principals for the Charles B. Dillingham production to reopen the Hippodrome are to be called for rehearsals in about two weeks. At the Dillingham office it is stated the show will be ready to open about Sept. 11.

The giant tank, which has played so many important parts in previous Hippodrome productions, is to remain. The one big change at the front of the house will be the moving out of the proscenium arch for about 25 feet. This will do away with the giant circular curtain and a regular curtain will be installed.

There will be 400 in the chorus of the new Hip show.

RUSH FOR RIGHTS.

As one cable from John Bratton sped across to London requesting the script of "The Laughter of Fools" he sent over here, another cable passed it notifying Sanger & Jordan their acceptance was O.K.

Mr. Bratton (Leffler-Bratton) received word from Charles Warren (Witmark & Sons' representative in London) to "get option upon 'The Laughter of Fools' at once." David Belasco plans to use it with David Warfield featured.

"KENTUCKY" WON'T START.

There is small possibility "In Old Kentucky" will be sent on tour this season. The famous old melodrama was called in from the road rather early last season and at the Dingwall office it was stated that this week there was nothing definite regarding the show being sent on tour this season.

Los Angeles, Aug. 4.

Eddie Cooke is due here from New York to-morrow to go in advance of Joseph Brooks' quintet of stars in "The New Henrietta." He was for years the advance man for "Ben Hur." It is the first season in 15 years that the latter show will not go out.

GOETZ' MUSICAL PLAY.

The Princess next season is to have a specially written musical play, and Ray Goetz, according to report, is the person commissioned to write the book and lyrics for it.

The piece will have the support and backing of F. Ray Comstock and Elizabeth Marbury, who were the principals behind "Nobody Home," the parlor sort of piece that opened at the Princess late in the spring, afterward moving to another Shubert house.

CO-OPERATIVE MUSIC SHOW.

What seems to be a co-operative plan for a musical production in which the three principals on the stage will be the men behind, is proposed for the show A. Baldwin Sloane, Jack Hazzard and Percival Knight are arranging for.

Mr. Sloane will compose the music, with the other details to be attended to.

BURNHAM AT THE GAITY.

Charles Burnham, manager of Wallack's theatre for more years than can be tabulated, is to be the manager of the Gaiety when that playhouse opens next week. Mr. Burnham succeeds J. Fred Zimmerman, Jr., who, in the future, will devote himself entirely to the producing end of the theatrical business.

SHOWS IN LOS ANGELES.

Los Angeles, Aug. 4.

"So Long Letty" is playing its sixth week here and business promises a ten-week run. The piece has enjoyed big business at every performance since the opening, something unusual for Los Angeles. From here the piece will go to San Francisco for a short engagement prior to its eastern trip.

One of the greatest benefits ever handled on the Pacific Coast was given by the Booster Club at the Shrine Auditorium this week. Practically every professional in town, including the picture stars, contributed to the performance. Eddie Foy and Family, Schumann-Heink, Chas. Chaplin and many other notables made up the program.

COMPLETE LA SALLE CAST.

Chicago, Aug. 4.

The cast for "Molly and I," to be presented at the La Salle by Jones, Linick & Schaeffer, has been completed and includes Lina Abarbanell, Burrell Barbaretto, James Bradbury, John E. Milrten, Cecil Grinester, Caroline Liljo, Harold Grau. John MacGhie is to be the musical director.

RAILROAD GRAFTING HARD HIT BY NEW TICKET PROCLAMATION

Transportation Routes West of Mississippi Issue Edict That In All Cases Hereafter 25 Tickets Will Be Necessary for Baggage Car. Old Way of Agents Exposed.

Railroads operating west of the Mississippi river have issued a proclamation which will do away with one of the most pleasant forms of graft for agents and others interested in the managerial side of theatricals. They state that 25 tickets will be absolutely necessary for a baggage car in every movement.

Heretofore it has been the system in cases where an attraction had less than 25 people in its company to have the advance agent's tickets included in the block with the privilege of using it in advance. In some cases where an agent had excess he was given a couple of tickets to cover himself. After the trip the tickets were never taken up and some agents made a trip to the coast in the summer with nothing except sleepers to pay. The auditors of the roads lately discovered that tickets sold on the party rate were turned in sometimes three or four months after the block had been sold.

SHOWS IN 'FRISCO.

San Francisco, Aug. 4.

Business for Mrs. Patrick Campbell at the Columbia, second week in "The Second Mrs. Tanqueray," appears satisfactory.

"Omar, the Tent Maker," with Guy Bates Post, did better at the Cort last week than the first week of its first engagement here.

Bert Lytell and Ethel Vaughan, in stock, presenting "The Misleading Lady," registered a sell-out on opening at the Alcazar. Looks like big business for remainder of the week.

The Exposition attendance shows improvement.

BROOKLYN MANAGERS PROTEST.

The managers of Brooklyn theatres are against the increase which the local billposting plants have given notice of. The managers declare that if the bill posters do not return to the former rate of four cents a sheet for posting, with the exception of special locations, they will cut out all paper and devote all advertising allowance to the newspapers.

Three years ago the bill posting plants over the river were being paid at the rate of three cents a sheet, last year they raised the rate to four cents and this season they say the new ordinance, which makes it necessary for them to build fireproof stands and to raise their boards a certain number of feet above the roof line causes them a loss of 20 per cent. in footage and that there is an increase of over 50 per cent in the cost of posting.

The managers maintain the cost has not increased to so great an extent and contend that if paper can be posted in New York in some sections at the rate of four cents a sheet there

does not seem any reason why they should have to stand for an increase of one cent a sheet over the New York rate. They are contemplating starting a local bill posting plant of their own in case the posting concerns do not reduce the rate they have given notice of.

Brooklyn has always been more or less of a mystery to the agents visiting the town in advance of attractions. At one house in particular they have always maintained they were being held up by the management in the cost of special locations and for the elevated railroad locations. This house has had the reputation of "gypping" the visiting attraction for years. It is quite possible the bill posting concern has decided if the visitors were willing to stand for being "gypped" there was no reason why the bill posters themselves should not get the money instead of the local manager. The Brooklyn managers, all members of the United Managers' Protective Association, have appointed a committee to take the matter up and to report at a general meeting of the Association, to be held this week.

"LADY IN RED" SOLD?

Chicago, Aug. 4.

It is quietly reported here "The Lady in Red" now at the Grand Opera House, has been purchased in whole or to a controlling extent by Louis Newgass of New York.

Newgass is said to have lately largely and profitably dealt in exporting horses to the warring countries on the other side. He is a Broadwayite and only an "angel" in that sense.

SINGER HANDLING BENEFIT.

Chicago, Aug. 4.

Mort Singer, general manager of the Western Vaudeville Managers' Association, is arranging the current year's benefit for the Policeman's Benevolent Association to be given at the Auditorium for the three weeks beginning Oct. 10. A musical comedy is being prepared.

For the past several years the policemen's benefit has been exclusively handled by Harry Askin, but his connection with Hippodrome, New York, threw the responsibility toward Singer, Chicago's other prominent musical comedy producer.

"DREAM GIRL" SHOWN.

Elmira, N. Y., Aug. 4.

"The Dream Girl," a new opera by Edwin T. Emery, music by Sigmund Romberg, was given a first production by the Royster and Dudley Opera Co. at Rorick's Theater, Monday night. The music is catchy and pleasing but the action drags.

JOINTLY BOOKING SMALL CITIES.

The idea the Shuberts and Klaw & Erlanger would eventually arrive at a peaceful conclusion of their routing difficulties before the opening of next season, was somewhat dissipated this week with the announcement that both firms will handle houses in Omaha and Kansas City.

In Kansas City the Shuberts will operate the Shubert while the K. & E. people will have the Grand, and in Omaha K. & E. will manipulate the Brandeis, with the Shuberts supplying attractions for the Boyd. This does not interfere with the peaceful arrangements now existing in other cities where the two firms have pooled interests.

In Lincoln, St. Joe and Topeka, it is understood, the booking will be handled by the Klaw & Erlanger forces again, the John Cort office having relinquished their interests in those towns during the summer. When the pooling arrangements was established last season those towns came under the Cort direction, insofar as booking is concerned.

JOE HOWARD'S SHOW.

Joe Howard's mania for production work has overcome the comedian once again and some time during October he will assume the active management of his own show to be titled "When It Happens."

The piece is by Joseph Nowl and negotiations are under way for the engagement of a prominent musical comedy star to head the organization. Howard will play a principal part as will his present vaudeville partner, Mabel McCane.

The show is scheduled to open in Atlantic City and a tour of the Klaw & Erlanger time has been laid out that will carry the company to the Pacific Coast. Meanwhile Howard and McCane will continue playing vaudeville dates.

"GIRL" PIECE RENAMED.

Perry J. Kelly this week renamed the new Hyams-McIntyre show, "The Girl From Grand Rapids" to "My Home Town Girl." It is the show which Frank Stammers is writing with Louis Hirsch now commissioned to compose the music. Kelly plans to open the show around Chicago about Nov. 10 with an extended engagement to follow in the Windy City.

NEW SHUBERT CORPORATION.

Albany, Aug. 4.

There was incorporated with the Secretary of State Tuesday The Shubert Consolidated Enterprises, with principal offices in New York City.

The company is capitalized at \$300,000. Its directors are Helen White, Meyer Klein, Harry E. Diamond, Emanuel L. Klein, John A. Morris and Alexander Werner.

FOREST STANLEY DIVORCE.

Los Angeles, Aug. 4.

Forest Stanley, for many years a prominent leading man in stock, has been divorced by his wife. Stanley is at present on the Coast.

COHAN & HARRIS' ROADSTERS.

Chief Booker Jack Welsh, of the Cohan & Harris offices, has about completed his job of lining up the Big City and road shows and signing managers and agents for all of them.

"It Pays to Advertise," in charge of John MacKenzie, opens at the Grand, Chicago, Sept. 5 (indefinite). The "Advertise" company playing the middle-west will have Joe Spears, manager, Caldwell B. Caldwell, business agent. The Coast troupe of "Advertise" will have Joe DeMilt, manager; Willis Goodhue, agent; the southern company will be managed by James Moore, with Ed. Duggan in advance.

"On Trial" (eastern) will have Charles Buckley, manager; Charles McClintock, business agent, and two advance assistants. The western "Trial," going to Coast, will have Al. Herman, manager; Frank Matthews and two assistants ahead. The middle west or central company will be managed by Luke Phelps, with Ed. Jack and two assistants ahead.

When Chauncey Olcott opens in September he will have John Hogarty as manager and Miles Murphy, business agent.

The new Raymond Hitchcock show, which George M. Cohan is now writing, gets under way around Oct. 1. It will have Charles Brown as its manager.

The New York offices via Welsh and Ed. W. Dunn, will look after the New York openings of "The House of Glass" (Labor Day), the Niblo-Cohan show at Atlantic City Aug. 23, the Leo Dichristein company in October, and "Me and My Dog," which is scheduled for September.

The Cohan & Harris theatre managers will be as follows: Bronx O. H., Jake Rosenthal; Grand, Chicago, Harry Riddings; Astor, New York, Bert Feibelman. While the Cohan theatre, N. Y., is under Klaw & Erlanger management, the house manager there next season will be Jay Brady.

GRACE GEORGE IN REVIVAL.

One of the surprises of the current season will be the announcement that Grace George is to appear in a revival of "The New York Idea." There have been but two engagements made for the production, Conway Tearle and Mary Nash.

BROADHURST REWRITING.

Atlantic City, Aug. 4.

George Broadhurst is here rewriting "The Heart of a Child" for A. H. Woods. This is the production shown here in which Kathleen Clifford appeared. It was first written by Zelda Sears, who was also a member of the cast.

Actors' Fund Without Representation.

Chicago, Aug. 4.

The Actor's Fund is at present without a Chicago representative. Harry Ridings and William Roach declined an offer to represent the organization locally.

Prior to his death Lyman Glover handled the affairs of the fund.

NEW ACTS NEXT WEEK

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

Weber and Fields, Palace.
Mme. Donalds, Palace.
Helen and Emilon, Brighton.

Billy West and Co. (3).

"Is He Charlie Chaplin?" (Panto Comedy Skit).

16 Mins.; Full Stage.
National.

In the midst of the many hundreds of Chaplin impersonators, Chaplin contests, etc., comes Billy West (from the middle-west) with a pantomimic skit fashioned after the original Chaplin film scenario "A Night in the Park," West impersonating the screen star with two others, a man and woman in support. The feature is naturally West's ability to mug Chaplin. Of the aforesaid hundreds of impersonators, it must be admitted West outshines them all, for he carries all the essential mannerisms; the proper make-up, the walk, hop and glide in addition to some pantomimic ability that stamps him as a semi-finished performer of that quality. There is little to the skit beyond the usual Chaplin comic capers, the best bit being some business over an egg. The falls are well handled, although West is not excellently supported in this specialty, and one might suggest a better finish for the turn, for when the routine of bits is finally completed there is nothing left but a chase, which, while well executed, leaves the turn rather flat. A lobsterscope finale with some speed added to the run would help things considerably. As a vaudeville vehicle, this chap with his individual work considered alone, makes an excellent addition to any bill. He is easily the best Chaplin impersonator extant and could qualify nicely for production work where a Chaplin character exists. At the National before a capacity house (driven there by the rain) West and his specialty took away the evening's honors, the audience gathering as much enjoyment from his work as one would expect from the original on the screen.

Wygn.

Irene Cameron and Fowler Boys.

Songs and Acrobatics.

10 Mins.; One.

Harlem O. H.

After a little opening talk which is impossible to hear, Miss Cameron leaves the stage and the boys go through a few tumbles. Then the boys depart, allowing Miss Cameron to sing a solo, and return again when she walks off. This is continued throughout the turn, slowing it up considerably. Miss Cameron should not sing; in fact, these two boys might do with a straight acrobatic turn, but if not, still they would at least do much better than the way they were going at present.

It is true that VAN HOVEN made a hit in London. He admits it.

Lydia Lopokova.

Ballet Dances.

15 Mins.; Full Stage (Woodland).
Palace.

Lopokova in vaudeville apparently settles the mooted question whether vaudeville wants classical dancing by the single person, when done in the purely classical way, with naught but a male assistant and a setting. The answer of the Monday night audience at the Palace seemed to say nay, gauged by the enthusiasm from an overheated middling crowd. The answer was not returned as against Lopokova, it was against the classic dance, singly, in contrast with the fast dances of the popular and modern style variety has been almost surfeited with but it would appear not yet satiated to the extent it can appreciate the old and classic art as ably interpreted by Lopokova. For this young girl from abroad is a classic dancer from the Continental ballet school of no mean ability. She has all the attainments such dancers should have and more than many, the more including good looks, youth and captivating grace. But these are not for vaudeville in these times, it seems, although of course it must be conceded that there is a Pavlowa, and it must also be admitted that since the advent of that wonderful dancer on the American stage, ballet or toe dancers have had to follow a name that cannot be denied until it is equaled. Genee held her sway until Pavlowa came. Who will be the next? It may be Lopokova, but it is not Lopokova now, at least in vaudeville, where "names" count muchly. She's young enough to gain the fame continued hard application will give her, and her's is an act that might be pushed upon vaudeville audiences, for Lopokova and her dances are well worth looking at, barring a long but necessary wait Monday evening that must be remedied in one way or another. If ballet dancing on the vaudeville stage is naturally slow from the very art itself, and vaudeville insists upon speed, a wait is a dangerous item, no matter what the excuse. Edmund Makaliff is assisting the premiere in her dancing, of which there were three numbers by her, one in two sections causing the wait. Makaliff had a dance solo. He is her assistant, well enough in that capacity, but meaning nothing beyond it. It might be cruelty to suggest that Lopokova sit through the opening act of the Palace bill this week and watch Helen McMahon do her "scarecrow work." But still, it would give Lopokova the idea of vaudeville, and after that she would be entitled to her own opinion of it. Regardless of what that opinion might be, vaudeville will not change, not at least for some years to come, not perhaps until Morris Gest loses another \$100,000 vainly trying to educate the American public to the European ballet.

Sime.

George Fairman and Lew Archer.

Singing and Dancing.

13 Mins.; One.

Harlem O. H.

Although this team has the appearance and derives the best results from its routine, it will take work and time to reach the bigger houses. At present there is not much to the turn that needs especial mention, but for the dancing of Lew Archer, who not only works hard with it, but knows how to dance. Some of his loose eccentric steps are new and this will help. It's the singing by Archer that holds the turn back, although a patriotic song was good for an encore and scored the biggest hit of the turn. George Fairman, who is at the piano throughout, might replace some of Archer's songs with piano solos, for the one Fairman did receive full returns and braced the turn quite some. After these boys are together a little while they may be able to work much better. Just now any number of spots need bolstering up.

The Faynes.

Acrobatic and Singing.

10 Mins.; Full Stage (Special Set).

Royal.

The Faynes, man and woman, do acrobatics and singing. The man's acrobatics are the best. Opening before a special set representing the interior of a ball room, the woman puts over "Old Fashion Melody" in capable style, though Monday evening she seemed unable to reach the high notes. The man follows with some excellent distorting of his limbs, and is an ideal performer along these lines. On the strength of the man's contortion the turn will do for the big small time.

Julia Velve and Co. (3).

Wire Walkers.

9 Mins.; Full Stage.

Harlem O. H.

This wire act, even down to the apparatus, reminds one of the Leon Sisters. After the girls start working, one who has seen both would believe the Velve Co. were the Leons. The only difference is that Julia Velve, after each feat upon the wire, runs off stage and from the other side a twin sister or some one closely resembling her enters. This is not disclosed, but it might be. Some of the tricks are new and hard, but most of the routine leads one to believe it is nothing more than a copy of the Leon Sisters.

EMMA'S REDUCING SCHEME.

Emma Carus is going to show Broadway how to reduce its weight at so much a reduction. Miss Carus left New York about five months ago for a trip over the Orpheum Circuit. Returning to the Main Stem there wasn't a friend who recognized her, for Miss Carus had dropped 50 odd pounds in that time.

Since she has been back so many people have asked her just how she did it Miss Carus has finally decided she is going to open an office to prescribe for a limited number of patients at so much per.

NEW SHOWS NEXT WEEK

"The Girl Who Smiles," Lyric (Aug. 9).
"The Boomerang," Belasco (Aug. 10).
"Search Me," Gaiety (Aug. 11).
"Some Baby," Fulton (Aug. 11).

Eugenie Le Blanc.

Singing and Dancing.

10 Mins.; One.

Harlem O. H.

Eugenie Le Blanc is youthful looking and displays a bit of sprightfulness. Opening with "Ypsilanti" (about the best singing number she does), she changes without leaving the stage, stripping to a costume under her opening one. Following this Miss Le Blanc does hard shoe dancing on a special mat and has a variety of steps. She continued dancing during the remainder of the turn, after each number, but it is her dancing that easily is her best. The "Dutch" number might have been better. Hardly a word of the lyrics was distinguishable. Miss LeBlanc should not find any trouble securing bookings for the better small time houses and might also be able to hold down an early spot on some of the smaller big time bills. "No. 2" she scored one of the hits of the evening.

RATS' SCAMPER PROGRAM.

The program for the big White Rats' All-Star Scamper at the Manhattan opera house next Tuesday evening, Aug. 10, has been laid out. It includes a Scotch minstrel first part with everybody in kilts, and a large cabaret scene that will be utilized to introduce the individual specialties. As another diversion the Herman Lieb sketch, "Dope," will be played by a specially selected cast, while the comedy bit as done by Conroy and Le Maire and known as "The Knockers' Club" will also be on the bill.

In the kilted portion will be Charles J. Ross and James J. Corbett as interlocutors, with Frank Fogarty, Fred Niblo, Tom Lewis and Fred Stone among the end men. Women will be there in kilts also, with Norah Bayes, Stella Mayhew, Trixie Friganza and Olive Briscoe mentioned.

In the Lieb sketch will appear in character Mr. Niblo, Frank Sheridan, Lew Kelly, Junie McCree, Dorothy Jardon and Miss Briscoe in support of the star. The "Knockers" skit has Tom Lewis, Jack English and Gus Cohan for principals. Alice Lloyd, Grace La Rue and Louise Dresser are promised for songs.

Among the cabaret items as announced will be George M. Cohan, Joe Weber, Walter C. Kelly, Eddie Foy, Fred Niblo, Bert Levy, Frank Keenan, Will Rogers, Sam Morton, Frank North, Billy B. Van, Andrew Mack, Hap Ward, Harry Kelly, Paul Dickey, James J. Corbett, Doyle and Dixon, Tom Lewis, Frank Fogarty, Clifton Crawford, Fred Stone, Dave Montgomery, Nat Wills, Herman Lieb, Conroy and LeMaire, Charles J. Ross, Tom McNaughton, Junie McCree, George W. Monroe, Gregg Patti, Sam Sidman, Robert Emmett Keane. The cabaret will also have a singing and dancing contest for a silver cup.

PALACE.

One must be funny to be funny on as hot a night as was Monday, and Stella Mayhew, not the lightest weighted girl in show business but headlining the Palace hill this week, was funny that evening. The only sad thing about the act she and Billie Taylor did was a single line on the program reading, "Return to vaudeville for a limited engagement," as the "limited engagement" is a term that compels the sadness, for vaudeville should never have lost this charming comedy and singing couple.

At the Monday matinee the Palace gave away 150 glasses of free drinks at the lomonade bar. That may tell the countryside how warm it was that afternoon. The only remarkable part of it is enough people paid admission to any theatre to drink that number of "pure" lemons. Besides the prohibition gift, fans, attractive uniformed attendants, neatly gowned usherettes, and a cool appearance all over the theatre that fans did something for, the audience was still fanning itself all night, so what must have been the atmospheric conditions behind those heat-throwing footlights during the matinee?

Miss Mayhew entered a drawing room set, second after intermission, with Mr. Taylor in the pit directing the orchestra. She sang about her "Bill," and what different people told her regarding his whereabouts. That called for several impersonations, prominently among the strange ones, for Miss Mayhew, being an Italian and a little child. Miss Mayhew took the kid thing as though full of confidence, but as they said about Becker, it's something between her and her Maker. "Bill" squared this wholly personal lyric, however, by joking about it at the end, he saying his wife told the same thing to him daily, and then he laugh came for the tag, when each thanked the other and they were working again. After that Miss Mayhew went to "Devil Tune" for a couple of encores, and then Mr. Taylor reached the stage, singing Berlin's new ballad, "Araby," that looks like an easy hit. After that came a "table scene" in which a waiter (who looked as though he had been captured at Sherry's) took part. Mr. Taylor joining in afterward. It was good enough—for a warm night, and the bit may have come from some show the couple were in, Miss Mayhew having starred (not starred) last season in "High Jinks." "Stick Around," a song, went with it, then "We Lost My Girl" and a "Chicken Dinner" number to close. These final two were encores, and some how appeared in between. Miss Mayhew has gone on the late "Must and Deduce" (not salary) circuit. She looked trim, almost agile if not pert.

The Palace program this week is running jerkily, but any kind of a show fits the weather. Besides the Mayhew-Taylor couple there are Lopokova (New Acts) and Houdini as extra attractions. The latter closing the first part with his "Subliminal Box Mystery" so often done at Hammerstein's.

A bit of credit is due the Palace management on this Houdini appearance, and the same thing has happened in other instances in that house where there has been a quick shift or change in the bill. The programs for the Monday shows had Houdini carded wrongly for his act. The show containing his billing was taken out of each program and by the night performance a single sheet insert carried the correct information. It may have been a small thing in the estimation of many, but it is certainly keeping perfect faith.

Opening the second half were Joe Howard and Mabel McMane. Their popularity was told through the 20 minutes their act ran.

Marie Nordstrom was shifted to the second before intermission spot at night. Her act is not a warm weather endurer. Whether Miss Nordstrom is doing good work in it or whether the material is the best part—for vaudeville—better let her arrive at in cooler times, but it's easy to see that this particular kind of endeavor would amuse a majority of regular vaudevillegoers under normal conditions. It's not difficult entertaining it would seem, in breaking what is mostly freakish anyway in vaudeville, and when so many seem to have discovered this, it remains but a matter of the manner in which it is gotten over.

The show opens with a News-Pictorial, followed by McMahon, Diamond and Chaplow, Miss McMahon's "scarce" dance and Mr. Diamond's more legitimate dancing carrying the turn along to a strong finish, for the first act and on a hot evening, Miss McMahon's work caught more appreciation because of that. Her single dance following the scarce is too long, though it allows Diamond to make his evening dress change. Miss Chaplow sings a couple of songs. The opening has been pretty well done around here to be handed out at the Palace now, and "Bom-Bombay" closed, much better since it is newer.

"No. 2" held Milo?, a tramp imitator who has an excellent comedy opening leading up from his billing matter and the question mark on his name. He sings in falsetto off stage, entering in the dirty tramp outfit making a good laugh. Milo? as an imitator of birds, waiters and the usual routine would have an acceptable act at the big time if he could reduce it into an acceptable turn. That might be done by dropping all of those faded imitations that have been done since imitators found they could whistle for pay, and retaining only those he does so well they sound new. Likewise the second double voice song and the "Mocking Bird" thing should go out in a hurry. Milo? has two more songs. One half of what he gives would be just about enough. As a whistling imitator he should be too delighted to be on the big time to stretch his act out as long as he has done.

Ben Welch was next to closing, and Maryon Vadie and Co. in "Lyric Dances" closed the show.

AMERICAN ROOF.

Barring that it dragged badly in places, the first half show at the American Roof was sufficiently entertaining to keep an audience content if not enthusiastic, during a sultry evening. Marie and Mayne opened the bill, followed the overture, in about the average aerial turn, their turn being good, but not startlingly original.

The next, Wayne and the Warren Girls, was called a refined song offering, refined to the point of being insipid. As singers they were not bad, but their talk was flat and didn't get across. They don't work together well as yet, and leave several breaks for an audience to grow critical.

Cooke and Rotherwell went better, drawing quite a good deal of applause. The lad is dressed as an Eton boy, is nimble, nice looking, and does a lot of good tumbling. Most of the fun came from a trick drop, a beach scene with a bench and an umbrella concealing a spoony couple. After Cooke placed dangerously near the rolling surf looked out of place until the drop was rolled up at the end of the act to disclose a scene of a city as viewed by a "drunk." Then the lamppost fitted the scene, but would have looked better had it been placed in back of the surf drop and not seen until time to use it.

Holtz and his face drew more laughs than the rest of the show combined, and deserved them. From his talk comes one cheerful discovery—suffragette as well as Ford jokes, are on their way to join the forgotten things. Holtz had about six jokes of this sort, one laugh to the lot.

Kirk and his company preceded the intermission, using the full stage with a drawing room set and a blue velvet back drop that made quite an imposing appearance. She has caught many of the tricks and mannerisms of the French actresses, she is small and pretty to look at, a graceful dancer, and while her voice is not wonderful, it is rather sweet and clear.

Gray and Peters followed the intermission with some singing and some soft shoe dancing, and a bit of fancy dancing by the girl, very well done. The girl deserves praise.

A short sketch followed this concerning the plans of two people over the prospect of inheriting money—which money they don't inherit. A messenger boy furnished most of the comedy.

Goelert Harris and Morey were entertaining in a mandolin and piano and voice combination. The three sing well, and the little dancing and talking brought in did nicely. The Four Maxims, two girls and two men, had a juggling act, mostly with rackets and tennis balls. That was most of the audience seated until the curtain.

HAMILTON.

The light shower just before show time lifted the humidity of the day and helped to give the Hamilton a fair sized attendance Monday evening. Things were not running right even when the show started, for no more had the Leon Sisters and Co. who opened, started their clever wire walking specialty, than both ends of the stands that hold the wire firm gave way. The wire broke and people were no longer able to see one was but. The curtain was rung down. Marie Arville was rushed on and kept the show going. The Leon Sisters did not appear again during the evening. The accident seemed to put the audience in good humor, for when it happened they applauded, and continued to do so throughout the show. Marie Arville could do wonders with herself if she would but give more attention to her dress. Her singing she does in good style, with a well rounded voice of volume. She easily walked off with a hit. At that she only did three numbers, one of her best being "A Little Bit of Heaven," but they were all welcome.

Evatt O'Rourke and his light comedy sketch easily pleased. Although the comedy situations do not come fast enough, there are enough for any small time audience. The Englishman who handles the comedy could work his points up much better. A serial skip the bill at this time, followed by Joe Kelsey with a small time routine well rewarded. There are plenty of southern numbers on the market suited to his style of delivery that he could easily use, instead of that "Nance" number which does not bring him the proper returns. A gambling number for a finish with a few imitations, which helped considerably, put him over very well.

Finley and Burke in old time hits of comedy and song soon caught hold and were liked throughout their stay. A little cut in the kidding could be made, for it soon becomes monotonous. Vision D'Arts closed and received recognition due to some of the poses which are out of the ordinary.

A four-part film closed and held those present.

ROYAL.

The current program at the Royal in the Bronx the first half of the week contained a couple of familiar acts to vaudeville goers. But that didn't help any too much, for the attendance was offset somewhat by the light rain, before show time Monday evening. It was "Dance Contest" night, one of the many extra features this house holds weekly.

The hits of the bill as placed in favor of by the audience, were those of Co. Hale and Patterson, and Lillian Shaw, all in the front line.

After a Keystone comedy, and a Selig three-reeler (that is of no value) The Faynes (new act), gave the show proper a good start. Ward and Schubert in a rather small timely turn practically a single by Joe Ward with his wife and an act that placed at the top. As has appeared in number of cabarets in this vicinity there were a few who took kindly to his offerings. After his first two numbers of no use to present day vaudeville, Ward sang "Love Me or Leave Me Alone" that really started his act. A character number and the

two songs incorporated for a finish, put them over.

Miss Nash in a comedy sketch, next, scored due to the eccentric playing by Miss Nash. The little sketch looks as though new, demonstrated by each character who missed one or more lines. But with more work and the rough spots smoothed down the turn should improve. A release of Charlie Chaplin brought laughter. Rogers, Pollock and Rogers, two men and a dainty miss, held interest. The comedian is working somewhat better since his last appearance around here. A recitation by one of the men was put over very neatly and thoroughly appreciated. A better finish should be worked up, for the one at present is the turn's weakness.

Hale and Patterson danced their way to a real hit on "No. 6." A Nifty cake-walk is done for an opener, with El Choclo a complicated dance, which seems original, following. Their fast temperamental dance medley for a finish placed them over with a margin to spare.

Miss Nash and her four friends, who very nearly had her turn broken up by an insinuating remark from some rough in the gallery, but Miss Shaw held continuous appreciation from there on. When she had finished, she stopped the proceedings, and was forced to do an encore, rendering a late song number "A Little Grey Mother."

Gray and Peters closed the vaudeville with their fast bicycle turn. The act is showing nothing not attempted by others, but as the boys work fast every minute, their turn will do for the better grade of small time houses.

The weekly Dance Contest concluded the evening's entertainment, with the contestants all striving to win the gold watch and bracelet.

81ST STREET.

Despite the intense heat Monday night and the convenient location of the cool Hudson River, the Broadway and Riverside drive inhabitants who patronize the 81st street theatre gave that house a capacity appearance with the entire lower floor completely filled and a reasonably small gathering holding places in the balcony. The house runs a five-act program with a first run feature topped. This week the film attraction was "The Sealed Valley" (Film Reviews) directly in the centre of the bill.

The vaudeville portion opened with La Prince and Saxe, foreign comedy knock-about act with a number of familiar hits in evidence. The men do some excellent ground work, but the presence of the prop duck and slapstick didn't help matters to any extent, particularly in this house where the clientele comes under the "highbrow" classification.

Ada Meade with a series of special numbers and some gorgeous clothes held the second spot in "one" and scored one of the two big hits of the bill. Miss Meade rendered four numbers with appropriate costume changes, the best being a descriptive song recital on Broadway which earned her the encore. Her delivery was unusually good. Her personality and appearance, there seems every reason why the expected route should be forthcoming. Good single women are unfortunately a vaudeville scarcity, but Ada Meade can claim the distinction.

Pierre Pelletier and Co. held the sketch position with a conglomeration of talk entitled "The Wall Street Game." Four apparently capable people are employed to present the vehicle, which lacks strength in every particular. The act gradually assumes a talkative point and all interest is lost. The whole affair is dressed around a fairly good idea, but too much time is utilized to reach the climax. Considering the capacity of the principal they should look around for a more suitable vehicle.

Following the film came Brent Hayes with his hanjo and the hit of the evening. Hayes can handle his instrument with the best and was encased to the limit. He mixes his selections in a sensible manner and in addition is a good showman. The Keystone Trio closed with their acrobatic skit in which the Chaplin impersonator stands out conspicuously. Wynn.

HARLEM OPERA HOUSE.

The hill at the Harlem opera house the first half of the week not only contained big names, but it helped them in with the bill. Four apparently capable people are employed to present the vehicle, which lacks strength in every particular. The act gradually assumes a talkative point and all interest is lost. The whole affair is dressed around a fairly good idea, but too much time is utilized to reach the climax. Considering the capacity of the principal they should look around for a more suitable vehicle.

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A Keystone comedy featuring Fatty Arbuckle gave any number of laughs, followed by George Fairman and Lew Archer (New Acts), who scored a fair-sized hit due to the dancing of Lew Archer. Soli Levey then sang "Bom-Bombay" in his usual style and was rewarded. Gus Edwards' "School Days," although a rather old one at this time, easily walked away with the honors of the evening. Not only did the comedy receive all that was due it, but the singing came in for its share of applause. The company worked well, and although they did do a little too much kidding at times, this was overlooked through the good entertainment offered. It was welcomed after work and gone before the Hebrew comedian holds the turn up single handed and is also helped along by the Italian. One number did not sound right and was flat throughout.

Milt Collins, on rather late, had a little work in front of him before he secured full attention. Some were walking out just before he got on, but remained when he started humorous talk. Mr. Collins has changed all of his talk and his new stuff is just as good, if not better, than what he was doing before. Although he hits the danger line quite often it is all accepted in good humor. Julia Velva and Co. (New Acts) closed and those who waited saw plenty of pep and ginger in this girl.

NATIONAL.

The sudden arrival of rain amid the usual summer panic period filled the National to the doors Tuesday night, the rush of patrons necessitating the suspension of the customary professional list for the time being. With a full house, the show ran like a well oiled machine, each individual turn gathering sufficient applause to warrant its entry into the hit column. The toppling of Billy West (New Acts), who presents a nifty Chaplin impersonation woven into a cleverly constructed pantomimic skit fashioned after one of the early Chaplin scenarios. West was in unusual favor with the Bronxites and corralled the hill's hit with little or no effort.

Chaplin's new "The Tramp" started with the arrival of Dotson and Gordon, colored chaps, who dance with the best. The straight man is an excellent eccentric dancer while the comedian measures up equally well in the same department. They had a good position and landed nicely.

Gordon and Marx, Gerry Comics, offered the street scene, a double Dutch turn with some corking good laughing patter built around several technical sentences. The encore is rather old, but exceptionally well done by this duo, it being no other than the beer-pitcher hit. For this brand of time Gordon and Marx should become a permanent fixture, for they can amuse and entertain. Second only to West they earned the honors.

Maude Tiffany, brilliantly arrayed in a spangled outfit, has a good routine of popular numbers and delivers them in fine style, the opening being "Bom-Bombay" with "Kentucky Home" for a finish. She filled out the spot and could have gone through an encore, but wisely kept off.

The Throwing Tabors closed with a good juggling turn built in a pretty setting with some appropriate atmosphere to lift it beyond the usual line of similar acts. Knowles and White opened. Wynn.

CITY.

Rain was the general complaint along 14th street Tuesday night. Monday it was the heat. The house was comfortably filled Tuesday night for the first time in some days. Collectively and individually the bill afforded good entertainment.

After a four-reel feature had passed away the Moscow Duo in singing, music and dancing opened the show creditably. The boy got most of his dancing of the usual Russian style. Then came Musette, a little dancing violinist who scored in some ways. Collectively and individually the bill afforded good entertainment.

Adams and May scored heavily with talking and singing. The male member is the luxurious soda dispenser, still doing it with ability. The girl is an excellent feeder, also a good looker. Good small times.

A Hearst-Selig bumped in at this juncture and gave a lull for a few minutes. But after that a couple of song-plugging boys from the Watterson, Berlin & Snyder stable came forth with "When I Get to the Way of Thinking" and "Baby," the singers coming in for a big reception.

The show got back on its way with Bernard and Roberts following. The boys have new talk, much to their benefit since last seen around here, and it proved itself in applause. The parodies for a finish placed them over the top. The comic is typical alone in line of work, while the straight possesses a fair voice.

Prince and Deerie walked right into applause, laughs coming from the silly doings of the man. They retain the "Telephone Number" for a finish, it being the act's big asset, which placed them in the hit column. The war sketch, next pleased the audience, but doesn't fit into vaudeville.

The house started walking out about this time as a weekly serial went on the screen. But enough remained to allow Joe and Lew Cooper to repeat their success of but a few weeks ago. Their act has not changed since their last appearance down here. The boys were street clothes, but seemed right at home with their audience.

John Lavier on the trapeze proved an excellent closer, gaining laughs with his talk and applause on his tricks.

A four-reel feature ("Scandal") concluded the performance.

BILLS NEXT WEEK (August 9)

In Vaudeville Theatres, Playing Three or Less Shows Daily.

(All houses open for the week with Monday matinees, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit—"U. B. O.," United Booking 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 (ubo)
Weber & Fields
Mme. Donalds
Joe Jackson
Schwartz Bros
Nellie Nichols
Piatow & Flynn
Corcoran & Dingle
Durkin's Dogs
PROCTOR'S 5TH
Knapp & Cornelia
Norton & West
McM Diamond & C
J. A. Rue & Gresham
Ruth Smith
"Mile A Minute"
2d half
Emma Francis Co
Martha Stuart
Three Dummies
Harry Holman Co
Paul & Hess
Aerial Bartlett
"AMERICAN (loew)"
3 Dixon Sisters
Kamerer & Howland
Minstrel 4
Norma
Hutch Norton Co
Murray Bennett
Martine Bros
(Two to fill)
2d half
"Red Bottle"
Hert Wheeler & Co
Wilson & L. Nor
Ethel Mae Hall Co
Beth Chellis
Kinkaid Kittles
Panton's Athletes
(Two to fill)
"LINCOLN (loew)"
Smith & Ralph
Walter Daniels Co
Ethel Mae Hall Co
Lewis Belmont & L
Berne Troupe
2d half
Allen & Francis
"Shot at Sunrise"
Harmon Barnes & D
Van Cello
(One to fill)
"NATIONAL (loew)"
"Red Bottle"
Martini & Fabrin
Foye & Page
Panton's Athletes
(Two to fill)
2d half
Mullen & Gerald
Lola
J. & M. Hawkins
Frank Terry
Sterling & Marguerite
(One to fill)
"T.H. AVE (loew)"
The Seaburys
Beth Chellis
"Shot at Sunrise"
Cunningham & Bennett
Cook & Rothert
(One to fill)
2d half
Foye & Page
Norma
Lewis Belmont & L
Mestro
(Two to fill)
"GREYLEY (loew)"
3 North Sisters
"Just Half Way"
Cook & Stevens
Koster
(Two to fill)
2d half
Cecil Dunham
Martini & Fabrin
Frank Rush
Lawton
(Two to fill)
ORPHEUM (loew)
Knowles & White
Margaret Ford
E. E. Clive Co
Golet Harris & M
Hert Wheeler Co
(One to fill)
2d half
3 Norris Sisters
Gordon & Marx
Payne Condon Co
Minstrel 4
Koster
(One to fill)
"DELANEY (loew)"
Murray Bros
Mullen & Gerald
Walsh-Lynch Co
Hert Wheeler Co
Bedini & Arthur
(One to fill)
2d half
Kamerer & Howland
Margaret Ford
E. E. Clive Co
Cook & Stevens
Gertie Troupe
(One to fill)
"BOLEVARD (loew)"
Moore & Wells
Dutton & Gordon
Frank Rush
Lawton
(Two to fill)
2d half
The Regays
LeVan & DeVine
"Just Half Way"
Lorne Harris & M
Kanazawa Trio
(One to fill)
"CONY ISLAND
BRIGHTON (ubo)"
Helen & Emilion
Ethel McDonough
Sully Family
Stewart & Donahue
Marion Vadie & Girls
Trovato
Kroll Scheff
Kroll & Coogen
Amata
HENDERSON'S (ubo)
Claire Rochester
McCormack & Irving
Donovan & Lee
Piddler & Shelton
Reinold Simms Co
Nat Willis
Robbie Gordone
"Brooklyn
HALSEY (ubo)"
Athea Twins
Francelli & Lewis
Wm P. Burt Co
Holt & Rogers
Hutchinson & Iros
The Faynes
Tooney & Norman
Gregory Troupe
2d half
Harry Leclair Co
Rose Stevens
Lorne & Gresham
Hale & Patterson
Fred Griffith
Melody 6
Kleine Bros
Whellington Levering Tr
S.H. AVE. (ubo)
Harry Leclair Co
Rose Stevens
"Claim Agent"
3 Whalens
Fred Griffith
Farrell Taylor 3
Second Half
Athea Troupe
Billy Morse
Francelli & Lewis
Wm P. Burt & Co
3 Bonds
Prince Charles
"FULTON (loew)"
Allen & Francis
Chas. Giller
Aveling & Lloyd
Reddington & Grant
(Two to fill)
2d half
The Seaburys
H. & A. Seymour
Hutch Norton Co
Harry Rose
Cook & Rothert
"SHUBERT (loew)"
H. & A. Seymour
Noel Tavers
Moss & Frye
Van Cello
(One to fill)
2d half
Dotson & Gordon
Cunningham & Bennett
"Old Song Revue"
Betts & Childow
Bedini & Arthur
BIJOU (loew)
The Regays
Betts & Childow
Lola
Payne-Condon Co
Maestro
(Two to fill)
2d half
Moore & Wells
Chas. Giller
Noel Tavers
Aveling & Lloyd
Reddington & Grant
(Two to fill)
"PALACE (loew)"
Glen Ellison
LeVan & DeVine
Richard Miloy Co
Hutchinson & Iros
"Old Song Revue"
2d half
Knowles & White
"Between 8 & 9"
Alpine 4
Juggling Nelson
(One to fill)
"Binghamton, N. Y."
"BETWEEN 8 & 9" (ubo)
Julia Edwards
Walter James
"College Girls"
2d half
4 Solis
Bob Warren
Malvernes
"Alhambra, N. Y."
PROCTOR'S
Deodatta & Co
Leo Heers
Thamhouer Kid
Mr. & Mrs. J. Kelso
Savoy & Brennan
Italian Musketiers
2d half
Evelyn & Dolly
Lewer & Manning
Georgia Seale Co
Bertrude Cogut
Jordan & Doherty
Mme. Mary's Show
Atlantic City, N. J.
KEITH'S (ubo)
Clown Seal
Grace Fisher
Usher 3
Henry Lewis
Lahoen & Dupreco
(Two to fill)
"Boston
KEITH'S (ubo)"
Jackson & Mae
Mosconi Bros.
Walter Milteen Co
Chas. Olcott
Harry Girard Co
Reinold Simms
Conroy & LeMaire
Odvia
ST JAMES (loew)
Dumley & Merrill
Harry Gilbert
"Way Out"
Handle & Miller
Throwing Tabors
(One to fill)
2d half
Sterling & Chapman
Smith & West
Lester Trio
Leo Hoult
The Bleriot
(One to fill)
"GLOBE (loew)"
Sterling & Chapman
"Dugan's Money"
Lew Holts
The Bleriot
(Two to fill)
2d half
Harry Gilbert
Brown & Jackson
Sullivan Keogh Co
Handle & Miller
Landry Bros
(One to fill)
"Bridgeport, Conn."
POLI'S (ubo)
Mueal Christs
Bertha Gordon Co
Pennington Sis
Milt Collins
Honey Boy Mins
2d half
Johnny Johns
Holmes & Kelley
Robert & Parker
20 Navassar Girls
(One to fill)
"Calgary, Can."
PANTAGES (m)
Miss U. S. A.
Ober & Dumont
Will & Kemp
Gray & Wheeler
Kennedy & Burt
"Chicago
MAJESTIC (orph)"
Mrs. Leslie Carter Co
Thos Egan
Pekin Mysteries
Agnes Mahr Co
Shannon & Annis
Morrisey & Hackett
Harris & Mannion
Rex's Circus
"Columbus
KEITH'S (ubo)"
Hazel Moran
Rutland & Clinton
Isabel Miller Co
Joe Lanigan
Kewano Bros
"Detroit
TEMPLE (ubo)"
3 Escardos
Gen. N. Rosen
Gillett's Animals
Lightners & Alexander
Mr. & Mrs. N. Phillips
Bowers W. & C
Belle Blanche
Fridowsky Troupe
"Emerson, Can."
PANTAGES (m)
Melody 6
Lewis & Chapin
E. J. Moore Co
Bouding Pattersons
(One to fill)
"Elmira, N. Y."
MAJESTIC (ubo)
4 Solis
Bob Warren
6 Malvernes
2d half
Julia Edwards
Walter James
"College Girls"
"Fall River, Mass."
BIJOU (loew)
Brown & Newman
Lester Trio
Ruter Bros
(One to fill)

2d half
Rubel Simms
Benington Sisters
O'Clair & McDonald
Milt Collins
Local Revue
"Oakland
ORPHEUM
"Song Revue"
The Volunteers
Alan Dinehart Co
Nan Halperin
(Others to fill)
PANTAGES (m)
(Open Sun Mat)
Ethel Davis Co
Lester & Manning
Neus & Eldrid
Bigelow Campbell & R
Cain & Odom
"Palladium Park, N. J."
LOEW
Les Jardays
Ross Bros
(One to fill)
"Paterson, N. J."
MAJESTIC (ubo)
Norman L. Spier
D'Aime & Wheeler
Bogart & Nelson
Cecil Trio
Second Half
Fairfax & Stafford
De Mitchell Bros
Toney & Norman
Olympic Trio
"Philadelphia
GRAND (ubo)"
Cavanna Duo
Willard & Bond
Cummings & Gladys
Ed Howard Co
Mofft Hamill Co
(One to fill)
"Pittsburgh
HARRIS (ubo)"
Chief Tenebion
Holden & Harron
Local Sign
Banjoplands
Jones & Johnson
Hamilton Bros
"Vision D'Art"
"Pittsfield, Mass."
EMPIRE (ubo)
The Silvanos
4 Harmonists
"Topsy Turvy Girls"
2d half
Harry Stanley
Blon City 4
(One to fill)
"Portland, Ore."
PANTAGES (m)
Edmund Hayes Co
Victoria 4
Helle Oliver
Lady Alice's Pets
Dorsch & Russell
"Providence, R. I."
EMERY (loew)
Smith & West
Kinkaid Kittles
Frank Terry
Landry Bros
(One to fill)
2d half
Brown & Newman
"Dugan's Money"
Rutter Bros
(Two to fill)
"Richmond, Va."
BIJOU (ubo)
(Norfolk split)
Nardin
Gallagher & Martin
Potts Bros
(Two to fill)
"Roanoke, Va."
ROANOKE (ubo)
1st half
Herbert & Goldman
Marshall Montgomery
Edgar Berger
(One to fill)
"St. Louis
FOREST PK (orph)"
COOPER & Cook
Kramer & Morton
Gene Muller 3
Lee & Cranston
Kremka Bros
"San Diego
PANTAGES (m)
Geo. Primrose Co
Rhoda & Crampton
Arlene
Early & Lalcht
The Brenchins
Chartress Halliday Co
"San Francisco
ORPHEUM
(Open Sun Mat)
"Society Buds"
3 Steindel Bros
Ball & West
Bernard & Phillips
The Gaudsmlts
Wm Morris Co
Jus Teddy
"San Francisco (m)"
PANTAGES (m)
(Open Sun Mat)
"Shadow Girl"
Gordon Highlanders
Mintz & Wertz
Clark & McCullough
Edith Helene
"Savannah, N. Y."
B'WAY (ubo)
Stanley & Leebrock
Bison City 4
4 Charles
2d half
The Sylvanos
Leo Heers
Earl & Girls
"Schenectady, N. Y."
PROCTOR'S
The Ziars
Walter James
Lopes Lopes Co
Grace & Burke
Paul & Hess
Elsie Gilbert Co
2d half
Deodatta Co
Italian Musketiers
The Mysterious
Thamhouer Kid
Mam Diamond & C
Three Kellies
"Seattle
PANTAGES (m)
"Birth Day Party"
Mable Leone Co
Parlan 3
Hanlon Dean & H
Spencer & Williams
"Spokane
PANTAGES (m)
(Open Sun Mat)
"Going Up"
Lazar & Dare
Will Armstrong Co
Archer & Carr
Gascogynes
"Springfield, Mass."
PALACE (ubo)
Martha Hart
Bisset & Scott
LeVine Cimeron 3
Eckert & Parker
20 Navassar Girls
(One to fill)
2d half
McClure & Dolly
Bush & Shiparo
Georgia Earl Co
Toombs & Wentworth
Will Oakland Co
(One to fill)
"Tacoma
PANTAGES (m)
Klein's Production
Joie Flynn's Mins
Silber & North
Brice & Francis
Rio & Norman
Juliette Dika Co
"Tolado, O."
KEITH'S (ubo)
Simpson & Dean
The Osavs
Jasen Reynolds
Kaima
Denny & Boyle
Two Lowes
"Toronto
HIB (ubo)"
Grace Leonard & Dogs
Julie Ring Co
Emmett & Emmett
Claude Golden
Herbert Germaine 3
(Others to fill)
"YOUNGE (loew)"
Anthony & Adele
Lee Barth
Rucker & Winfred
Bill Phuilt
(Two to fill)
"Trenton, N. J."
TAYLOR O. H. (ubo)
Eugene Le Blanc
Rooney & Clinton
3 Bonds
Olympic 3
Second Half
Leslie Thurston
3 Whalens
Bill Tweede Hall Co
Jack Polk
Stan Stanley 3
"Troy, N. Y."
PROCTOR'S
Aerial Bartlett
Gertrude Cogut
Georgia Earl Co
Three Dummies
Jordan & Doherty
Mme. Mary's Show
2d half
Tossing Austins
Olga Cook
Grace & Burke
Mr. & Mrs. J. Kelso
Fred Hilderbrand
Elsie Gilbert Co
"Vancouver, B. C."
PANTAGES (m)
"Salt Lake Belles"
Innes & Ryan
Lala Seibini Co
Karl Emmy's Pets
Sullivan & Mason
"Victoria, B. C."
PANTAGES (m)
Henrietta DeSerris Co
oe Roberts
Welch Carabasse Co
University 4
Alexander Bros
"Washington
KEITH'S (ubo)"
Loyal's Dogs
Bronte & Aldwell
G Alexandria Co
A. & F. Stedman
Edwards Davis Co
Lillian Helein
Robt E. Keane
"Colonial Belles"
"Waterbury, Conn."
POLI'S (ubo)
Swan & Swan
Murphy & Foley
Lulu Sutton Co

ROGERS' SALARY HELD BACK.

Will Rogers, the lariat thrower, now with "Hands Up," hasn't received salary alleged by him to be due for the unfinished week he appeared at the Palace, during which "Hands Up" opened. That night Mr. Rogers, after notifying the Palace management at 4.30 in the afternoon he would appear in the production, did so, also playing the Palace, and the next morning (Friday) Mr. Rogers was informed his Palace engagement had been summarily canceled. When pay time arrived there was no money at the Palace for Rogers, nor has he collected it since, though applying for the change several times.

The Palace management became aggrieved at Rogers for taking a production engagement simultaneously with a vaudeville week. It was the first time in vaudeville's annals over here a like occurrence had taken place, an act playing in both a vaudeville and a legitimate theatre without the consent of the former.

Besides looking for his salary envelope, Rogers is watching a third child, born last week, develop, and is considering some production offers, he having been first accepted for Ned Wayburn's "Town Topics," but did not enter, says Rogers, into a signed contract with Wayburn.

BILLING IN "YIDDISH."

A novelty and an inauguration for an English speaking variety theatre is happening this week at the Harlem opera house and 5th Avenue theatre where Jos. Kessler, the feature of the programs on the split week, is being billed in half sheets over the surrounding neighborhood in Hebrew type.

Mr. Kessler is playing the sketch, "Food for the Cannon," by Ossip Dymow. He is a popular "Yiddish" player. The entire half sheet is in the Hebrew print, mentioning himself, playlet and name of theatre.

Aaron Kessler, who books Mr. Kessler, arranged with Lawrence J. Goldie, the booker for the two houses, for the "Yiddish" billing display.

ENGAGED BUT NOT PLACED.

While the Shuberts have definitely placed Stella Mayhew and Billie Taylor under a long term contract to appear for them, it has not yet been decided where and in what piece they are to play.

It is said the Shuberts have something in mind they believe Miss Mayhew and Mr. Taylor will just fit into. The Mayhew-Taylor combination is at the Palace this week, placed by Georgie O'Brien of the Harry Weber office, for six weeks in vaudeville, before tackling the Shubert assignment.

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

LOW SERVICE PRICES WILL HELP FILM TRADE, SAYS SELZNICK

General Manager of World Film Corporation Believes Smaller Profits and Larger Volume of Business Coming. World Issues Balance Sheet for First Year of Operations.

"If prices for feature film are cut through the supply, that will help the film trade," said Lewis J. Selznick, general manager of the World Film Corporation, when asked if the prospect for a reduction in prices of film to the exhibitor were likely after the coming theatrical season opens.

"But I do want to say this to the exhibitor who is not properly protecting his business," added Mr. Selznick. "Whether prices remain as they are, go up or go down, the exhibitor should protect his business by establishing a clientele that believes in the service or services he is using.

"This wobbling practice by the exhibitor, after having the service he uses well advertised in the neighborhood, of switching in an 'outside feature' merely because he can secure it perhaps \$5 or \$10 a day cheaper, is bound to hurt the prestige of a picture theatre.

"We (World Film) hope to see prices of service come down, if it will mean a larger volume of business. And I will say this, that the profits on film

exhibitor and the exhibitor needs the service."

Mr. Selznick was asked if a large number of feature exhibitors combined in sufficient strength, as they thought, to ask concessions or dictate to the Services, what would be the result. "It can't happen," he answered. "They may combine, but they will never be able to dictate for the Service can take any house outside the combine in any town and make the combine member feel the effects in no time. That has been thoroughly tested in the past," he added.

The World Film has issued its balance sheet for the first year of its operations. The sheet is reproduced on this page. It is certified to by Christian Djorup, a public accountant of 25 Broad street, New York City. The World Film has paid a dividend of 3 per cent since it organized, and the balance sheet shows a surplus of a little over \$400,000. Depreciation is allowed for in the statement to the extent of \$515,000.

A preamble to the balance sheet, ad-

is vice president and advisory director of the Equitable, which, continues the preamble, "assures complete harmony between the two corporations."

The concluding paragraph says: "With the assured continuance of the service of Mr. Lewis J. Selznick as its vice president and general manager, the possibilities of the World Film Corporation are now most potential."

The preamble is signed by the members of the executive committee. They are George B. Cox, George A. Huhn, Jules E. Brulatour, Joseph L. Rhinock, Lewis J. Selznick, Briton N. Busch and Milton C. Work, chairman.

On or about Sept. 20 a new program policy will go into effect at the World offices. As the plans are now constituted there will be a gathering in New York shortly of all the division managers of the World whereby the new year's prospectus will be mapped out.

The World from that date on will issue two features and four comedies weekly. Quite a list of subjects for both are now on the shelf and in the making.

MAUDE ADAMS CONSIDERING.

Though nothing certain has been reported either way Maude Adams is understood to be considering a plunge into pictures. Several concerns are very desirous of getting the Charles Frohman star for a big feature.

If certain manufacturers could fix it they would like to have Miss Adams do "Peter Pan."

Miss Adams, upon being plied with a

KEYSTONE OUT OF MUTUAL.

The New York Motion Picture Company is to be on the outside as far as the Mutual Service is concerned after Sept. 15. The president of the Mutual Film Corporation asked the N. Y. Motion Picture Corporation to withdraw its productions from the Mutual Program after that date. This was done more or less because the president of the Mutual believed the New York corporation was to withdraw anyway, and in the parlance was simply "beating them to it."

The N. Y. Motion Picture Corporation is to ally itself with the Triangle, and in the future devote itself to supplying its product exclusively through the Triangle and the feature program which that company is to issue.

During the past week the Triangle have engaged Alfred Weiss, general manager of the N. Y. exchange of the Mutual. W. F. Rogers, general manager of the Mutual, is one of the other engagements of the Triangle.

It was announced at the office of the Mutual this week that the revised and increased schedule for the Mutual will be in every branch office within the next ten days. It was definitely announced that the following plans had been completed: Two three-reel features with Broadway stars in the leading roles will be released each week; the Knickerbocker stars, now releasing through the General, will be added to the Mutual program.

There will be five new comedy releases each week. The first will be the new Cub comedies with George Ovey featured and David Horsley as producer. Others are Beauty Comedies and a new Falstaff comedy. The Falstaff will have a specially engaged company of English players imported for this particular brand of subjects.

The two-reel pictures will hereafter be known as the Mutual Banner features, among which there will be released each week hereafter a brand known as the Mustang Dramas. Contracts were signed last week with the Gaumont Company for a new split reel each week to be half scenic and half cartoon.

PARAMOUNT'S AD SPREAD.

The Paramount is out with an authorized statement it plans the "largest advertising campaign ever instituted by any motion picture company."

Starting the first Thursday in September, the Paramount ads will appear in all the big weeklies and practically all the leading newspapers (daily and weekly) of the country during the 15-16 season. In addition to this the Paramount has engaged Howard E. Spaulding, ad writing expert, to superintend the compilation of a 25-page booklet, giving samples of ads "different from any yet put out by film manufacturers."

EDISON AT VITA.

Robert Edison goes back to the Vitagraph for another big feature, signing a new contract to that effect this week. It's likely his feature will be "Green Stockings."

WORLD FILM CORPORATION AND PEERLESS FEATURES PRODUCING COMPANY Consolidated Income Statement for Year Ending June 27th, 1915

World Film Corporation:	
Net profits after all costs, charges for depreciation, reserves, etc., six months ending December 27, 1914	\$14,532.04
Net profits after all costs, charges for depreciation, reserves, etc., six months ending June 27, 1915	17,760.40
Total	\$185,292.44

Peerless Features Producing Company:

Net profits after all costs, charges for depreciation, reserves, etc., for year ending June 27, 1915	143,732.64
Total net profits	\$329,025.08

WORLD FILM CORPORATION, SHUBERT FILM CORPORATION, AND PEERLESS FEATURES PRODUCING CO. Consolidated Balance Sheet as at June 27th, 1915

Assets		Liabilities	
Current Assets:		Current Liabilities:	
Cash Resources	\$220,456.17	Accounts Payable	\$233,322.50
Accounts Receivable	253,316.30	Notes Payable	56,690.00
Sundry Current Assets	207,100.21	Sundry Current Liabilities	40,578.31
Total Current Assets	\$680,872.68	Total Current Liabilities	\$330,590.81
Working Assets:		Accrued Liabilities	48,761.59
Including Negatives and Prints of owned Features at cost, advertising supplies, rights to plays not produced and miscellaneous productive assets	1,465,641.66	Liabilities in Suspense	85,372.60
Fixed Assets:		Reserves for Depreciation, etc.	515,265.59
Real Estate, Building Equipment, etc.	148,439.26	Guarantee Bond on Colonial Film Co., Ltd., Contract	2,500.00
Securities Owned, Copyrights and Feature Rights, etc.	463,672.60	Funded Debt	98,000.00
Prepaid Insurance, Taxes, etc.	3,951.64	Capital Stock:	
Interest on Securities Owned and Bank Deposits	2,041.40	World Film Corporation—Issued and Outstanding: 500,000 shares of a par value of \$5.00 each, issued in accordance with the laws of the State of Virginia for assets valued at	1,406,000.00
Suspense Accounts	126,397.43	Peerless Features Producing Co., Stock Issued and Outstanding	500.00
		Surplus	404,025.08
	\$2,891,016.67		\$2,891,016.67

service in individual instances will become smaller while the volume of business will get larger. That is what we want."

Mr. Selznick replied to a query whether service prices should be based upon the capacity of the house using it, that neither the capacity nor the population made any difference. "A great deal depends, of course," said he, "upon the management of the theatre, but the best guide to a price is the business of the theatre. The service can not afford to drive the exhibitor out of business. The service needs the

dressed to the stockholders, says the figures show a total profit of \$329,025.08, practically all earned during the second half of the year. It mentions a weekly news service and weekly release of comedies are soon to be introduced by the World. It also mentions the formation of the Equitable Motion Pictures Corporation with a capital stock of \$3,000,000, recently formed with the backing of Ladenburg, Thalmann & Co. The Equitable, relates the preamble, is to release one feature and one comedy weekly through the World, for the next ten years. Mr. Selznick

flattering offer the past week, is reported as saying she would be at least one legitimate star who would not be seen in pictures.

ASKING PUBLIC'S AID.

Cincinnati, Aug. 4.

A movement is on for a referendum at the November election to knock out picture censorship in Ohio. Petitions are being rapidly circulated with the object of putting the question before the people.

FILM FLASHES

Pathe released the six-reel colored drama "Pro Patria" July 31.

Vivian Martin's newest feature in the making is "The Little Dutch Girl."

Alma Belwin has the feminine lead in "The Ivory Snuff Box."

Lloyd Gates has bought the Crystal (pictures), Greene, Ia.

The new Finkelstein and Rubin theatre in Kansas City is to be managed by Mr. Calvert.

Al. Christie will direct the Lulu Glaser feature for the Universal.

Edmund Broese's next feature will be "The Song of a Wage Slave."

Frank Powell has completed the new Nance O'Neil feature, "The Witch."

Fontaine Ferry Park, Louisville, has installed a free picture show in the open air.

Lillian Tucker is to be featured in the film feature billing of "Evidence," which will be released the latter part of September or later.

Paul Gulick, who has been burning the midnight oil getting out the Universal Weekly, will enjoy a two weeks' vacation in September.

Mary Fuller has trained down so hard with work and exercise she is almost a shadow of former self.

Joseph Franz, late of the St. Louis directing staff, is the latest acquisition to the U's regular stock directors on the Coast.

Leonore Ulrich is now allied with the Knickerbocker Star Features. She will be in a new multiple reeler released Aug. 18.

Herbert Kelcey and Effie Shannon are working in a big film feature, "The Sphinx," which will be released Oct. 18.

Leon J. Bamberger resigned as the Washington representative of the World Film Corporation and has been engaged by the V-L-S-E.

Roy A. Rainey and John F. Neary have been appointed ancillary receivers for the property in this state of the Lady Mackenzie Film Co.

Chester Barnett is handling the male lead in the Clara Young feature, "The Heart of the Blue Ridge," which James Young is directing.

"Evidence" will be completed as a screen production next week, but it will not be released until next month.

William Farnum will not do any legitimate stage work until he has fulfilled his two years' contract for feature work with Fox.

William Faversham, now vacationing at his home on Long Island, is under contract to do another picture for Rolfe.

Joseph Byron Totten has written a three-part feature, "Boys Will Be Boys," for Essanay, in which Totten enacts one of the leads.

Frank Crane, who staged "Old Dutch," is now directing "All Aboard" with Lew Fields as the comedy star.

M. E. Hoffman is some boy on the golf links but doesn't get much time to take on any of the so-called picture champs.

The World has just released "The Master Hand" by Nat Goodwin, which has Florence Malone playing an important role.

"Colorado," the Augustus Thomas play, will be featured by the Universal with Hobart Bosworth cast for the principal male role.

"Trawler," the Collier prize story, which was awarded \$5,000, is to be turned loose as a feature this fall by the Major Co.

Marshall Farnum, who has just completed "Lady Audley's Secret," given a private showing Tuesday at the Broadway, will take a rest before taking up a new feature.

Not only will Robert Mantell engage in feature work for Fox but his wife, Genevieve Hamper, will also appear with the same company.

The St. Louis branch of the World is going after the county fairs in the Missouri territory, getting them to use "Kentucky Derby" as a feature attraction.

Pete Schmid has been entrusted the eastern publicity for the newly formed Pallas Pictures, Inc., and has started to boom the first of the latter's features.

C. L. Worthington, formerly manager of the Fox office, Chicago, has been appointed central states manager. His Chicago job will be assumed by E. R. Redfield.

"Romance and Pickles" will be the title of the Henry E. Dixey feature, directed by Harry Myers. The principal woman will be Rosemary Theby.

Mollie King is featured in the World's forthcoming feature, "The Code of the Mountains," by Charles Neville Buck and which J. M. Thornby is now directing.

Robert Leonard is now engaged in his first big film feature directing with a legitimate star, Julia Dean, under his instructions. The film is marked for release Sept. 6.

Oscar Apfel began the direction of a Fox feature this week, title to be given out later. Thurlow Bergen is the main actor with the Apfel company.

At last the release date has been set for the six-reel feature, "The Campbells Are Coming," and its first New York public exhibition will be made Oct. 25.

"A Mother's Confession," featuring Carrie Reynolds, Christine Mayo and Austin Webb, will be released Aug. 15 by the Ivan Film Productions.

Phil. Gleichman has not severed connections with the World. He's getting ready to make a big announcement soon relative to his winter plans with the World's comedy productions.

Emmy Wehlen has been placed under contract by Rolfe and will make her screen debut in the principal role of "When a Woman Loves."

The Ring Lardner series of comedies, one reelers, which the World is handling, are being done by more than half dozen directors in Chicago.

The Universal has secured the old melodramatic play, "The Suburban," and with King Baggot featured, will have it ready for release around the first of the year.

Both Tully Marshall and Douglas Fairbanks have reached the Pacific Coast and taken up feature work under the personal direction of David W. Griffith for the Triangle program.

"The Flash of An Emerald" is the next big feature Director Capellani will make for the World. It will include several views of the Shrine of Saint Ann de Beaupre, near Quebec.

Frank Bacon was placed under a contract this week by the Metro to enact all of the principal heavy roles in support of Francis X. Bushman in the Quality features. He will join the Bushman forces on the Coast at once.

The Casino at Schenectady, N. Y., playing pictures, is going to give away a 1918 Ford touring car to the person receiving the most votes from Aug. 2 to Dec. 31. A five-cent admission counts one vote.

Bickel and Watson, now under contract to George Kleine, will appear in a comedy series, the subjects being entitled "Hello, Bill," "The Politician" and "The Secret of the Seedless Prunes."

Ethel Barrymore is going to reappear in pictures, according to an announcement by Metro. It has her as a forthcoming screen star in the film version of her former stage success, "The Shadow."

The Vitagraph has secured the rights for production in pictures of an original story by Robert Edgar, entitled "Black Caesar," and the late Morgan Robertson's book story "Masters of Men."

The Frank Keenan feature, "The Long Chance," by Peter B. Kyne, will be given to the exhibitors Sept. 20. Keenan may do several big subjects before returning from the Coast this summer.

Jose Collins and the World feature, "The Impostor," will be released either first or second week in September. The World also plans to turn loose the Holbrook Blinn subject, "The Ivory Snuff Box" and the George Nash picture, "The Cotton King" during September.

Jack Elliott, managing the Unique, Minneapolis, for ten years, has resigned to devote all his time to the Elton Sherman Feature Film Co. While Walter Rogers will look after the Unique, Elliott will continue as the S-C representative in Minneapolis.

Carter De Haven and Flora Mae Parker are acting in a camera feature, "At Watt College," which the Universal will release in four reels Nov. 1. The scenario was written by L. V. Jefferson, regularly attached to the U's writing forces.

Proposing to manufacture both films and filming necessities, the Mink Film Co., with a capital stock of \$100,000, has been organized at Louisville, Ky. Raymond Anderson and A. B. Steffens have \$2,250 shares each, and A. B. Henry three shares.

The Ann Murdock feature, "A Royal Family," will be released Aug. 18.—Theodore Marston is directing the six-reel version of William J. Hurlburt's story which will have as its principal players Charles Richman, Joseph Kilgour, Arline Pretty, Rose Tapley and Bobby Connolly.

The Paramount has purchased booking control of the Aylesworth animal pictures recently shown at the New York Strand. These pictures were made possible by a two years' trip through the Canadian Rockies and Alaska by Arthur J. Aylesworth, hunter and naturalist.

The new Annette Kellermann feature for Fox will start about Aug. 15. The Kellermann company, numbering about 300 people, will go to the Bahama Islands and thence to Yucatan, and the Fox offices intend to charter a special steamer for the trip, the players to live on the boat.

"The Gunner's Mate," the old meller, is to become a feature, work starting this week. Permission has been gotten from Secretary of the Navy Daniels to obtain scenes of the battleships and submarines and the camera men also have permits to take inside scenes at the Brooklyn navy yard.

The release date for the film production of Charles Hoyt's "A Black Sheep" has been set for Oct. 18. In the film are Otis Harlan, Rita Gould and Grace Darmond. The V-L-S-E will also release the Rex Beach story, "The Nerve Do Well" featuring Kathlyn Williams, Nov. 18.

Cecil Owen, who severed his connections with the Morocco producing forces (legitimate) to direct pictures for the United Photoplay Co. of Chicago, is back on Broadway. Owen directed "The Legend of Sleepy Hollow," a two-reel comedy. The United also made "The Victory of Virtue" (five reels) with Wilmuth Merkle and Gerda Holmes featured. No arrangements have been made for its market distribution.

VITA LEASING HOUSES?

From an inside source it was learned this week that the Vitagraph has decided, after a meeting of the directors, to lease a number of large theatres throughout the country to play pictures exclusively.

The Vita people are taking advantage of the off season to make the move, figuring the leases can be secured at the lowest possible figure.

WATCHING RIVAL OUTPUT.

The feature producers are beginning to keep particular tab on the output of rival concerns. This week there were at least three cases of "tabbing" brought to light by some one watching at the Strand and noticing the "stenos" of feature concerns other than the Paramount who were on the job to catch the Mary Pickford film "Rags."

One concern not only had a stenographer on the job to cover the scenes, but also had a sketch artist present to dash off quick drawings of sets that were different.

One producer said this particular concern's output was suffering from the effect of "flat scenes" and the reason the Famous Players' feature was "tabbed" was for the information of the directors of this company.

FREAKS OF PHOTOGRAPHY.

William Farnum is engaged in making a feature, "The Wonderful Adventure," at the Willat studio, Fort Lee, N. J. The scenario was written by Capt. Wilbur Lawton.

In this picture Farnum will enact a dual personality and he will watch himself die in it. Frederick Thompson is doing the directing. Dorothy Green is leading woman and the release will be made in September.

COAST PICTURE NEWS.

By GUY PRICE.
Douglas Fairbanks has leased a bungalow in Hollywood, Cal.

Jacob Silbert is at Inceville.

Tully Marshall, at the Griffith's studio, keeps the crowds busy laughing at his stories of the stage.

Mae Marsh has returned from San Francisco and is back at work in Los Angeles.

Raymond Hitchcock made one of his famous "curtain talks" at a church benefit given in Los Angeles a few nights ago.

Charles Ray spends so much time in a bathing suit that he is beginning to look like a South African.

Wilfred Lucas' long suit is singing the classics.

David Horsley has returned from the east.

Waldo Walker is handling the press work for Morocco.

Eddie Foy and Nat Goodwin, both in pictures here, are old cronies.

Grace Cunard says what's the use owning a beautiful home when you can be in it only a couple of days out of the month.

Richard Stanton has moved from Los Angeles to Santa Monica.

Mary Alden is on speaking terms with her new Stutz.

Anna Little is leaving the Universal.

Edna Mason postcards from Chicago that Anna Pavlova is not afflicted with temperamentalitis at all.

Nell G. Caward, associated editor of Motography, spent two days visiting the studios in Los Angeles.

Herman L. Dieck, dramatic editor of Philadelphia Record, has returned east.

Don Meany has quit publicity work and is now assistant to Henry McRae, Universal director.

George Fisher is with the New York Motion Picture Co.

ROTHAPFEL OFFERS \$10,000.

What is probably the biggest offer ever made for a week's use of a feature film by a picture theatre is that tendered Lasky by S. L. Rothapfel for the Geraldine Farrar picture of "Carmen," now making.

Rothapfel offered Lasky \$10,000 for the exclusive use of the Farrar feature for the first week of the Rialto (formerly Hammerstein's), opening under his direction. As "Carmen" is to be on the regular Paramount program, and the Rialto's opening date is indefinite, through many unexpected developments in the remodeling of the Hammerstein corner, Lasky did not consider the proposal.

When the Farrar feature is first shown by the Paramount, it will appear at the Strand, New York.

TRIANGLE ON CURB.

In a circular letter sent out under date of July 26 by the Lothbury Syndicate, its customers are invited to instruct their brokers to purchase Triangle Film Corporation stock on the New York Curb Market.

The Syndicate's letter says it has the entire placing of the stock. Capitalization of the Triangle is given at \$5,000,000, divided into 1,000,000 shares of \$5 each, all common stock.

Beyond mentioning the principal members of the Triangle concern, the circular goes into very little detailed information, beyond saying that "It is the opinion * * * the shares will yield very high returns."

Just what "The Pursuing Shadow" is no one will ever tell, but there is one thing that this five-reel feature of the Picture Playhouse Film Corporation does prove and that is that Tom Terris cannot act two roles in a picture and direct the production at the same time. It took 500 feet of perfectly good film for Mr. Terris to give away in the manner which he does not leave the slightest room for argument. In the first place the story, incidentally by another member of the Terris family (William), is most amateurish in its conception. However, it gives Tom Terris an opportunity to act two parts and was acceptable to Tom Terris, the director. Whoever read the script originally should have gone as far as a description of the leading character and thrown the entire play into the waste basket. The son of a poor roadhouse keeper is one of the leading lights in New York's 400. That is as far as anyone with good sense would have to read to be convinced of the improbability of the story. A son worth all sorts of money and the girl a princess, both of them people who buy handsome strings of pearls, worth at least an estimate \$50,000 and who are able to walk up to the paying teller's window of a bank and draw \$100,000 in actual cash, and his father being the keeper of a disreputable roadhouse. One wouldn't care if it was a regular roadhouse where the smart set gathered, but the fact and home in the same place is just an ordinary "dum." How long would his son last in society? It can't be done, but even in pictures

There is but one moment that amounts to anything and that is a street fight running about a hundred feet. It is well done, but there are hundreds of others just as well done in the past. The story as far as one can get an idea of what the entire screen presentation is about tells of the son of the roadhouse keeper, who is happily married and has a child. He doesn't know it but he has a double, one of the worst crooks in the underworld, who has a friend who is aware of the resemblance between the roadhouse keeper's son and the underworld character. This friend is a classy crook and he frames a couple of tricks that can be charged to the roadhouse keeper's son. His entire idea is to get him out of the way so that he can steal the wife. There is a reception at the home of Mr. Roadhouse, Jr., and the friend is present, there is also present a Major in the English Army, in America to buy war supplies for his country. The latter has just purchased a wonderful pearl necklace which he is going to take back to England and present to his wife. He displays the bauble at the reception and Mrs. Roadhouse, Jr., is permitted to wear it. The crook, who is a confederate, has a chance to steal and slip it to his confederate (The Double), who is waiting outside. The next day the English Major goes to a bank and draws \$100,000 in cash and that night he is lured to the roadhouse which is run by the hero's father, and there murdered. The double is the one who commits the crime and for some reason he brought his young son with him to witness the deed. As he is about to escape he is seen by the proprietor of the place, who mistakes him for his own son. In making his escape the crook leaves his child behind him for some reason. However Roadhouse, Jr., is arrested and convicted of the crime, getting life imprisonment. Later on, when he is innocent and the double died. The double is killed by a fall when the police attempt to arrest him. The double role gives unlimited opportunities for double exposure work that have not been taken advantage of. Fred.

THE THUNDERING HERD.

According to the program this feature is supposed to be a story of love and adventure on the western prairies, featuring Tom Mix, Bessie Eytan and Wheeler Oakman. This is all wrong, for the real feature of the picture is a long steep hill down the side of which there is a path and whenever there is nothing else to do a bunch of cowboys or Indians on horseback are shot over this hill into the focus of the camera. Another feature is a "pan" showing the Indian encampment, and this is likewise worked to death. Incidentally the story is one used to frantically by the studio readers years ago. Why Selig should have selected it as the scenario for a five-reel feature is beyond comprehension. There isn't any story, just a background to serve for several hundred feet of a herd of buffalo held captive somewhere. The former kings of the plains are also permitted to run into the range of the camera from occasionally and help lengthen out the feature. There are also some Indians, buffalo hunters, several dozen prairie schooners and a lot of landscape. Tom is a pony express rider. The girl in the picture is left in charge of her brother, a lazy good for nothing, while the father, takes Horace Greeley's advice to "Go West." Father strikes it rich and sends for son and daughter to join him. Brother won't go, but the pony express rider is foolish enough to resign from a good job to help a girl out, and he does. A party is formed and a long emigrant caravan of schooners accompanied by supers is next seen winding its way through the hills, until reaching a valley they decide to encamp. The director must have had chorus experience at some time or another, for he made the string of schooners do a double circle around the valley so that the camera could catch several hundred feet of a "pan" to fill in space. It is here the plot thickens. The Indians spy the encampment and with their little bows and arrows start to shoot the emigrants. Just why the Indians have bows and arrows one moment and the next are equipped with repeating rifles is up to the director. The Indians fall upon the travellers and slay them all with the exception of the girl and the ex-pony express rider. They are made prisoners, taken to the Indian camp and after three attempts to escape (each of which is followed by a chase on horseback over the same ground) they finally succeed in getting to the camp of some buffalo hunters only to be cornered again by the Indians and another battle followed. The last shot the whites have is fired and the Redskins set upon them, when help arrives. A dozen hunters who have been on the other side of the hill rush in and the Indians are put to rout. As "The Thundering Herd" handed an upper Broadway audience almost a laugh in every hundred feet, it might make good as a comedy. Fred.

A TEXAS STEER.

In the film version (five reels) of Charles Hoyt's comedy, "A Texas Steer," Selig (V-L-S-E) has only Tyrone Power featured. Power is seen as the big-hearted, good-natured Texan, Maverick Brander, who is forced into politics against his will and who has some embarrassing times when he hits the Congressional trail at Washington. It appears rather unusual to see Mr. Power in a light comedy role, yet he did the best he could with a part that called for practically no acting at all before the camera. Selig in reviving the Hoyt piece for a feature extended it to five reels. Three would have been plenty, as there is too much sameness and tameness in "Interiors" and the attempted explanation of certain conversations between the principals which calls for little animation. Where this picture was shown Tuesday night, the audience laughed mostly at the captions, although there

was a hearty guffaw or two at several stages. Hoyt's comedy when presented in stage form drew consistent laughter more through the dialog than anything else, and with the camera unable to reprint much of the "lines" the piece as a screen comedy loses its real strength. Some of Brander's manuscript talk is used as "captions" and they are the source of genuine amusement to those unfamiliar with the old comedy. In picturing plays like "A Texas Steer" it's pretty hard to keep up the fun and sustain interest in the film all the way. Running five reels makes the feature entirely too long for comfort and one becomes bored when many scenes are shown that carry little interest and contain little amusement. The Brander's go to Washington, where they cut a sorry figure until they learn the ropes. Then the "investigating committee" from the Lone Star State comes along to see if Brander is really favoring the railroads. The "house party" the three rangers have with Brander's secretary was good for some consistent laughter, while the shooting of the man in the white robe and the shooting of the provokingly diverting. Much stress was laid upon the character of the negro who was sure of being appointed Minister to Dahomey. His talks with Brander via the captions provoked laughs where the camera enactment fell down with a thud. Power makes the Brander character clean-cut and wholesome. The picture is a first screen work, so report has it, and one watching him move around naturally, free and easy, would like nothing better than to see him cast for a picture role that would give him a chance to show some regular acting. Mrs. Power is also in the film, having a minor role, appearing attractive and intelligent. Grace DeLoach was the vivacious Bossey Brander and worked hard to please. Frank Weed as Brassy Gail and Walter Roberts as Major Yell handled their roles capably and creditably. The man doing the Dahomey minister was satisfactory while some of the other characters were up to full measure. While "A Texas Steer" with Hoyt was the vicarious Tyrone Power prominent in the billing, will demand attention as a feature the picture does not reach any great expectations. It's ordinary in screen presentation. Selig should put Power in a big feature drama. The results would be vastly different than with the Hoyt comedy. Mark.

THE BATTLE OF LOVE.

Before Francis X. Bushman deserted the film ranks of the Essanay to star in Metro features he appeared with Ruth Stonehouse in a feature comedy entitled "The Battle of Love," the story having at one time been published in the Ladies' World. Where this picture was shown the operator made it fly so fast the people in the film fairly raced along. As there's a play for comedy through a hurry-up idea the speed of the film helped in some stances and jarred in others. A picture like "The Battle of Love" can best be used in the nickel houses or can fill in with two and three-part pictures when the bigger six and seven-part films are not used. It gives satisfaction in a measure. Two rich men belong to the same club. One has a son and the other a daughter. The parents want them to marry. All goes well until a show girl friend of the young man showers so much effusive attention the girl breaks off the engagement. Then along comes the Great Fix-It boy of the club and wagers that he can pull off a coup whereby the young folks will wed within 24 hours. It's some trick, but nothing is impossible with the camera. The y. m. is made to believe that he has murdered the show girl and a wire is rushed to the girl of the story who was engaged to wed the chap at first to get him out of town as fast as fast could be. There is some fast work on the film bases and the young couple rush to a yacht of one of the parents where they are married. All the people, including the show girl, who got a piece of money out of the fixing-up job, bob up on the yacht and Mr. Fix-It not only wins the wager but slaps the bills into the bride's hands as a present. The story ends well and leaves the audience perfectly satisfied no blood was really shed. Bushman and Miss Stonehouse as the prospective bride and who later does wed the man of his choice carried their roles excellently, and Thomas Commerford deserves mention for his bit as the girl's father. Picture fairly well photographed and fairly well directed. Mark.

DESTINY'S SKEIN.

From all appearances the General Film Co.'s daily release program is going to be burdened with a lot of N. G. features brought about by the fact that many of the companies producing for their features, releasing them through a company not connected with the G. F. All of the features made with these concerns will not be good and will be turned down by the feature houses as well as the exchanges. Some return for the investment will be necessary, so they may be slipped into the General program as something big and bring the manufacturer fair return perches for a bad picture that will not make any better impression in the small house using short stuff than it would in a Broadway feature theatres. Some of the features turned out by these concerns of late have proven the poorest sort of pictures, with one of the most deplorable this latest three reeler of Lubin's "Destiny's Skein." It is impossible to tell the main works bludge around a young fellow who has made a living out of a Jekyll-Hyde crature. He steals, gets in jail, gets out, is in love and other thins and that, anything for three reels. The thing finally comes to a close with a doctor saying he can be cured. The cast, production and picture are too far below any kind of a standard for any kind of a theatre to show it.

CORRESPONDENCE

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

VARIETY'S
CHICAGO OFFICE.

CHICAGO

MAJESTIC
THEATRE BUILDING

The Empress, Des Moines, will open Aug. 8.

Talk of a big time theatre for Englewood, a densely populated suburb of Southern Chicago.

Levi Reynolds is building a theatre in Chalmers, Ind., that will be called the Auditorium. The house will play the one night stand shows that travel through Indiana.

Tom Powell returned to his desk at the United Booking Office here Saturday. Pete Mack, who has been out here some weeks, left Saturday for the East.

The theatrical profession in general is soliciting great praise from the people and press of Chicago through their willingness to appear at benefits for the sufferers of the Eastland disaster.

James Wingfield, a booker of "one nighters," and Abe Shapiro, a Toledo theatre man, have leased the Chatterton opera house, Springfield, Ill., and are starting to book one night stand shows into the house.

Rumors concerning the Kedzie theatre say that Edward C. Hayman, who controls it, will switch the theatre over to the Pantages Circuit and accept a position as a booker in the Chicago office of that firm. Another story is that Pantages has offered him the position now occupied by J. C. Matthews in the Chicago office for the Pantages Circuit.

Two weeks ago Ed and Jack Smith were here at McVickers' and last week Kramer and Morton were at the Majestic. Both acts are doing a bit in which the Yiddish language is used and they say there is now a merry fight on as to the right owner. There are many who claim that the business was never seen in Chicago before Ed and Jack Smith did it at McVickers'.

CORT (U. J. Hermann, mgr.).—"Peg o' My Heart," with Peggy O'Neill. Last week. Good 12-week run. Margaret Illington, Aug. 8. COHAN'S GRAND (Harry Riddings, mgr.).—"The Lady in Red." (4th week) Managing to keep going.

GARRICK (John J. Garrity, mgr.).—"All Over Town," with Joseph Santley. (10th week) Business still good.

ILLINOIS (August Pitou, mgr.).—"The Birth of a Nation." Film. (8th week.) Capacity always.

LA SALLE (Joseph Bransky, mgr.).—"Pictures."

PALACE (Harry Slinger, mgr.).—"Maid in America." (10th week) Business holding up.

SAN FRANCISCO

VARIETY'S

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ORPHEUM.—William Morris and Co. in "Mrs. Temple's Telegram," excellent. Jackson and Wahl, registered. James Teddy did not show. Orquesta Torrealba, Mexican musical outfit of 20 pieces, liberally applauded. Nan Halperin (holderover), hit. Allan Dinehart and Co. (holderover), fine. "The Volunteers," opening (holderover), repeated successfully. Gus Edwards and Song Revue (holderover), big returns in closing spot.

EMPRESS.—Hal Davis in "Pais," fairly well received. Carl Wallenberg and Partners, good in closing position. Martina and Treise, liked. Hendricks and Padula, clever. Carville, La Mar and Carville, excellent. Theresa Miller, satisfactory. Foster and Foster, liked. Hong Fong, amusing. Miss Beulah and Co., artistic poses. The Florents (man and woman), acrobats, in opening spot, held attention.

CORT (Homer F. Curran, mgr.).—"Omar, The Tentmaker" (second week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Mrs. Patrick Campbell in 'The Second Mrs. Tanqueray'" (third week).

ALCAZAR (Belasco & Mayer, mgrs.).—"Alcazar Stock Company," headed by Bertram Lytell; Evelyn Vaughn in "The Misleading Lady."

WIGWAM (Jos. F. Bauer, mgr.).—"Del. S. Lawrence Dramatic Players."

PRINCESS (Bert Levey, lessee & mgr.; agt., Levey).—"Vaudeville."

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HIPPODROME (Wm. Ely, mgr.; agt., Levey).—Vaudeville.

Marie Tempest is visiting here.

The official Expo statistician quotes the attendance on Newspaper Mens' Day, July 24, as 106,442.

Following the Purity League's recent convention here, preceded by several other reform conventions, came the announcement Billy Sunday would arrive July 24 and immediately go into session denouncing all the things previously condemned by the various reformers.

July 27 Judge Troutt issued an order for President F. Swanton and Sec. H. Hoag, of the Combined Amusement Co., to appear in court and show reason why they should not turn over the saurians in Alligator Joe's Expo concession to his widow, Mrs. Cleopatra Frazee. The order was issued at the request of the widow. After Alligator Joe's death it was discovered he had willed his pets to his ex-wife, who also alleges payments on a \$10,500 contract have not been kept up.

BALTIMORE.

POLY'S—"Poly of the Circus" was presented and well received. Enid May Jackson good in the title role and Carl Brickert, new leading man of the recently reorganized company, made his initial bow as the minister.

GARDEN.—Ert and Lottie Walton open; Farmer Tyrell, follows; D'Alma, imitations, also dances. Symonds and Weston, sing and dance. Anna Jordan Co., playlet; Lane, Dobson and Moran, scored hit with songs. The Violin Beauties close, dainty act.

Terrapin Park, the home of the local Federal League Baseball Club, will be turned into an open-air motion picture theatre every evening hereafter until the cold weather sets in.

The management of the Victoria has announced Saturday, Aug. 21, as the opening date for the next season.

Charles E. Lewis, formerly manager of the Hippodrome, has filed a suit against Pearce & Schenck for his back wages since the end of May.

BUFFALO.

By CLYDE F. REX.

SHEA'S (Henry Carr, mgr.; agt., U. B. O.).—Three acts appearing on this week's bill are capable of headlining. Cross and Josephine appear as an extra attraction and are a big hit; Bowers, Walters and Croker, are a bit; the Ballet Divertissement, with Swan Wood and company of 12, feature; Julie Ring and Co. do well; Claude Golden, clever; Donaire and La Barbe, classy; Helen Leach Wallin Trio, entertain; the Four Solis, please; pictures close.

HIPPODROME (Henry Marcus, mgr.).—Best in feature pictures to fairly good business.

ACADEMY (Jules Michaels, mgr.).—Gus Arnold presents song review entitled "The Honey Mooners," with Bill Mossey, James Peck, Margaret Summers, Frank DeVoe, Ivy Evelyn and Betty Hamilton in title roles. Play to good business. Photoplay noonday luncheons tendered each patron have proven a big success.

STRAND & PALACE (Harold Edel, mgr.).—Feature photoplays do well. **OLYMPIC** (M. Slotkin, mgr.).—Kathleen Kia-Wah-Yah, Indian minstrel maid, headlines; Montana Kids, score; John R. Fromm and Co., fair; Leroy and Eloise, please; Four Windsors, novelty. Big business.

Summer parks are all featuring outdoor performances and free attractions. Business but fair in comparison to that of past seasons.

Fort Erie race meet opened Wednesday. Big attraction for sporting public.

The Star will open its season Aug. 23, playing such attractions as "Chin-Chin," "Watch Your Step," "On Trial," "It Pays to Advertise," "Song of Songs," and "Potash and Perlmutter." P. C. Cornell will again manage the house.

Sheriff's orders closed the Velodrome Sunday evening, where a program of racing events was scheduled to occur. The track was erected about a year ago just outside the city line, and has featured motor-cycle racing, through the week and on Sundays. The order closing the place on Sundays resulted from complaints filed at Albany with the state department.

Levitt-Meyerhoff Shows playing here for full week to good business. Featured under auspices of Fraternal Order of Buffalos.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agt., U. B. O.).—Hamilton Brothers; Brown and Taylor; Denny and Boyle; "A Dream of the Orient"; Gladstone and Talmage. Pictures. **CONEY ISLAND** (Arthur Riesenberger, mgr.).—The Eskies; La Verna and Grimm; Billy Seamon; Edmunds and Gayler; Cooper and Hartman. Harry Hill's Wild West Show remained over Sunday. Edna Flynn added to cabaret company.

CHESTER PARK (I. M. Martin, mgr.).—Gallon; Adams Brothers; Three Burns Sisters; Carolina Duo; France La France Trio. **ZOO** (W. P. Whitlock, mgr.).—Indians in "Hawatha," held over Sunday. Cincinnati Symphony Orchestra and Wormwood's dog and monkey circus began engagements.

LAGOON (Arthur R. Wilber, mgr.).—Motordrome, damaged by recent tornado, operating again. Cabaret and regular attractions also.

Owing to the unusual heat, Manager Martin, at Chester Park, knocked out an unwritten law that stood for 20 years, or since the resort was opened. It was the ban on men appearing at the club house without coats.

Complaint has been made to the police regarding the actions of bathers at the beaches on the Kentucky side of the river.

INDIANAPOLIS.

By C. J. CALLAHAN.

KEITH'S (Ned Hastings, mgr.).—The Lowes, Kawana Bros., Simpson and Dean, Tyler, St. Clair Trio.

ENGLISH'S (H. K. Burton, mgr.).—Sadie Sherman, Harris and Randall, Counsel Pedro, Zamora Sisters; Mack and Williams; last hit; Clark Sisters, Harry LaMont, Metropolitan Quartet, Smith Brothers, The Kremkas.

GAYETY (C. Cunningham, mgr.; agent, T. B. E.).—Pop vaudeville and pictures.

COLUMBIA (Sam L. Davis, mgr.).—"Queens of the Police Berkers" pleased a big audience.

Iels, Keystone, Palms, Crystal, Royal, Manhattan, Alhambra and Colonial, pictures.

Sam L. Davis, who for the past 23 years has been connected with the Columbia theatre, starting in as program boy, has been appointed manager of the house.

The Lyric is closed to be redecorated and a new canopy will be built over the sidewalk. The house opens Aug. 30 with vaudeville.

The Majestic, on the American (burlesque) Wheel, opens Aug. 21 with Glen E. Black as manager.

LOS ANGELES

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

ORPHEUM (Clarence Brown, mgr.; U. B. O.).—Nazimova in "War Brides," well received; Prince Lal Hon Kin, entertaining; Lorraine and Dudley, very good; Kelly and Pollock, pleasing; Norton and Lee, big hit; Joe Cook, big laugh; Dooley and Rugel, pleasing; Lucy Gillett, fair.

REPUBLIC (Al Watson, mgr.; Levey).—Earl Wright, clever acrobat; Truckee and Casey, entertaining; Mossman and Vance, artistic dancers; Baron Lichter, enjoyable turn; Chase and La Tour, well applauded.

HIPPODROME (Lester Fountain, mgr.; Western States).—Herbert Clifton, big hit;

Ray Brandon-Jeanne Russell Co., well presented playlet; Richard Kamin, remarkably good; Bartlett, good; Roland West, got by nicely; Act Beautiful, well liked. **BURBANK**.—"Step Lively." **MORISCO**.—"So Long, Letty." **CENTURY**.—Burlesque.

Percy Bronson and Winnie Haldwin (Mrs. Percy) will hit the vaudeville trail again following immediately their appearance in the Morocco musical production. They have 19 weeks Orpheum and United time booked.

A hard time party was given in honor of William Colvin, stage manager of the Burbank.

Seymour Tally is fishing at Bear Lake.

The Century has again changed hands, Lowen Brothers taking the theatre back.

William C. Meek has returned from Tia Juana, Mexico.

Cleo Madison has recovered from a recent illness.

LOUISVILLE.

BY JOHN H. HOAGLAND.
FONTAINE FERRY PARK.—Vaudeville; good houses.

Keith's, Gayety, Macauley's, Masonic, dark.

FONTAINE FERRY PARK.—Singers; Midgots; vaudeville. Capacity houses.

A tip to stranded singles or whole companies who are to try staging an anti-prohibition, political clean-up, votes for women

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Columbia Theatre Building

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KINDLY REPORT FOR REHEARSALS
AT TERRACE GARDEN, 58th St., between Lexington and 3rd Ave., New York City
AUGUST 9TH, AT 10 A. M.

or anti-dope show is Glasgow, Ky. About a dozen women's clubs of that city have organized to act as booking agents for the city's theatres, and they will strive to “elevate the social amusements and attractions to a plane such as has never before existed.”

Fern Grove, a river amusement park several miles east of Louisville, is presenting pictures and out-door amusements, including concerts, in order to induce Louisville people to ride on the Louisville and Jeffersonville ferry boats, going to the place.

A large Louisville department store is giving, as a draw to buying, a pass for the new serial, “The Broken Coin,” which has been booked for several local houses, with every purchase.

The Blue Grass Typographical Union, of Lexington, is showing in that city pictures depicting the work of the organization in fighting the white plague. The picture is in a number of reels.

The Louisville Commercial Club has urged Mayor Buschmeyer to issue orders prohibiting the overcrowding of local theatres. Louisville has as yet had no serious calamity in its playhouses, states the body, but eternal vigilance must be continued by order of the law.

The Hazard Motion Picture Co. showed its first reel of films last week in that city. All of its productions, will depict “Kentucky mountain progress.”

At a meeting held here last week, plans were put on foot for one of the biggest opera seasons ever held in the south, to begin in this city in November. The Anna Pavlova Ballet Co., combined with the grand opera company, will run three performances. Edwin A. Bacheider, their representative, made this proposition. In addition to the ballet, the organization proposes to engage the services of sixty-five other grand opera stars.

Dillon and Thelma, of Chicago, have been added to the Preston cabaret here.

Many Louisville theatres are being used by aspirants for offices in the coming Kentucky primary in which to deliver their speeches. Macauley's and the Masonic have been getting the business thus far.

The Chicago Tribune's pictures of the East-hand disaster are being shown in this city. Part of the proceeds are going to a local charity fund. Several other pictures of the disaster are being shown here.

With a capital stock of \$10,000, the Louisville Conservatory of Music was incorporated here last week by Frederic A. Cowles, J. W. McIlain and T. W. Gilmore.

Walter Roberts, for the past few years affiliated with various Louisville theatres, has gone to Buffalo to act as treasurer of the Gayety theatre there, of which Col. Charles T. Taylor, formerly of the Gayety theatre here, is manager.

MONTREAL.

By ARTHUR SCHALEK.
ORPHEUM (G. F. Driscoll, mgr.).—“Elevating a Husband” was the offering of the Orpheum Players, and the presentation scored a hit. Next, the last week of stock, “The Big Idea.”

HIS MAJESTY (H. Quinton Brooks, mgr.).—His Majesty's Players open their season Aug. 16 in “The Misleading Lady.”

IMPERIAL (H. W. Conover, mgr.; agent, U. B. O.).—Ray Eleanor Ball, warmly received; Hector Danseur, good; Laura Wilson, pleased; pictures.

SOHMER PARK (D. Larose, mgr.; agent, U. B. O.).—Power's Elephants, good; Dumm-Reckay Troupe, thrilling; The Kellers, well received; Mario and Trevete, pleasing; Leonard Kane, good.

THEATRE FRANCAIS (W. H. Foster, mgr.).—Opens with Musical Stock Co. Aug. 16.

SCALA (Olivier McBrien, mgr.).—Joe Waldron's Burlesque Stock Co. and pictures.

ORPHEUM.—Opens vaudeville season Aug. 16.

NEW ORLEANS.

By O. M. SAMUEL.
HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Guerlinger, mgr.).—Vaudeville. SPANISH FORT (M. S. Sloan, mgr.).—Paoletti's Band and Dansant.

Eddie Mather, stage manager of the Orpheum, has returned from a honeymoon trip.

The Casino at Spanish Fort has been leased by a local concessionaire.

E. B. Smith, formerly manager of the local Mutual office, has been taken into partnership by Paul Ford.

Will Guerlinger is spending a vacation at Pensacola.

Mrs. Low Rose is visiting her parents at White Water, Wis.

Louis Dean and Eugene West are producing stock about New Orleans. Marie Montrose is leading lady of their organization.

Notwithstanding the war, directors of the French opera house insist they will open their season with an imported French company of

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exceptional merit. Impresarios in Paris write that it will be easy to recruit a company.

PORTLAND, ORE.

BY R. E. ANSON.
EMPRESS (H. W. Pierong, mgr.).—Week 26, Dr. Royal Raceford, laughs; Mr. and Mrs. Geo. MacDonald, comedy; Bennee and Baird, good; York and King, pleased; Apollo Trio, clever; Mr. and Mrs. James A. McPherson, as Charlie Chaplin's double, hit. Pictures.
OAKS (John Cordray, mgr.).—Ten Hawaiians, Mlle. Tryon, musical comedy.
LYRIC (Dan Flood, mgr.; agent, Fisher).—Vaudeville and pictures.
ORPHEUM (T. R. Conlon, mgr.).—Feature films.

The Hellig will be dark until Aug. 8, when Al Jolson will be seen there in "Dancing Around."

James A. McPherson, of this city, tried out



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at the Empress amateur night, and was such a success as a Chaplin impersonator, that he is sharing headline honors with Dr. Royal Raceford. He is assisted by Mrs. McPherson.

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EMPRESS (J. C. Donnellan, mgr.). Bris-

sons, equilibrista, good; Broadway Comedy

Four, big hit; Maurice Downey and Co.,

many curtains; St. Jenks, using Rube Dick-

inson's stuff, just getting by; "The Five of

Clubs," lives up to billing. Three-reel pic-

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PANTAGES (Alex. Pantages, mgr.). Sec-

ond week in the new house. Business ca-

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LOEW'S YONGE STREET (J. Bernstein,
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appeared in "Her Name Was Dennis" with
fine success; Hattie La Court, endorsed; Three
Dixon Sisters, a hit; Kammerer and How-
land, good; Red Bottle, novel; Emil and
Thomas, pleased; Murry Bennett, pleased.

SHEA'S HIPPODROME (A. C. McArdle,
mgr.; U. B. O.).—Farnum Barton (local) in
the playlet "Waterloo," scored strongly;
Galette's Baboons, well trained; Chief Ten-
gahoa, entertaining; Hayes, Richards, Tem-
ple and Beryman, Four Jolly Bachelors, ex-
cellent; The Dancing Mars, pleasing; Guerra
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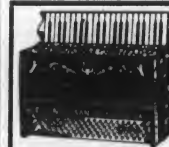
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Brooks Herbert
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C
Carnallo Pete
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Conlin Ray
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Davies Reine
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Gold Irene
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Hack Joe
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Hill Katherine
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J
Jacobs Jules
Jenkins Harry
Jessica Duo
Jonathan

Jones Earl
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McVeigh Emma
Mead Vera
Melville May
Miller P
Moore Frank
Moore Helen J
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Muir Nellie (P)
Mulroy Steve

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Osbourne Chas (P)
P
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Parker Estel
Parker Texas
Powers A A
Q
Queen Tom

R
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Rayburn Stanley
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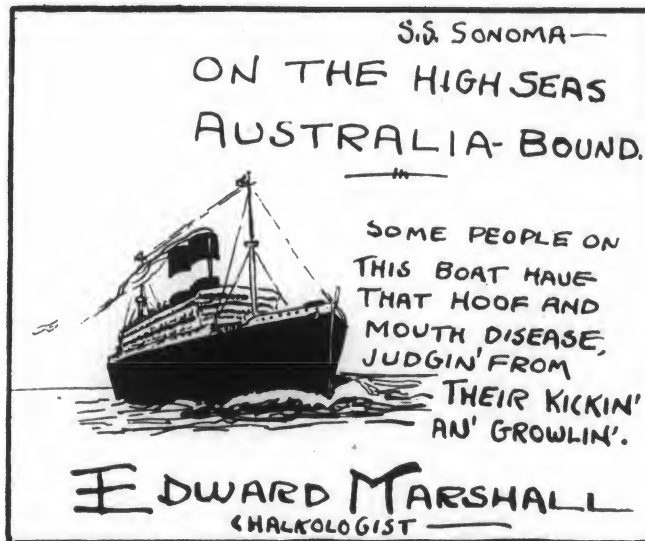
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Stewart Sisters
St James Walter
Stuart Lola
Swor Bert
Syman Stanley

T
Tate J
Taylor Sidney
Terry & Elmer
Thomas Jack H
Trife Reginald

V
Valle Mr
Van Billy
Van Dyke Paul
Vert Hazel
Vierra Geo W
Von Dell Harry
Von Selfried
Vox Dorothy

W
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Waters Lester
Weber Harry
White Elmore (P)
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Whittier's Boy (P)
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Woodchoppers The
Woods Bertha
Woodworth Marty
Wright Irwin

Y
Young Jacob (P)



Gilbert Ruth (P)
Gillmore & Fisher
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Gray Helen (P)
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Jonathan

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AM REVERSING TEA DRINKING, AND I
SAY "AVEA GYME O SHUFFLEBOARD?"
— ON WELL I'LL GET ON AFTER A BIT!
WITH MY PALM-BEACH SUIT, WHITE
"DOES", AND THAT PUNNY HAT, JOE RAYMOND
GAVE ME, I NOW LOOK LIKE A PROSPEROUS
GROCERY CLERK WITH A WEDNESDAY
AFTERNOON OFF.
WELL, BEH HAND TO WELCOME EDWARD
MARSHALL WHEN HE ARRIVES IN SYDNEY.
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P. S. Our ad. would not be complete with-
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IRVING BERLIN'S LATEST SUCCESS. THE NEW SONG IDEA

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The song with a brand new atmosphere. We confidently expect this to surpass the record made by "Paradise."
A genuine gem and now in its infancy. Don't miss it.

"WE'LL HAVE A JUBILEE IN MY OLD KENTUCKY HOME"

Undoubtedly the greatest southern song ever written. Now at the top of the song market and going better than ever.
Add this gem to your repertoire and watch the result.

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The peer of all Chinese numbers, written by the authors of "Chinatown," and a song that will become an early season hit. Can fit any routine regardless of characters and is a sure encore winner. Send for it now.

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The ballad that eclipsed all previous successes and created a selling record that will stand for years. The prettiest lyric ever penned and a melody that compels encores. Now going along nicely in its prime and a gem for the professional market.

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VARIETY

VOL. XXXIX, No. 11.

NEW YORK CITY, FRIDAY, AUGUST 13, 1915

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Comedy Novelty Rag
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"THAT'S THE SONG of SONGS FOR ME"

The most impressive ballad the world has ever known

The big thing for next season

By JOE GOODWIN and NAT OSBORNE

"WE'LL CELEBRATE THE END OF WAR IN RAGTIME"

A true genuine hit rag---Something startling

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VARIETY

Vol. XXXIX. No. 11.

NEW YORK CITY, FRIDAY, AUGUST 13, 1915.

PRICE 10 CBNTS

NED WAYBURN HAS THE CENTURY; A "CONTINENTAL MUSIC HALL"

**Elaborate and Comprehensive Plans for Operation of Many
Entertainments in Mammoth Theatre Building.
Wayburn's "Town Topics" Opening There
Probably Sept. 4. Best Built and
Equipped Playhouse in the World.**

Wednesday afternoon Ned Wayburn instructed the 30 principals and 98 chorus people then rehearsing in Bryant Hall for Wayburn's "Town Topics" revue to report that evening at eight o'clock on the stage of the Century opera house, where further rehearsals are to be held until the production formally opens on the Century's stage.

Despite all reports, it is said Wayburn has practically been assured of the Century for the opening of his production since March last, and up to the present time he is reported to have laid all plans for the operation of the mammoth playhouse. Besides the stage presentation, the Roof will be supplied with a midnight revue; there will be a complete catering outfit capable of feeding 1,200 people at one time, and the Century will have three ballroom floor attachments, besides tea rooms and a supper club.

It is probable Mr. Wayburn will open "Town Topics" at the Century Sept. 4, the Roof Oct. 4, and the dance club room Nov. 1. The Roof in its first approach outside the aerial theatre proper will be glass enclosed, leaving the second terrace as a promenade on pleasant winter evenings. Promenades will be an especial feature of the Century throughout the building, as each floor of the main theatre is surrounded by a commodious lobby.

"The Century" as the Century opera house will hereafter be known, is to be sub-titled on the billing matter "The only Continental Music Hall in America." The Century is considered the best built and equipped theatre in the world. It represents an investment of \$4,000,000 and was built under the patronage of a group of wealthy men

headed by William K. Vanderbilt and Otto Kahn, who are known as The Founders, about 40 in all. The chairs in the tea room of the Century are said to have cost \$60 each.

The Century will be operated by Ned Wayburn's Productions, Inc., with Mr. Wayburn at the head. Carl Reed will be the general representative for the Wayburn company, with William R. Sill, press representative. Arthur Evans is to be the stage director, and Hilding Anderson, musical director. Barney McDonald is the master mechanic, and Al Hawks, chief electrician. Percy Thomas has been selected for house superintendent. The Siedle Studio will have charge of the property department.

The theatre proper where "Town Topics" will be staged seats 3,000 people on four floors. The stage is 67 feet deep, with a 40-ft. opening, 60-ft. drops will be necessary. "Town Topics" will give nine performances a week. There will be a Sunday concert weekly. Nearly all the principals in the production are from vaudeville. Tommy Gray and Harry B. Smith wrote the book of the play. It has been undisclosed who is the composer of the music.

One of the organization plans of Mr. Wayburn's is a Club Membership at \$200 annually, entitling the holder to all privileges of the big place, with first choice of tickets for the theatre and the same for tables in the ballroom. It likewise permits the member to witness dress rehearsals of productions. A limited privilege ticket will be issued for \$100, and an out-of-town membership for \$50. The Century will remain open 50 weeks out of

(Continued On Page 6.)

EMPRESS, CHI, SETTLED.

Chicago, Aug. 11.

Clifford & Hanks, who control the National, have taken over the Empress for the coming season from John W. Considine. While not given out as yet the policy, it is generally believed, will be vaudeville. The Western Vaudeville Managers' Association may furnish the acts for the Empress.

The National is situated close to the Empress and it is said rather than have opposition to their theatre this coming season, Clifford & Hanks took the house. Dillish and Shaw have a company at the National. It will remain there four more weeks, the house playing combinations after.

EXPO'S BEST WEEKS.

San Francisco, Aug. 11.

According to the statement issued by Rodney Durkee, comptroller and chief of the accounting department of the Panama Pacific International Exposition, the Expo earned a profit of \$210,243.99, during the last three weeks of July, more than the entire profits of the previous 20 weeks.

PROCTOR'S BIG TIME HOUSE.

Newark, N. J., Aug. 11.

The new F. F. Proctor theatre building here may open in November. It will be called Proctor's Palace of Newark.

Two theatres are included in the building, beside a roof garden. The lower theatre will likely play big time vaudeville twice daily. It seats 2,500. The upper house has a capacity of 1,200 and will play pictures.

44TH ST. VAUDEVILLE ONLY.

The policy of the 44th Street theatre under the direction of William Morris for the Hammersteins and Shuberts will be straight vaudeville. Harry Lauder will open his American tour at that house about a month after it starts the new policy.

The final papers in the transaction were signed last week. Mr. Morris will book the programs through the United Booking Offices, under the Hammersteins' U. B. O. franchise.

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

THEATRE TORN DOWN.

Hamilton, Can., Aug. 11.

The Griffin theatre here is being demolished. On the site will arise a commercial store building.

The Griffin house was built on leased ground by the Griffin vaudeville circuit of Canada, about 19 months ago. It is said Mr. Griffin disposed of his lease, partially reimbursing him for the loss during his run of vaudeville in the theatre.

MARK SELLS TO BROCK.

Buffalo, N. Y., Aug. 11.

The former firm of Mark & Brock has been taken over by Henry Brock into a corporation he has formed.

Mr. Brock purchased the interests held by his late partner, Mitchell Mark, in the ten vaudeville and picture theatres they controlled.

LEGIT AT CRITERION.

The most likely coming event on Broadway is the return of legitimate plays to the Criterion, now Vitagraph theatre.

The Vitagraph and its films will vacate the house Jan. 31. It is said the Vitagraph has been losing between \$2,000 and \$2,400 weekly at that theatre, where the admission scale for Vita pictures was lately reduced.

BLACKTON A CITIZEN.

J. Stuart Blackton, of the Vita, has decided to become an American citizen. This may be to forestall any campaign the German element over here might undertake against the Vita's forthcoming release of "The Battle Cry of Peace," written by Blackton. In a general way it depicts an invasion of America by an army which is to all appearance composed of Germans.

Mr. Blackton hails from England.

24 Foreign Girls for Hip.

Twenty-four girls from the other side, mostly young women from Germany, reached New York this week to take part in an ice skating scene that will be a part of the Charles Dillingham first production at the Hippodrome.

ENGLAND TO MAKE PICTURES TO SWELL RECRUITING ARMY

British War Office Sanctions Film Manufacture Whereby Both Fighting Forces and Public Will Benefit. To Serve Triple Purpose. Officials to Prevent Monopoly.

London, Aug. 11.

The British War Office has adopted a scheme in connection with pictures the Germans put in vogue just a year ago, at the outbreak of hostilities.

In about a month's time England proposes to send film operators to France and other parts of military importance to photograph for posterity and otherwise important scenes in connection with the war. While these pictures will be retained for historical record and instruction, others will be censored and exhibited in halls throughout the Kingdom to aid in encouraging recruiting.

No single firm is to be accorded a monopoly, and permission to take these pictures is to be granted to a number of the leading film producers of Great Britain.

FILM PRICE TOO HIGH.

London, Aug. 11.

Polaire asked \$10,000 to appear before the camera in her sketch, "The Amorous Manikin."

The Hepworth Co., which had the film rights, thought the amount too high, and is negotiating for Dorothy Arthur to take the role. Miss Arthur has the American rights to the piece.

NORWORTH, COLISEUM HIT.

London, Aug. 11.

At the Coliseum Monday, Jack Norworth, in "A Syncopated Romance," successfully opened his London engagement, despite the closing position on the program in which he was placed. This was changed, however, after the first performance.

Norworth has been appearing in the provinces and suburbs for the past two months. His is a musical sketch, and with him in it is Gertrude Lang, who played in the same revue Norworth did at the Duke of York's.

The singing and talking skit has nothing startling nor sensational, built only to serve the Norworth purpose as an entertainer, which it does most admirably.

FALLS FOR MUSICAL COMEDY.

London, Aug. 11.

After 20 years on the stage as a legitimate dramatic actor, Edmund Gwenn has been engaged by Robert Courtneidge for musical comedy.

SHOWING GERMAN WAR FILM.

London, Aug. 11.

A report says the Danish Biograph and Union Co., of Berlin, are combining in a \$2,000,000 corporation, to take all pictures at Copenhagen which would permit the showing of German war films in enemy countries.

There is a suspicion the Imperial

Government is standing sponsor for the move. It has a great quantity of film taken on the fields of battles, and might be desirous of seeing that the most favorable of it be exhibited where it would do Germany the most good or work the most harm otherwise.

BERLIN'S BUSINESS BIGGEST.

Berlin, July 25.

A statement issued here comparing the business of the theatres with those of Paris during the season just closed shows to the distinct advantage for Germany.

In Paris all of the theaters are reported to have played to 800,000 francs during the winter. In Berlin one house alone, the Berliner theater, played to 130,000 marks, or 150,000 francs.

TRYING OUT SMOKING.

London, Aug. 11.

When the Comedy theatre presents the Albert de Courville revue, smoking will be permitted. It will be the entering wedge for smoking in theatres here.

VAN HOVEN IN WEST END.

London, Aug. 11.

Van Hoven, the American "Mad Magician," had his West End of London debut Monday when opening at the Pavilion. The audience at first could not "get" the "nut," but soon began to fathom his turn and he finished a tumultuous hit.

JOHNSON'S REVUE OPENING.

London, Aug. 11.

Jack Johnson, the colored ex-world's champ, will open with his revue Aug. 16. Johnson will take a role in the piece, also box. His wife will dance.

CAINE PLAY OFF.

London, Aug. 11.

Through existing conditions the Hall Caine play, "The Woman Thou Gavest Me," has been called off for the present. It was to have opened the season at His Majesty's theatre.

Picture Scene Gets Over.

London, Aug. 11.

The moving picture scene, secured by A. Charlot from Ziegfeld's "Follies" in New York, was first shown over here at the Alhambra last Saturday, and voted a success.

Anna Wheaton Returning Home.

London, Aug. 11.

Anna Wheaton, who came over here to join the revue at the Hippodrome, leaves the production Friday, sailing for New York the next day.

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

PROSPECTIVE PLAGIARISM.

London, Aug. 11.

At the present moment there is every likelihood of a sensational law-suit in the fall. Nothing can be done until then that the alleged offense will not have been committed until that time.

This refers to a charge of prospective plagiarism that in America would be regarded in the vernacular as "rough stuff."

A few days ago a young Frenchman, the son of a famous author, was ushered into the office of a prominent London theatrical manager, where he outlined briefly an idea for a revue. The manager listened and asked the youth to call again next morning. The young man did so and found there the manager's official librettist, lyricist and producer. All unsuspecting, he went further into detail, and was told on leaving the matter would be given consideration.

A night or two later he was seated in the dressing room of a French actress appearing in London in a sketch, when there was ushered into the room a continental agent who claimed to come as the representative of the aforementioned manager, and he inquired if the actress' leading man was available for a revue, to be produced by the said manager in the fall. The agent was not aware of the identity of the young Frenchman when he put his question to the actress. The youth said he could not understand how the manager was already endeavoring to cast his contemplated production as he had not yet secured a book. The agent laughed and remarked jokingly an innocent young Frenchman had called and outlined a revue to the manager and his henchmen, and that by this means there had been secured six of the unsuspecting Frenchman's best scenes.

The agent seemed to think that was a mighty clever piece of diplomacy and the youth said nothing.

No charge or allegation of any kind can be made until the manager's revue is produced. At least this is the opinion handed down by the young man's lawyer.

HOUDINI BAFFLED.

As an escape expert, Houdini stands pre-eminent, but he was baffled Tuesday by a contract for next week at Henderson's.

The Palace, New York, held over Houdini for the second week, commencing Monday. The following day the management notified Houdini it wanted him for the third week, and then Houdini vainly tried to escape from the Henderson agreement, offering the house a bonus if it would release him.

Cabling for Florence Smithson.

London, Aug. 11.

An offer of \$500 weekly has been made Florence Smithson by cable from New York on behalf of the Shuberts, to appear under their management.

Miss Smithson replied she would consider it after the panto season is through over here. She's a well-known musical comedy woman on this side.

SAILINGS.

Reported through Paul Tausig & Sons, 104 E. 14th street, New York. Aug. 14, Pierce and Roslyn (St. Paul).

Aug. 14, Corrandini (Duca de A'Osta).

Aug. 21, Wilfred Robert (New York).

Aug. 31 (for Australia), Hazel Moran (Ventura).

London, Aug. 11.

Aug. 14, Carl Anderson, Harry Cohen, Anna Wheaton (Philadelphia).

COAST CONDITIONS.

San Francisco, Aug. 11.

Although the regular theatrical season opening is only a few weeks off the vaudeville situation here seems too badly complicated to predict correctly just what the Coast will have to offer the vaudevillian in the way of bookings. But it seems safe to assume that there will be about or perhaps a little more small time available and not so much big time as heretofore. It is also doubtful if the small time will be as profitable for the ordinary act as it has been in the past, while the "good act" or act with a draft will in all probability get its customary salary, providing it's wanted.

At present the Western States Vaudeville Association is offering from six to eight weeks with hopes of offering from 10 to 12 weeks if present negotiations with John Considine for the control of the S.-C. northern houses is closed. If it does go through it looks as though the local Empress will have to get its bills from some other source.

Bert Levey is offering acts eight weeks and will undoubtedly have more time when the weather cools off so some of the interior houses can resume vaudeville.

Pantages is offering fourteen weeks from here, but it is said the salaries are much lower than offered by his Chicago agent.

The Orpheum and S.-C. circuits are doing the bulk of their booking in the east. There is no Australian booking from here, which means acts coming out to the Coast on speculation will learn about the only engagement available is the small time. It will be a survival of the fittest with salaries at rock bottom, for in most instances the turns getting good money from the small time circuits are brought out here and not picked up on the Coast.

SAMMY SMITH PITCHING.

Sammy Smith, one of Joe Morris' best little song pluggers, tendered his resignation this week to accept a berth with the Harrisburg baseball team of the International League. Smith will pitch against Providence this week.

Sammy formerly held a berth in one of the major leagues, but his winter idleness for theatricals resulted in an unconditional release. He has been pitching ball for several theatrical teams, particularly the Sheedy nine, and recently pitched two no-hit games in one day at Schenectady, which brought him an attractive contract from the Pennsylvania aggregation.

FRISCO GIVES SUNDAY THE HOOK; MINISTERS WALK OUT ON HIM

San Francisco's Clergy Committee, After Inviting Bill to Save the Town, Disagrees With and Criticises the Personally Promoted Evangelist. Sunday Goes to Los Angeles.

San Francisco, Aug. 11.

"Billy" Sunday cancelled his revival engagement here and left for Los Angeles in a huff as the result of considerable dissension with the committee of 100 preachers that induced Sunday to come here.

At his initial sermon Sunday criticised the other clergymen present and their methods of fighting the devil. Sunday's sermon and criticism did not please the committee. Immediately after Sunday finished the committee disagreed on their verdict of Sunday.

Dr. C. F. Aked, who is considered the city's leading censor of public morals, instantly resigned from the committee. Aked's resignation caused more trouble among the committeemen which resulted in Sunday airing his opinion of Aked and leaving town.

After Sunday's departure Aked explained why he resigned and this is the gist of what he said: "I do not know of any consideration in the world that would induce me to become a party to the buffoonery and blasphemy of a 'Billy' Sunday mission. Nothing on God's earth can justify in a sermon the leering suggestiveness of Dr. Sunday's phrases. I will not join in any attempt to suppress indecency of action on the Barbary Coast and countenance indecency of speech at the Van Ness Tabernacle. I know nothing of the fiendish diety of Dr. Sunday's ravings—nothing of the silly devil and nothing of his gruesome hell. If the pulpit and pew substitute for the religion of Jesus Christ the Gospel according to 'Billy' Sunday, then the Protestant Christianity is doomed."

San Francisco gave Sunday the hook before he could start enough in the evangelistic way to injure theatrical business.

JACKSON WITH KEYSTONE.

Pat Casey has closed a contract with the N. Y. Motion Picture Co. which calls for the services of Joe Jackson, the cycling comedian, for the next two years. Jackson is to start work immediately.

NOT MUCH ROUTING.

Although the United Booking Offices managers met for two days last week and again this week, no routing of consequence has been accomplished. Last week it was all talk, and no action taken on the acceptances of the salary offers made by the United to acts for next season. How many of these acceptances were ready to be acted upon did not become known.

It is said the U. B. O. is offering 34 weeks in the east. Of these 11 only are "full salary weeks," the remainder be-

ing "cuts" of various sizes. Included in the "full salary weeks" are the Palace, New York, and Orpheum, Brooklyn, of the New York houses. Others are Keith's, Philadelphia, Boston, Cincinnati and Cleveland; Shea's, Buffalo and Toronto; Temple, Detroit, Grand, Pittsburgh; Maryland, Baltimore.

K. C. HIP TROUBLE.

Kansas City, Aug. 10.

A petition in bankruptcy has been filed against the Hippodrome Co., of this city, Frank Talbot, president, and B. S. Starr, manager. The creditors active in the proceedings are Frank Lowe, the Kansas City Billposting Co., and the National Newspaper Association of Colorado. Lowe claims \$650 due as attorney for the concern, the billposting company asks for \$360 and the Colorado firm claims \$1,020 due for advertising.

The Hip company has not operated the house for several months, the last show being cancelled by the landlord for non-payment of rent. It has remained closed since.

BUYS PRIZE EVENING GOWN.

San Francisco, Aug. 11.

Helen Nelson, of Edwin Keough's act (Keough and Nelson), purchased the evening gown that won first prize at the Panama-Pacific Exposition, and proposes to make it part of her professional wardrobe.

Closing Palace to Clean Up.

Chicago, Aug. 11.

The Palace will close one week for renovation.

"Maid in America" leaves Aug. 28, and vaudeville will open Labor Day.



HOWARD ESTABROOK

Who scored a hit in the lead with "SEARCH ME" at the Galvty theatre. His personal representative is CHAMBERLAIN BROWN.

WALTER KELLY ALL RIGHT.

Atlantic City, Aug. 11.

The earlier reports of Walter C. Kelly's condition as a result of the knifing which he suffered at the hands of Robert A. Fulberton, a New York gambler, were considerably exaggerated according to the monologist.

Kelly while returning to America some time ago, advised a friend to steer clear of Fulberton, whom he suspected of trying to palm off a bunco game. Fulberton nursed the grudge and met Kelly on the boardwalk here Monday. He attacked Kelly, who stood defenseless, and slashed his victim across the face with a knife. Before he could inflict any serious injury, Kelly had disarmed him and shortly afterward an officer appeared and placed Fulberton in custody.

Kelly will open at the Majestic, Chicago, next week as per his booking engagements.

KICK OVER A NAME.

The addition of the De Kalb theater to the Loew circuit was not accomplished this week, as expected.

The deal has been pending for several weeks. Three Brooklyn theaters in the Bushwick section were to have been pooled, De Kalb, Broadway and Shubert. The latter is now playing Loew vaudeville. It was to have been the house for the combination attractions, but according to report, Klaw & Erlanger, who were removing their bookings from the Broadway to the Shubert for the benefit of the pool, wanted the "Shubert" name changed when the legit entered the house. To this the Shuberts are said to have objected, hanging the transaction.

KEITH'S NEW YORK OPENINGS.

The dates of reopening with big time vaudeville of the Keith New York theatres will be: Aug. 30, Bushwick and Prospect, Brooklyn; Sept. 6, Orpheum, Brooklyn, and Alhambra, New York; Sept. 13, Colonial, New York.

It is understood that the Keith Royal in the Bronx will continue with its present policy of pop vaudeville, three times daily. Last season the Royal played big time.

VICTOR MOORE'S BIG OFFER.

Victor Moore, now a member of the Lasky picture staff, was approached by an independent manufacturer this week who offered the slang star a seven-year contract at \$50,000 yearly.

Moore has an agreement with Lasky to star in three more photo productions with an option for six months additional for his services.

MUSICAL LIMES.

A rather unique musical offering is about to be thrust on vaudeville by one Professor Dore who plays operatic and popular selections on raw limes. Dore cuts the limes in two and produces music with his fingers much the same as is done by musical glasses.

He has been appearing in museums, but an inspiration has induced him to endeavor to uplift the limes and bring them under the notice of the two-act patrons.

NEW ACTS.

Dorothy Jardon, single turn. Gilbert Gregory and son in two-act. Jack Conway and Florence Mills, two-act.

"The Ballet Mignon," with nine people (Paul Durand).

Lightner sisters and Alexander, billed as Lightner and Alexander, three-act. Hugo B. Koch, new playlet, "After Ten Years."

Harry Tighe and Zoe Barnett, two-act.

Pisano and Bingham new act, "At the Barber Pole."

Mary Balbare, sketch, "At 1 o'Clock," by Charles T. Del Vecchio. "Cranberries," with Marion Day, Neil Pratt and Frederick Parr, (Max Hart). Upton and Ingraham have split. H. L. Upton will work single next season.

"The Clock Shop," produced at the Lambs' Club for Sam Chip and Mary Marble in vaudeville.

"Pier 23," with ten people and four principals, produced by Herman Becker.

Jack Devereaux will take Winsor McKay's comic film of "Gertie" over the vaudeville time this coming season.

Ida Clemence and Charles O'Connor (latter formerly of the Six American Dancers) double act.

Alexander Carr, in a Hebrew sketch by Edgar Allan Woolf (Arthur Klein).

Halsey Mohr and his wife, Helen Arthur, will appear next season as a turn. Mr. Mohr was formerly of Kimberly and Mohr.

Adonis and Dog are back in this country after two years in Europe and are booked to open at Keith's, Philadelphia, Aug. 23.

Alice Lazar, single act, being prepared by Felix Adler of the Bert Leslie-James J. Morton-Felix Adler combination.

Gertrude Vanderbilt, now in Chicago in "The Lady in Red," has arranged with George Moore for a two-act once more, when "The Lady in Red" closes.

Mable Russell (Leonard and Russell) and Jimmy Hughes, in two-act. Hughes played as "Smith" of Smith and Cook for past seasons.

The Baroness De Wardener is the latest royal addition to vaudeville, the Baroness having arranged to work opposite Tom Waters in a new skit, called "The Turk and the Widow."

The Six Brown Brothers with "Chin Chin" have delegated a sextet to handle their offering for vaudeville to be known as the Symphony Sextet. Four men and two women make up the cast.

Pop Ward and Lillian Fitzgerald, two-act; "Spirit of Hawaii," eight people, produced by Manager Druitt, of the Hawaiian Opera House at Honolulu (M. S. Bentham).

Clarice Vance in a musical revue for vaudeville, to be produced by the Irving Cooper agency. The same concern will put out Noel Travers and Co. in "The Man Behind" by Franklyn Seawright.

The Big Cakewalk Revue, of which Luberie Hill is the producer, is to be offered for vaudeville under the management of Jasper Dunstan of the Sheedy office. Yvonne Robinson is leading the act.

NEW FREEPORT ORGANIZATION HAS BIG NAMES AND CAPITAL

Long Island Good-Hearted Thespian Society Given Enthusiastic Impetus. Membership Limited. Levy Is Attorney. To Have Club House, Theater and Circus Quarters. May Take In Outsiders.

A new actors' organization is in process of formation, to be known as the Long Island Good Hearted Thespians' Society. The society is being brought together by Fred Stone, Will Rogers, Harry Bulger and Victor Moore—all residents of Long Island—and the total membership registers 42 to date.

The organization will have a limited membership and for the present time each applicant will necessarily have to be a resident of Long Island. Later it is expected outside residents will be admitted and the ideas of the gathering enlarged to admit protective measures.

A meeting scheduled for next week will bring about means to erect a club house, theatre and circus, the two latter being in one building. A site has already been selected and agreed upon and an option for its purchase is held.

The organization, while being restricted to Long Island exclusively, takes in the residents of Freeport and Baldwin, two of the largest professional colonies in the east.

At the Monday meeting the following officers were elected, the titles carrying the vernacular of the profession: Angel (President), Victor Moore; Manager (1st Vice), Harry Bulger; House Manager (2nd Vice), Fred Stone; Secretary, Bob Hodge; Treasurer, Steve Petit; Props (Press Agent and General Utility Man), Sam Morton.

Steve Petit, the first elected treasurer, is the official sheriff of Long Island and landlord of a score of houses there. Pettit, immediately after his election, delegated the general membership to pick out their choice property in his list and offered it as a temporary club house with rent free. This move was followed by a motion for three big shows to be held at Freeport, Rockaway and Long Beach in which over 50 stars of the profession will participate. The shows will be run to accumulate a sinking fund for preliminary expenses.

George M. Levy, the attorney who defended Mrs. Carman in the recent murder trial held at Freeport, has been made an honorary member of the organization and will handle the legal affairs.

JOHNNY FORD CURED.

Johnny Ford has severed his financial and active connections with the Ford Safety Starter Co., having sold his interests in the firm to the Lease Co., an automobile firm with Harlem headquarters. Ford recently retired from

vaudeville to assume the general management of the safety device company, but after several months' experience decided the two-a-day policy was decidedly easier and sure of prompt and larger financial returns.

The starter was invented by an automobile expert, capitalized and promoted by a Broadway cafe man who realized the possibilities and advantages of Ford's name.

Ford was added to the company's list and made general sales agent. After selling three or four, which necessitated a lengthy argument, he unloaded his interest to the Lease concern. With Ford's retirement came the resignations of James Smith, Edward Ryan, Wm Hennessy and Garry Owen, active machinists in the Ford Garage, who decided a change of management eventually meant a change of position, so establishing a precedent they retired without notice.

The concern will continue using Ford's name, while Ford will return to vaudeville as a single until Mrs. Ford (Eva Tanguay) resumes her vaudeville route, when he will take charge of the orchestra.

BANK RUNNING THEATRE.

New Orleans, Aug. 11.

The Metropolitan Bank has taken over the Audubon theatre, formerly managed by Vic Perez, and is operating the house.

Perez was derelict in taking up his rent notes, and by due process of law was evicted.

POP IN GREENWALL.

New Orleans, Aug. 11.

The Greenwall has been leased by the St. Louis Amusement Co., and will open as a pop vaudeville house Aug. 23, the bill consisting of six acts and pictures.

Louise Dresser and Jack Gardner.

Louise Dresser and her husband, Jack Gardner, will play vaudeville as a two-act for four weeks commencing Aug. 16, before Miss Dresser's legitimate contract starts.

George O'Brien of the Harry Weber agency arranged the vaudeville engagement.

NEWELL TAKES BACK HOUSE.

George A. Newell has again assumed the managerial control of the Newell, White Plains, N. Y. Some time ago he rented the theatre for stock. After the failure of that policy, vaudeville was played without pay for the act. This caused their eviction and the return of the former regime.

W. & V. IN FAM. DEPT.

The Wilmer & Vincent Circuit, booked by Frank O'Brien, is no longer a portion of the United Booking Offices' big time department, having been removed to the fifth floor this week, where its talent will be supplied through the books of the Family Department. Mr. O'Brien will continue in charge of the circuit's booking.

The Wilmer & Vincent string, when connected with the big time department, was playing split week shows and it was this circuit that first cut salaries last season.

MUSICIANS WANT MORE.

Portland, Me., Aug. 11.

The Portland Musicians' Union has voted to increase its scale at the local theatres \$3.00 a week, the tilt taking effect Sept. 1. Keith's New Portland and Strand theatres claim the present scale is sufficient.

It may be that Keith's will install chimes. The New Portland is apt to use an orchestra, but will reduce its intended augmentation for the fall. The Strand will do away with the orchestra entirely.

The Empire playing pictures, has agreed to pay the increase. The musicians in the vaudeville houses are at present receiving \$18 a week and they aver they cannot live on that scale.

PENN REMAINS SAME.

Philadelphia, Aug. 11.

Whatever the internal disturbances regarding the William Penn theatre, advertised during the summer for rent, they have been smoothed over. That theatre will reopen Sept. 6 with vaudeville under its former manager, William W. Miller, with George W. Metzel again booking the bills from the United Booking Offices.

Miller's other local house, Knickerbocker (where Marcus Loew tried his pop policy), is to house a stock company commencing Labor Day.

ALBEE FILMED AT HOME.

E. F. Albee and his entire family were filmed at their summer home this week. The pictures were made for the family in place of the family album.

Keith's, Portland, New Policy.

Portland, Me., Aug. 11.

Arrangements were consummated this week whereby Keith's, here, will have a new policy this fall, the house to offer the Royster & Dudley musical comedy and light opera stock company. The change of policy starts Sept. 6.

The Royster & Dudley Co. closed Saturday at Riverton Park. The theatre will play vaudeville for the remainder of the summer. The stock goes to the Cape theatre.

Ground Broken in Milwaukee.

Chicago, Aug. 11.

Ground was broken last week for the new Western Vaudeville Managers' Association house in Milwaukee. It will cost \$350,000, and is the first popular-priced house outside of Chicago controlled by the American stockholders.

WAYBURN AT CENTURY.

(Continued From Page 3.)

each year. As the arrangement will permit of one having dinner there, remaining until it is time to go home, the membership plan is expected to be a special attraction for the large metropolitan multitude always in search of "a place to go."

Pettitt & Kirky, the architects for the McAlpin and Claridge, have drawn the plans for alterations in the Century. These are contracted to be finished by Aug. 28. They include an English tap room bar on the 62nd street side, the Dance Club downstairs, with a private entrance from 62nd street (Grace Field will be in charge of this room) a ladies' tea room on the 63rd street side, and a public dancing floor on the Broadway-front Mezzanine floor, with Vaudrey's Raghuany Band of 16 colored musicians supplying the music for the dancing, which may be indulged in before, during intermission and after the theatre performance by the public (admission to the Dance Club downstairs being only by card or membership).

On the floor above will be the supper club and restaurant, the restaurant privilege having been leased with the Wayburn Co. sharing.

The theatre orchestra will have 31 pieces. Two extra boxes will be built on the ground floor, on either side of the stage. The largest box in the Century is "The Founders," and restricted to them. With the reduction of the orchestra space an extra row of seats will be added.

While rummaging through the Century Mr. Wayburn discovered a \$10,000 organ that had never been in use and the place is said to be full of unemployed equipment.

No admission scale has yet been decided upon by the Wayburn management, but Mr. Wayburn is reported of the impression the Century should be conducted for all of the public. It will be a sight place of New York, and as a music hall in the better definition of that word than anything New York has successfully had for years past, will become an institution alone by itself in the Metropolis. It is ideally built for the Wayburn scheme in every particular.

MME. DONALDA.

Mme. Donalda, a feature of the current week's program at Keith's Palace theater and whose likeness appears on the front page of VARIETY, is an opera star who sang "La Boheme" with Caruso and also appeared in the production of "Pagliacci" at the Covent Garden in London.

Mme. Donalda also exhibited her vocal abilities before the French Ambassador in London at several exclusive receptions and was not only an artiste at the affairs, but a guest as well. Her enunciation is marked and she carries a personality equalled only by her appearance. Her present Palace engagement practically assures her of undoubted success during her vaudeville tour.

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

WITH THE WOMEN

BY MISS RUBY.

What looks like a splendidly successful play opened Tuesday night at the Belasco, "The Boomerang." Even allowing for the enthusiasm of first nighters and that most theatregoers have had a few months to recover from one season of plays in order to stir up interest in the next season's production, it seems as though this light comedy were due for a successful run.

Incidentally, it brought out some charming gowns that show the tendency of fall and winter styles. Martha Hedman, in the role of a trained nurse and doctor's assistant, had few chances to wear 'startling creations. In the first act she appeared in the simplest of dull blue crepe dresses, but for a few moments at the end of act two she came out in a wonderful evening gown. This was made of white silk net over a silver cloth underdress, the net cut into deep ruffles weighted down at one side by silver tassels. A silver cloth girdle was pulled up slightly toward the shoulder at one side, the slanting line further carried out by a spray of silver flowers. In the fast act she wore a charming suit of biscuit colored broadcloth, with a short flaring coat and a short, rather flaring skirt, both trimmed with quantities of large brown buttons.

Ruth Shepley played excellently a spoiled young society "deb," and incidentally wore the prettiest costumes in the play. The birthday party scene gave her a chance to show a gold color satin frock, made on rather startlingly new lines, and apparently proving true the fashion prediction of low, long waists. The dress had a waist cut like a girl's middle blouse, but too tight at the hips, so that it wrinkled around the waist instead of falling straight and free. The skirt was short and very full, corded at the hem to emphasize its fullness, with a rope made of the silk itself that was tied loosely around the hips, and allowed to swing over the front of the gown.

This "rope girdle" effect is noticed on several of the recently brought over gowns that the larger importing houses of New York are showing, and Josephine Parks, another of the youthful society buds of the cast, wore a gown that carried out this idea. Pale pink net—about the most popular dress material just now—was used above a foundation of rose pink satin, tightly fitted to the waist and flared full around the ankles. A loose rope of pink was tied about the hips much after the style of Miss Shepley's gown.

Dorothy Megrew wore a charming pale blue frock in the second act, and Harriet Dellenbaugh, as an adorable mother, wore a gown of gray blue chiffon banded with satin, with a girdle of brocade.

The feminine element was distinctly neglected on the early week's bill at the American Roof this time. Possibly this helped account for the fact the show did not arouse any special interest from the audience. A French gown is not expected to throw the

average spectator into great excitement, but a succession of pretty women will arouse a certain visual enthusiasm.

There was Norma, a rather charming little violinist, who relied upon her bright face and fairly nimble fingers to get her work over. She belongs to the dark haired, slim, animated type, and she dressed becomingly in a frock of geranium colored chiffon, with a low cut sleeveless bodice, and a high straight girdle of geranium colored velvet, ornamented in front with a design of brilliants. The skirt was banded with silk to flare out above a white satin drop skirt. A string of brilliants wound in her black hair gave a last pretty touch.

Kamerer and Howland have a nicely dressed girl, also black-haired and black-eyed. But this one dressed in white satin with much rhinestone trimming, a short waisted frock with two lace panels that fell at each side of the skirt. She wore a cute rhinestone trimmed cap, with a cluster of scarlet rosebuds at the side, and let her hair hang in a thick braid from under it.

There was a girl to play the young bride in the Hugh Norton skit. She appeared in a green silk negligee, made about as the accepted rule of negligees goes—a lace jacket and an accordeon pleated skirt. The Dixon sisters wore short skirted, plain white satin dancing dresses.

VON HAMPTONS' DIVORCE.

"Checkers" Von Hampton and Hazel Joselyn, his wife and vaudeville partner, have been divorced. A five-year-old son is given in charge of the mother. Von Hampton figured in a rather remarkable romance that terminated in his marriage at the Saratoga Hotel in Chicago several years ago. He later journeyed to Europe and played with his wife in several London revues.

Tab's Going Into Celeron Park.

Jamestown, N. Y., Aug. 11. This is the last week of vaudeville at the Celeron Park theatre. Manager Hinman announces for next week and the balance of the season, Loring's musical revue, offering a number of tabs.

For the first time in its history, this playhouse is offering vaudeville and pictures twice daily and Sunday.

Act Didn't Know of Postponement.

Chicago, Aug. 11. When the Novelty Clintons arrived here to play the Majestic they were informed notice had been given two weeks ago of the postponement of the date.

Last week the Clintons were at Erie, with the flood.

Loew Booking Philly Houses.

Philadelphia, Aug. 11. The Loew Circuit will again book the Alhambra, Victoria and Palace in this city with pop vaudeville for next season.

"SILVER KING" REVIVAL.

The long promised revival of "The Silver King" is now under way, with John Meers at the helm. Among those already engaged for the production are Charlotte Walker and Robert Edson. Mr. Meers has lines out for any other unengaged stars to fill the all-star cast.

The Meers "Silver King" revival is by direct arrangement between Mr. Meers and Henry Arthur Jones, the English author of the piece. Some time ago William A. Brady announced "The Silver King," but Mr. Jones later denied Brady's authority.

It is said Mr. Meers is seeking a theatre in New York for the piece, and expects to have a Klaw & Erlanger route for it.

RING IN WIFE'S SHOW.

Los Angeles, Aug. 11.

It is believed here Cyril Ring, who lately wedded Charlotte Greenwood, will shortly appear in "So Long Letty," the Oliver Morosco production Greenwood and Grant are starring in. The piece is now in its sixth week, playing continually to capacity. Elmer Harris and Morosco wrote the book, while the words and music are by Earl Carroll.

"So Long Letty" is quite apt to move to San Francisco when ready to leave this town. It will later go to New York.

Mr. Ring, who is 23 years of age, is said to have had no previous stage experience beyond that gained by him as a member of his sister's (Blanche Ring) company.

JOKERS IN CONTRACT.

A circuit of legit theatres is about to issue a contract to be used for productions of outside managers who want to play circuit's theatres in New York. A theatrical manager saw a copy of a draft of the matter the new form is to contain and pointed out three or four "jokers."

One of the jokers is said to put the manager of the attraction playing the theatre under obligation to pay some \$300 weekly as a share of the general office expense. Another clause provides for the Shuberts furnishing \$600 for advertising purposes weekly for each house. The manager willing to share on an amount of this kind feels he is entitled to say how it should be spent.

Broadway, Camden—Loew.

Upon the reconstruction of the Broadway, Camden, N. J., which was partly destroyed by fire, the lessees, Sullivan & Wilkens, will play Loew vaudeville, opening some time in September. The new management is spending about \$25,000 in the remodeling.

Gayety, Hoboken, in Family Dept.

The Gayety, Hoboken, managed by M. H. Schlesinger, will become a link in the Family Department of the United Booking Offices commencing Sept. 6, when the house will start playing a split-week bill of five acts supplied by Arthur Blondell.

SONG STUFF.

Best Ballad in Years.
A Wonderful Song Success.
In Any Key.
Endorsed by Press and Public.
Contains Great Melody.
A Sure-Fire Hit.
Will Sweep the Country.
By the Writers of Hits.
You Need This One.
Song You've Waited For.
Genuine Novelty.
A Ballad That Will Live.
Read What — Says.
Send for Orchestrations.
Sung by Headliners.
Something New.
A Marvelous Rag.
Successor to —
An Act Builder.
Better Than His —
We Have It!
All New York Is Humming It.
A Tuneful Number.
Brings Many Encores.
Wonderful Punch Lines.
Everybody's Singing It.
Great Patriotic Number.
Every One a Gem.
The Supreme Hit.
Here It Is!
A Raggedy, Raggedy, Rag.
Just the Thing for Dancers.
A Tinkling, Twinkling, Melody.
Fine Opening Number.
New One by Writers of —
Will Create a Riot.
Famous Over Night.
Song That Touches the Heart.
You Remember His —
Contains Great Idea.
We Told You So!
A Real Hit.
You Can't Go Wrong.
A Really High Class Ballad.
Hit of Many Shows.
An Applause Getter.
Beautiful Melody.
A Pretty Waltz Ballad.
The Song of the Moment.
You Can't Stop It.
Get It Before It's Too Late.
A Scream.
Finest Sentimental Ballad in Years.
Let Us Fit Your Act.
Going Like Wild Fire.
Wonderful Lyrics.
Great for Doubles.
Send for Extra Verses.

O. M. Samuel.

SMALLER CIRCUSES HURT.

Some of the smaller circus aggregations are finding the going pretty rough now that the hot weather and rain have been making themselves manifest.

The Barton & Bailey circus, 22-car show, after a season of 14 weeks, closed in Oregon last month considerably behind on the route. The circus played to a \$9 house at one night performance. The similarity of the Barton & Bailey title with that of Barnum & Bailey had no apparent drawing prowess.

Welsh Brothers have out quite a big little circus. Business has been anything but good upon a route of towns that looked like ready money when laid out. July 31 the Welsh circus played Salamanca and the matinee returns were \$32.

Along the circuit the news will be received with considerable surprise and not a little astonishment that Rose Sydel and her husband will next season return to the cast of "The London Belles."

The burlesque display advertising department of **VARIETY** is now being made up for the season of 1915-16. The layout will be the same as last season, the cards appearing under a special classified heading. It is assumed that everybody associated with burlesque both in management and upon the stage realizes the value of this method of promoting their welfare. To keep one's name constantly displayed in a publication that regularly reaches not only everybody in the business, but every dramatic editor and many thousands of theatre goers cannot fail of direct beneficial results. If it accomplishes nothing else it will at least indicate the advertiser is not so unimportant or so undesirable as to be out of work. Besides, a name so displayed acquires prominence that effectually removes it from among those of whom it is said "What has he ever done? I have never heard of him!" Rate cards will be supplied upon application and orders received up to Aug. 25 will be in time for publication concurrently with the opening of the regular wheel season.

General Manager Scribner's idea of confining the advertising of all the theatres on the burlesque circuit to the newspapers and practically doing away with billboard displays was given important notice in the New York Herald Monday. For more than six months Mr. Scribner has been working out the plan with the result house managers all along the line have been provided not only with a schedule of space to be followed but in most cases with the matter that is to be used. It is calculated that under the new system the newspapers of the country will next season receive from burlesque theatres alone an aggregate of close to \$150,000 in excess of the amount expended by those theatres for newspaper advertising in any previous season. Meantime other big men in the managerial end are striving to effect a combination to follow the same course. Obviously Mr. Scribner does not see the necessity of waiting for combinations to do the thing he has decided is desirable to secure increased receipts and to do away with an item of expense that has steadily been growing larger for several years and, curiously enough, in ratio with its decreasing value.

It is a mighty good thing for burlesque that very few managers have the same idea of a "new show" as the one who declared the other day in answer to a question, "Will I have a new show? Well, rather. There won't be a thing in my show next season that has been seen in burlesque in the last six years!"

The suggestion is gratuitously offered individuals of the get-rich-quick kind that an automobile "hock" shop at this particular period of the year,

located in the Longacre district, might be a prolific enterprise. Managers and actors who have been sporting machines all summer are about to depart for the road. And coincidentally with redeeming their heavy overcoats they might be willing to pick up a little of the long green by "soaking" the cars they have been making a bluff with since the close of last season.

SHOWS OPEN.

Four of the American Burlesque Association shows have already opened and reports of business are altogether gratifying.

"The Monte Carlo Girls" are in Toronto, "Tango Queens" in Detroit "Yankee Doodle Girls," in Milwaukee and "Follies of Pleasure" at the Trocadero, Philadelphia.

Openings for the coming week on the American are "Frolics of 1915," Philadelphia, "Lady Buccaneers," Baltimore, "September Morning Glories," Milwaukee, "Cabaret Girls," Toronto, "Military Maids," Gayety, Brooklyn, "American Belles," Howard, Boston, and "Hello Paris," Olympic, New York.

"SOCIAL MAIDS" TO CAPACITY.

Chicago, Aug. 11.

"The Social Maids" opened last Saturday at the Columbia to capacity business, which has continued up to date. The general consensus of opinion about town is that the show is a sure hit. Geo. Stone and Etta Pillard are the features.

PEARSON'S YORKVILLE.

Arthur Pearson, last season manager of "The Million Dollar Dolls," has been assigned the management of the Yorkville Theatre. Mr. Pearson brings to the position an experience that covers the entire gamut of the show business, indoor and outdoor, and he possesses in an eminent degree those personal qualifications so necessary to the successful conduct of a metropolitan theatre.

The Yorkville will open this Saturday night, with Frank Calder's "High Life Girls."

DALY'S IN CIRCUIT.

It is announced Daly's at Broadway and 30th street will open Aug. 14 with Scanlon and Moore in "The Winners."

Rumor has it Daly's will become part of a circuit which will include the Union Square Theatre, New York, and the National, Philadelphia.

PRIZE FOR PUBLICITY.

Blutch Cooper will award a prize of \$250 cash to the advance agent in his employ who secures the greatest advance newspaper showing during the coming season. The four agents are making their plans accordingly.

STOCK OPPOSITION.

The Standard, Cincinnati, it is said, will open with stock burlesque in opposition to the People's.

Stamford on American Circuit.

The Auditorium, Stamford, Conn., will be on the American Circuit the coming season.

CABARETS

Walter C. Kelley, a cabaret performer, was held in \$2,000 bail for the Grand Jury, after having stolen a purse containing \$150 from Miss McCosker, Waterson, Berlin & Snyder's book-keeper. Miss McCosker left her purse on the desk while she stepped outside. It was gone upon her return. Lew Lewin, of the music publishing firm's staff, thought it out, and his Sherlock-holmesey effort settled upon Kelley. Mr. Lewin with a couple of detectives found the man within four hours, he throwing away the purse upon their approach. One hundred and thirty-two dollars was recovered of the money, but Miss McCosker's gold watch is still missing. Kelley, it seems, returned to the W. B. & S. office within half an hour after the theft, endeavoring to borrow money from Ted Snyder, but this move did not deceive the popular hit sleuth, Lewin.

Figuring the dance craze has gone on its merry way and the public is again about ripe for roller skating, promoters propose reopening the Broadway Dance Palace, Broadway and 48th street, which proved a failure as a dance hall, and installing a rink. The opening will take place within the next month. The big floor will be devoted entirely to skating and the smaller balcony space will be given over to dancing. A giant organ will furnish the music for both. There will also be a bar and a restaurant run in conjunction. Incidentally the basement under the building has been leased by the present owners of Little Hungary on East Houston street who will convert it into a resort of the same type as their downtown establishment.

One theatrical license only has been obtained from the Commissioner's office since it was ruled a cabaret to present a revue must operate under the higher priced official permit. The theatrical license is \$500 yearly. The Shelburne, Brighton Beach, obtained the single one. It is running a revue there this summer. At the Commissioner's office it was said they did not believe it was the summertime that stopped others being taken out, simply the restaurant men did not appear to be interested further in the sort of a free show that would call for the license.

Healy's at Long Beach is raffling a Mitchell Six car, claimed to be worth \$2,000. It will be presented to the lucky number Sept. 10, when the restaurant is to have a Harvest Ball. The announcement says 1,000 tickets will be distributed. Everyone purchasing one of the \$5 dinners at the restaurant receives a raffle number.

Melville Ellis, besides appearing in the new Ziegfeld "Midnight Frolic" production on the Amsterdam Roof, will also take part in the Elsie Janis

show Charles Dillingham is to produce. With Mr. Ellis in the Dillingham piece will be Maurice Farkoa. Ellis also is designing costumes for the A. H. Woods productions, among many other show activities. It is reported his break with the Shuberts is final, and the actual reason for the parting is likewise reported, as Ellis believed he could make more money away from the Shubert employ than with it.

The new Exposition building at Portland, Me., has been converted into a dancing cabaret. It opened Monday. Harry P. Lane and Thelma Crane, Cecile Hibbs, Frank M. Hebblewaite, Mrs. James T. Jack and Marion Corey are on the opening week's program.

Ziegfeld's "Midnight Frolic" will close this Saturday, and the second edition will be presented on the Amsterdam Roof Aug. 23.

Dave Johnson and Tottie Fowler, direct from the Coast, have been engaged to appear at Shanley's.

Chicago, Aug. 11.

Charles H. Eastwood, of the New York firm of Eastwood & Guthrie, has produced a couple of cabaret revues in Chicago. A few weeks ago he gathered some chorus girls and told them a revue would be put on at the Sheridan Inn. After rehearsing the girls two weeks Eastwood said there was nothing doing as the restaurant had changed its mind. Eastwood took a chance the place might want a revue and so rehearsed the girls who received nothing for their labor. The proprietors of the Sheridan Inn gave Eastwood no encouragement.

San Francisco, Aug. 11.

The cafe proprietors on Pacific street are doing everything to evade the city ordinance which has placed the ban on dancing. One proprietor conceived the idea to give his patrons dancing by advertising his cafe as a dancing academy. After the second dance the police raided it and took the proprietor and his dancing teachers to jail. The judge decided there was no law to prevent him from conducting a dancing academy, which will in all probability cause the other cafes to follow.

HOME TOWN VISIT.

Henry Bosson, treasurer of the Columbia, and his assistant, Tommy Gebhardt, will spend the week the house is closed in Syracuse where they were born.

James Barton in J. & J. Show.

James Barton has been released by William Roehm and will next season be seen with Jacobs & Jermon's "Million Dollar Dolls."

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

VARIETY

Published Weekly by
VARIETY, Inc.

SIME SILVERMAN, President

Times Square New York

CHICAGO.....Majestic Theatre Bldg.
SAN FRANCISCO.....Fantasy 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. 11

The Coburn Players are playing open air dates in the south.

"A Royal Slave" started its tenth road season Aug. 14 at Genoa, Ill.

The Carolyn Lawrence dramatic agency has closed.

E. Johnson of the Marinelli agency returned to New York Sunday.

Nellie Revell commences her duties in the Orpheum Circuit New York headquarters next Monday.

Lillian Keller has been engaged as a principal for "The Love Knot," one of the new productions of the new season.

Bobby Matthews and Alshayne, who will again be together next season, resume vaudeville dates within a few weeks.

Ed. L. Moore, head of the Moore Circuit in West Virginia and Ohio, has added the Grand, Steubenville, O., to his list.

Ora-Ental, who is at the Union Square this week, after playing for two weeks at the Cadillac, Detroit, is the former Mite Moree.

The Opera House, Westbrook, Ill., Jos. Bauer, manager, has discontinued playing combination and will hereafter use pictures only.

Mrs. Pat Campbell's opening at the Mason, Los Angeles, originally scheduled for Aug. 16, has been postponed to Aug. 30.

Phil Hunt will continue as booking representative for the Howard and Bowdoin Square, Boston, placing the bills through the Loew agency.

Charles Bird was absent from his regular post at the Shuberts' office this week, reported as threatened with an attack of appendicitis.

The former Keeney's Third Avenue, now under new management, will reopen Aug. 16, with pictures, and will be called The Palace.

Jack Hayman, the London agent, may come to New York next month, principally in the interests of Alfred Butt.

Walter McCullough will be Blanche Walsh's principal support in the western tour of her vaudeville skit "The Spoils of War."

Frank Bohm has taken Charles F. Pope into his office as general manager of the producing department which is to begin active operations immediately.

There is a possibility E. M. Hart will leave the Harmanus Bleecker Hall, Albany, shortly and become identified with the F. F. Proctor interests.

Joe Fields, the German comedian, announces the engagement of his daughter, Minnie, to Al. Friedman, of New York. The wedding will be on Aug. 15.

Charlotte Parry has been routed by the United Booking Offices and will open her season at the Bushwick, Brooklyn, Sept. 27. Miss Parry has been playing abroad for two years.

Franklyn Ardell will have one of the principal roles in "Stolen Orders" when that renamed Drury Lane melodrama is produced at the Manhattan opera house, New York.

George Goett, who has been general manager of the John Gorman tabs and the Gorman park circuits, will return to his post in the Leffler-Bratton office, Sept. 1.

Van Hoven had an "At Home" Sunday evening, Aug. 8, at the Aladdin House, London, with Carl Hertz presiding over the entertainment that followed a reception.

The Erie (Pa.) flood swept through Four-Mile Creek Park at Erie and badly damaged all wardrobe and trunks. Some of the artists were caught at the park but none were injured.

Ben Deeley has permanently left vaudeville to take up a contract with Pathe, for which he will produce and play principal comic roles in short reels. Deeley will make his headquarters on the coast.

Bob Carlin and Ed Gallagher have dissolved partnership, Gallagher going with Wayburn's "Town Topics," while Carlin has accepted an engagement with the Universal (Imp) to play a principal role in stock film productions.

Dooley and Rugel have been held over for three weeks at the Orpheum, Los Angeles. The usual run for an act at the Los Angeles house is two weeks, although a few noted stars have been held over for a third week.

The Empress, Denver, the former Sullivan-Considine theatre there, has been leased and is being operated by George H. Greaves. It is playing vaudeville, booked by Chas. Jacobs of Denver.

Charles Bornhaupt and Harry Rapf, through Bornhaupt's attorney, Gerald B. Rosenheim, settled out of court the suit for commission on a foreign unfilled booking made by Bornhaupt for Rapf. Amount involved, \$300.

James K. Hackett, who will be very active in stage work next season, is reported as thinking seriously of manufacturing features, calling the company the James K. Hackett Feature Film Players.

Frank Bohm has decided to discontinue the Singer Midgets show and has arranged a tour of the Loew circuit for the act, opening in Milwaukee Aug. 30. Bohm has also routed Conroy's Diving models over the Loew circuit.

N. Roland has bought the Klimpt interests in the Crown theatre, Chicago. It opens with stock on Aug. 22. The Victoria, Chicago, will open Aug. 15 with a company headed by Harry Linturn.

The Western Vaudeville Managers' Association Year Book and Directory of standard acts playing the "Association" time reached the street this week, the two subjects being discussed in different volumes. The publication work was supervised by Sid Gumpertz.

Harry Myers left New York Thursday to assume the management of the new Strand, Cedar Rapids, Ia., which has been built at a cost of \$100,000 by Ford & Diebold, the western theatre owners. The Strand seats 1,500 and it will offer stock this fall.

Brightley Dayton departed Tuesday for Vinton, Ia., where he will manage the new Palace, costing \$50,000 and seating 800. It will play combinations, opening Sept. 8, with "Sinners," which stops over for a night en route to the Coast.

"Miss Rabbit's Foot," the first of the A. Kalman musical pieces Klaw & Erlanger have under optional producing agreement, will not be put together by K. & E. among its first attractions. The production has been indefinitely postponed.

Sophie Tucker replaced Harry Fox and Yanci Dolly when the latter stepped out of Morrison's Rockaway bill this week. The latter objected to their program billing. Emma Carus remained to headline. Gertho's dogs were also an insert by Morrison Monday.

Al. Canfield, of late doing an act with Eddie Kane (Kane and Nadell), while working upon a new act, became suddenly ill July 26 and was removed to a private sanitarium in New York for treatment. Canfield expects to be out again in a couple of weeks.

Maurice Campbell, who went abroad and was reported as on the search for a new dramatic vehicle for his wife, Henrietta Crossman, is back in New York. His failure to find the proper play may result in Miss Crossman playing vaudeville dates the greater part of the season.

A strike of the street car employees at Holyoke, Mass., will probably keep the Mountain Park Casino closed next week, no show having been booked into the house up to Wednesday.

The Union Square Theatre, Pittsfield, Mass., has established opposition to the Empire, being booked by the Family Department of the United Booking Offices. The Union Square is supplied through Byrne & Kirby.

Simultaneously with the announcement Julia Marlowe was giving up the stage for good came a wrong report Mrs. Minnie Madden Fiske was also deserting the stage. Mrs. Fiske has manuscript for several new plays and may very likely accept one before next month.

The Hippodrome, Youngstown, recently added on the lists of the United Booking Offices, will be booked by Carleton Hoagland of that agency. The Hip is to play two shows daily, full week, and will open Aug. 30, having Fritizi Scheff as the first U. B. O. headliner.

Gene Greene, who made an unsuccessful invasion of the east last season, has been induced by Pete Mack to make another effort and will open early in the season at one of the New York houses. Tom Brantford, who has not appeared in the east in several years, will also come east next season under Mack's direction.

Carl Reiter, one of the most prominent vaudeville managers in the west, has been reappointed to the management of an Orpheum theatre and will look after the business affairs of the Orpheum's Seattle house. He returns to his managerial post Sept. 12. During the summer Reiter has been monologing for the Loew people.

Owing to the success scored in the Casino show ("The Blue Paradise") by the little Philadelphia singer, Vivien Senia Segal, who took Chapine's place in the east at the eleventh hour (the latter being ill), the Shuberts will keep her in the piece. When Chapine recovers she will likely be assigned to another show or held under reserve for the Casino piece.

Martin M. Fuller, the only surviving brother of George Fuller Golden, founder and first big chief of the White Rats, has retired from the profession and accepted an uptown agency for the Equitable Life Insurance Co. Fuller has been doing a monologue in vaudeville for a number of years. He proposes to inaugurate a professional department for his company.

Charles E. Kohl, managing director of the Western Vaudeville Managers' Association and manager of the Majestic theatre, Chicago, dropped into New York Monday accompanied by Judge Trude, the "Association" attorney. The couple came direct from Chicago and after a confab with the officials of the United Booking Offices returned to the west Tuesday afternoon.

BILLS NEXT WEEK (August 16)

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 (ubo)
Weber & Fields
Fox & Dolly
Edward Davis Co
Ruth Hoyer
Trenato
Van & Schenck
Chas. Ahearn Co
Amata
AMERICAN (loew)
Siklich
Ray Snow
Ford & Hevne
Minstrel 4
Margaret Ford
Little Hip
(Three to fill)
2d half
Smith & Ralph
Harry Gilbert Co
Spencer, Kelly & W
Frank Gaby
Mozart
(Five to fill)
7TH AVE. (loew)
Sterling & Chapman
Betts & Childrow
Linton & LaNore
Carol Pilot Co
Marie Russell
Berne Troupe
2d half
Kamerer & Howland
Clarence Wilbur
Cook & Stevens
Vanderhoff & Louie
(Two to fill)
LINCOLN (loew)
Harry Rose
Walsh-Lynch Co
Popular Trio
Sterling & Marguerite
(One to fill)
2d half
Ray Snow
Moore & Wells
E E Clive Co
Stanley Burns & H
Mons Herbert
WREBELLY (loew)
Morrissey & Hord
Beth Challa
"Way Out"
Foy & Page
Nadje
(One to fill)
2d half
Leonard & Alvin
Walsh-Lynch Co
Gertrude Barnes
Gordon & Marx
Maestro
(One to fill)
ORPHEUM (loew)
Cecil Dunham
Allen & Francis
Hugh Norton Co
Frank Terry
Vanderhoff & Louie
(One to fill)
2d half
Sterling & Chapman
Moss & Frye
Louise Mayo
"Way Out"
Handis & Miller
Throwing Tapers
NATIONAL (loew)
O'Neal & Gallagher
Moss & Frye
Maestro
(Three to fill)
2d half
3 Norrie Sisters
Betts & Childrow
"Just Half Way"
Marie Russell
(Two to fill)
AIRDOME (wva)
Katherine McConnell
La Toy Bros
2d half
Rozella & Rozella
Ed Vinton & Buster
(Two to fill)
2d half
Cecil Dunham
Hyman Adler Co
Popular Trio
St Kiehl
(Two to fill)
BOULEVARD (loew)
Louise Mayo
Clarence Wilbur
"Shot at Sunrise"
Cook & Stevens
Fanton's Athletes
(One to fill)
2d half
Ward & Schubert
Beth Challa
"Getting Her Rights"
Foy & Page
Cook & Rothert
(One to fill)

Brooklyn
HALESY (ubo)
Okabe Japs
Marjorie Fairbanks Co
Richards Keane
4 Jolly Bachelors
Billy Swede Hall Co
Hanlon & Hanlon
(One to fill)
2d half
Healy & Mealy
Marino Sisters
Sam Mann Players
Crappo Co
Hoy & Patey
4 Montana Girls
4 Melodians & Merrill
Picolo Midgets
5TH AVE. (ubo)
Eugenia LaBlanc
Marino Sisters
Larue & Gresham
The Faynes
Demichelli Bros
Healy & Mealy
2d half
Leslie Thurston
LaRue & Richmond
Marjorie Fairbanks Co
4 Jolly Bachelors
Okabe Japs
FULTON (loew)
Leonard & Alvin
Kamerer & Howland
Kamerer & Howland
Gertrude Barnes
Throwing Tapers
(One to fill)
2d half
Morrissey & Hord
"The Fixer"
Frank Terry
Fanton's Athletes
(Two to fill)
SHUBERT (loew)
Rene Parker
"Just Half Way"
Stanley, Burns & H
Leonard & Louie
(One to fill)
2d half
Wilson & LaNore
"Shot at Sunrise"
Minstrel 4
Rutter Bros
(One to fill)
BIJOU (loew)
3 Norrie Sisters
Fiel Mae Hall Co
Kelly Spencer & W
Ritter Bros
(Three to fill)
2d half
O'Neal & Gallagher
Harry Gilbert
Hoy's Minstrels
Nadje
(Three to fill)
PALACE (loew)
Smith & Ralph
Frank Gaby
E E Clive Co
J & M Hawkins
Mons. Herbert
Maestro
(Three to fill)
2d half
The Seaburys
Kane & Dixon
Carol Pilot Co
Margaret Ford
Berne Troupe
(Two to fill)

Baltimore
MARYLAND (ubo)
Cranberries
Jordan Girls
Stan Stanley 3
Antwerp Girls
Gallagher & Martin
Milo
Al Herman
Sophie Tucker
Binghamton, N. Y.
STONE OH (ubo)
Minstrel Cabaret
Dorothy Kenton
(One to fill)
Boston.
KEITH'S (ubo)
Heras & Preston
Miller & Mack
Willard Simms Co
Gene Holckings Co
Ethel McDonough

Chicago
MAJESTIC (orph)
Blanche Walsh Co
Walter C Kelly
Ballet Divertissement
Willard
Howard's Ponies
Henry Rudolph
Pipifax & Panlo
(One to fill)
McVICKERS (loew)
Reed's Bull Dogs
Herbert & Dennis
Joe Brennan
Josephine Davis
Four DeKochs
Connors & Witt
Greene & Parker
"On the Veranda"
NORTHERN HIP (wva)
Harry Hines Co
Bernard & Harrington
The Frodoats
Howard & Chase
Asher Trio
Bauer & Saunders
Wills & Wills
Grace Twins
(Others to fill)
AVENUE (wva)
Taylor & Arnold
Gordon & Rice
(Two to fill)
2d half
Reed & Wood
George Rosner
Scannon & Press
Friend & owning
(One to fill)

Detroit
TEMPLE (ubo)
Grace La Rue
The Victorians
Thurber & Madison
Military Dancers
Ward Bell & Ward
Musical Johnstons
Flying Mayors
(One to fill)
Los Angeles
ORPHEUM (orph)
"Song Review"
Alan Dlenhardt Co
Nan Halperin
The Volunteers
Misses Campbell
Bert Melrose

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The Volunteers
Misses Campbell
Bert Melrose

Duluth
GRAND (wva)
Victorine & Zolar
Bicknell & Gibney
Sid Lewis
Hursley Troupe
2d half
Bogart & Nicoll
Three Chums
Jack Lewis
Musical Matinee
Edmonton, Can.
PANTAGES (m)
Holland Lockhill Co
Four Renes
Peking Pliers Co
Four Gilescie Girls
Juggling Vormans
Sol Berne
Minneapolis, N. Y.
MAJESTIC (ubo)
1st half
Dorothy Kenton
Oscar Lorraine
Wright & Dietrich
Kanahoups
2d half
Tyler & Collins
Orange Packers
Wright & Dietrich
Bud Snyder Co
Fall River, Mass.
BIJOU (loew)
Harry Gilbert
Kane & Dixon
Olga & Mishka
(One to fill)
2d half
Landry Bros
Templeton & B
Maud Tiffany
"Dugan's Money"
Walt Haywood Co
Wolf & Haney
Musical Mexicans
"On a Summer Day"
PLAZA (ubo)
Newton & Marsh
Ed & Dorothy Hayes
"Big Surprise"
Yochini Japs
2d half
White & Hill
Five Dragons
Dutton & Gordon
"Kid Cabaret"

Buffalo
SHEA'S (ubo)
Kolb & Harlan
Julia Nash Co
Belle Blanche
Doyle & Dixon
Nat Willis
Natalie & Ferrari
4 Regans
Calgary.
PANTAGES (m)
"Concentration"
Lady Betty
Harris Chapin
Melody Six
Bounding Pattersons
E J Moore Co
Chicago
MAJESTIC (orph)
Blanche Walsh Co
Walter C Kelly
Ballet Divertissement
Willard
Howard's Ponies
Henry Rudolph
Pipifax & Panlo
(One to fill)
McVICKERS (loew)
Reed's Bull Dogs
Herbert & Dennis
Joe Brennan
Josephine Davis
Four DeKochs
Connors & Witt
Greene & Parker
"On the Veranda"

Chicago
MAJESTIC (orph)
Blanche Walsh Co
Walter C Kelly
Ballet Divertissement
Willard
Howard's Ponies
Henry Rudolph
Pipifax & Panlo
(One to fill)
McVICKERS (loew)
Reed's Bull Dogs
Herbert & Dennis
Joe Brennan
Josephine Davis
Four DeKochs
Connors & Witt
Greene & Parker
"On the Veranda"

Chicago
MAJESTIC (orph)
Blanche Walsh Co
Walter C Kelly
Ballet Divertissement
Willard
Howard's Ponies
Henry Rudolph
Pipifax & Panlo
(One to fill)
McVICKERS (loew)
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Herbert & Dennis
Joe Brennan
Josephine Davis
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Connors & Witt
Greene & Parker
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Greene & Parker
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Walter C Kelly
Ballet Divertissement
Willard
Howard's Ponies
Henry Rudolph
Pipifax & Panlo
(One to fill)
McVICKERS (loew)
Reed's Bull Dogs
Herbert & Dennis
Joe Brennan
Josephine Davis
Four DeKochs
Connors & Witt
Greene & Parker
"On the Veranda"

Middletown, N. Y.
STRATTON (ubo)
1st half
"The New Leader"
(One to fill)
2d half
Eugenia LaBlanc
(One to fill)
Milwaukee
MAJESTIC (orph)
Mrs L Carter Co
Dainty Marie
Cooper & Cook
Mignotte Kolin
McGeron & Gaylord
Kramer & Morton
Galetti's Monkeys
Minneapolis.
ORPHEUM (orph)
Long Tack Sam
Morton & Moore
Mme Besson
Hogart & Beat
Eugene Diamond
Stella Tracey & Stone
Los Angeles
PANTAGES (m)
"The Candy Ship"
Jessie Hayward Co
Rogers & Wiley
Neue & Eldrid
Bigelow Campbell & R

Minneapolis.
ORPHEUM (orph)
Long Tack Sam
Morton & Moore
Mme Besson
Hogart & Beat
Eugene Diamond
Stella Tracey & Stone
Los Angeles
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Los Angeles
PANTAGES (m)
"The Candy Ship"
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Rogers & Wiley
Neue & Eldrid
Bigelow Campbell & R

Philadelphia
KEITH'S (ubo)
Dare Bros
Robt E Kane
P & I Sans
Fisher & Green
Bernard & Phillips
Ball & Weir
"Society Buds"
Kingston & Ebner
Violinsky
PANTAGES (m)
(Opens Sun mat)
"Sail, Land, Sea"
Gordon Highlanders
Victoria Four
Mint & Weits
Clark & McCullough
Saratoga, N. Y.
BROADWAY (ubo)
Clemons & O'Connor
Gallinelli 4
WHL Oakland Co
2d half
Hale & Paterson
Bill Robinson
Bachelor Sweethearts
Seattle
PANTAGES (m)
"Haberdashery"
Winch & Poore
Harry VonFessen
Rondas Trio
Dow & Dow
Spokane
PANTAGES (m)
(Opens Sun mat)
"Shadow Girl"
Will Armstrong Co
Archer & Carr
Gascolnes
Lazar & Dale
Springfield, Mass.
PALACE (ubo)
Dancing Mars
Evelyn Cunningham
Weir & Mack
Brent Hayes
Smith Cook & B
Harry Gerard Co
2d half
Richard Brothers
Cole & Green
Fox Stewart Co
Moran Sisters
Mayo & Tally
"California"

Spokane
PANTAGES (m)
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Mayo & Tally
"California"

JAMES WITH METRO?

Indications this week pointed to the selection of Arthur James, the chief publicist for the Mutual, as the successor of Harry Reichenbach, as general press representative for the Metro. The latter is with the Equitable.

James is a former New York newspaper man who, since going to the Mutual, has turned out two excellent film boosters for the M in Reel Life and The Film.

The report was on the street this week Rolfe was withdrawing from the Metro, and would ally itself with the Paramount. This was denied later at the Metro office.

James was appointed by the Metro this week and reported Thursday. His successor at the Mutual offices will be Terrance Ramsey.

Robert Irwin is also with the poster department of the Metro, getting out the colored posters and bills, and looking after some of the advertising pamphlets. His posters for the Bushman picture, "The Second in Command," were about the niftiest gotten out here in a long time.

WITH BUT FOUR SHOWS BOOKED MONTREAL MUST PLAY STOCK

Her Majesty's Theatre in Principal Canadian City Has Only Four Legitimate Attractions for Next Season. Stock Starts Monday. Klaw & Erlanger House.

Montreal, Aug. 11.

Through having but four legitimate attractions booked at Her Majesty's theatre for next season, it has been found necessary to place a stock company at the house, to keep it open.

George Driscoll, the new manager of the Klaw & Erlanger theatre, will open the stock season Monday with "Big Jim Garrity." Marion Barney and Lewis Anker are the leads.

Cyril Maude and Bernhardt are two of the attractions booked. During the four weeks the legiti are at Her Majesty's the stock will be moved to nearby towns.

Canada is not over hopeful at this time over the war. The German success in Poland has depressed the best informed Canadians. It is expected to show its effect upon the coming theatrical season.

MESSANGER'S MEXICAN MONEY.

Walter "Sidepocket" Messenger, who leaves to-day for the coast in advance of Potash and Perlmutter, has completed a collection of United Cigar Stores green certificates which he hopes to be able to pass as regular money when he hits some of the towns along the Mexican border. There are about five different brands of currency in circulation there at present and Messenger thinks that he can convince the natives that his certificates are the issue of a new regime—in revolutions.

FIVE OPENINGS ONE DAY.

Chicago, Aug. 11.

Five openings of new shows for Chicago are scheduled for here Sept. 5.

They are "Watch Your Step," at the Illinois theatre; "It Pays to Advertise," Cohan's Grand; Walker White-side, Princess; "The Only Girl," Garrick, and "He Comes Up Smiling," Powers.

NIBLO'S "HIT THE TRAIL."

The new Fred Niblo show which is to be the opening attraction at the Astor has been placed in rehearsal. "Hit the Trail" is the title of the piece which is said to be based on Billy Sunday's revival campaign.

Mr. Niblo is to play the leading role, that of a revivalist. In the cast will be Joe Allen, John O'Hara, Laura Bennett, J. Maynard, C. R. McKinney, Katherine LaSalle, Harold Grau and Purnell Pratt.

JOLSON IN WHITE FACE.

It is said that when the new Winter Garden show opens in October, Broadway is to be handed a surprise in the form of Al Jolson in white face.

The chorus for the new show was called for rehearsal last Monday.

The Shuberts have decided to keep

"Dancing Around" on tour after Jolson leaves it. In his place they will substitute a black face comedian who has been on the Loew Circuit for some time past.

SET BACK \$193,000.

From the Coast comes word that G. M. (Broncho Billy) Anderson lost exactly \$193,000 in his theatrical ventures and theatre building projects and under no consideration will he attempt anything further in that line.

ZIMMERMAN'S JOB.

J. Fred Zimmerman, Jr., who was the manager of the Gaiety theater for many seasons, has been taken into the K. & E. office to route shows. He will be in the office with Charles Maynard, placing the attractions of the Aarons circuit.

TANNEHILL ALONE.

Frank Tannehill, Jr., and Gus Hill have discontinued their business association, which has lasted over four years. The parting, entirely amicable, occurred about a week ago. Tannehill is going west after awhile to produce a series of comedy pictures, one and two reelers, at his own plant which he purchased last spring while on the coast.

During his association with Gus Hill the author wrote and produced all of the series of "Mutt and Jeff" shows, including the first and the follow-ups "In Panama" and "In Mexico." He also was the author of "Bringing Up Father."

EXTRA SUMMER MATINEE.

Chicago, Aug. 11.

During the next three weeks the last of the Joseph Santley run at the Garrick, an extra matinee will be given each Thursday.

Williams and Wolfus, in the piece, asked to be featured with the billing, and instead received the usual two weeks' notice. Richard Temple has been engaged for the production.

KELLERD TRYING IT.

John Kellerd, with almost a clear field with Shakesperian repertoire pieces, is recruiting a new company for a long tour through the country. The closest "opposition" Kellerd will have in the heavy stuff en route will be the Sir Forbes-Robertson company.

"KICK IN" WITH BENNETT.

Atlantic City, Aug. 11.

"Kick In," with Richard Bennett, opened Monday at the Apollo to \$15.

It is due at the Olympic, Chicago, Aug. 23, playing there to a \$1.50 scale.

EQUITY'S CONTRACT USED.

Members of Equity Association, back from the two big meetings held on the Coast in July under its auspices, are jubilant over the success of the gatherings and also the prospect of the big producing managers accepting an equity contract as sanctioned by the Association.

Howard Kyle, an Association official, anticipates no trouble of any great extent upon the uniform contract thing as far as the players are concerned.

Kyle this week received a letter from the Exposition heads, complimenting the Association upon the splendid meeting held under its territory last month. The letter came unexpected and is highly prized by the Association.

Each of the 10 companies directed by Oliver Morosco are now equipped with players with signed Equity contracts as a result of a speech Morosco made before the Association on the Coast when he told the members he considered its form of contract perfectly fair and entirely satisfactory to him.

This week the A. H. Woods' office requested 150 contract blanks from the Equity, while Lee Shubert and William Brady have inferred that they will also use them in the future.

The standard form of the Equity contract provides in one instance that where any player rehearses four weeks he shall be guaranteed a two weeks' season should the show only stay out one or two days and then close.

Several members of the Equity have figured out the Morosco contract usage alone has saved the players between \$15,000 and \$20,000 and more than 20 times paid the expenses of the Association representatives to the Coast meetings.

SHOWS IN 'FRISCO.

San Francisco, Aug. 11.

Mrs. Patrick Campbell is doing big at the Columbia and this week's business started out very well. She has been here three weeks.

The Bert Lytell-Ethel Vaughan stock at the Alcazar is registering good business.

"Omar, the Tent Maker," with Guy Bates Post, is holding its own at the Cort.

The Orpheum is still turning them away and there is always a big advance demand for seats.

The attendance at the Exposition is big.

ENGAGED FOR "TOOTSIE."

P. O'Malley Jennings has engaged with Klaw & Erlanger for "Miss Tootsie," which is also to have Tyler Brooke.

The production is to be put into rehearsal shortly. The chorus was called for last week, but on reporting were told to return in a fortnight.

Among the others who have been engaged are William Norris, Felix Adler, Laura Hamilton, Georgia O'Ramey, Lucy Weston and Harry Fern. Fern will also work in black face.

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

"COMMON CLAY" DID \$12,000.

Atlantic City, Aug. 11.

The A. H. Woods new show, "Common Clay," is said to have done \$12,000 at the Apollo last week. This week the piece is splitting between Asbury Park and Long Branch. It will likely open at the Republic, New York, about Aug. 19.

The new show is the prize play selected by John Craig for Boston presentation last season. Cleves Kinkaid, a young southern attorney, wrote it.

This week at Long Branch and Asbury Park at the Walter Rosenberg houses it looks as though "Common Clay" will do between \$8,000 and \$9,000. The record for both houses on the split is \$6,700.

S.-H. STARTING.

The Stair-Havlin Circuit, through its general manager George H. Nicolai, is getting its houses in line for the fall openings. He has booked "School Days," the new Herman Timberg revival of the former musical piece, for the Majestic, Buffalo, Sept. 6.

The Prospect, Cleveland, opens Sept. 6 with Vaughan Glaser and company as the attraction. The Lyceum, Paterson, N. J., has "Kick In" as its starter, Sept. 1.

The National, Chicago, commenced last Sunday while this Sunday the Crown and Victoria, in the Windy City, booked by S.-H., will open with stock companies the first to open.

HAS THE PARK.

Although May Irwin has been booked in as the first of the season's plays at the Park, the company to remain there indefinitely pending its success here, the Park is now under the control of the Modern Play Co., with Lawrence Anhalt, directing manager. Helen Tyler is treasurer of the company and has several new comedies which she hopes to bring out at the Park before the end of the current season.

The Modern Play Co. is again producing "Polygamy" in September, and two long engagements are carded for both Chicago and Boston.

FIVE "SIXES" OUT.

H. H. Frazee has completed arrangements to send out five companies of "A Pair of Sixes" for the coming season. One company will be a week stand show and go to the coast, the others, one nighters.

MAY IRWIN'S NEW LEAD.

Leonard Hollister has replaced John Junior as leading man with May Irwin in "13 Washington Square," to open at the Park Aug. 23. He was placed by Chamberlain Brown.

PETROVA IN "THE HAWK."

The Shuberts are routing Olga Petrova in "The Hawk," the starring vehicle for William Faversham last season. Mr. Faversham is signed to do another picture for the Metro, after which he will be seen in a new play.

NEW ACTS NEXT WEEK

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

Gertrude Hoffmann and Co., Brighton.
Fred and Edith Bijou, Henderson's.

William McKey and Co. (3).
"Ten Thousand Dollars."
17 Mins.; Full Stage.
81st Street.

Supposed to be a comedy sketch, but before the action has run its course the offering has become so talky one loses all interest. A hackneyed mistaken identity theme, with a young married couple about to separate because the husband drinks. A wire arrives from an uncle of the husband, informing the couple "Unc" is on his way to visit them and to decide which of his two nephews is to receive a partnership in the firm and a bonus of \$10,000. The other nephew is more or less of the studious rube type. On his arrival the uncle mistakes the rube for the husband of the girl. He quizzes him and is not at all satisfied with the answers. The real married nephew arrives and it develops he was out with the old man the night before showing him the town but did not realize who he had with him. There is a mutual recognition and the uncle slips the ten thou and the partnership to his companion souse. The action could have been gotten through with about half the dialog. Because one bit of business gets a laugh is no reason why it should be repeated time and again as is done in the act. The cast, which includes Evelyn Forbes and two other men, in addition to Mr. McKey, is quite capable of putting the vehicle over. In its present shape the act just about fits on the small time.

Freel.

La Belle and Williams.
Songs and Acrobats.
12 Mins.; One.
Harlem O. H.

Man and woman. Rope hanging is the woman's specialty, the man doing singing only. Nothing out of the ordinary is attempted while going through her routine. The woman, while hanging on a rope, disrobes, which might be discontinued if the turn wants the high grade houses. All it got was a few remarks from the women. The man's singing is fair, but a more popular number could be used instead of the one at present. A whirlwind acrobatic dance for a final just put them over. Small timers.

Nizzo Bros.
Acrobatics.
10 Mins.; Full Stage.
Hamilton.

Two men in head-to-head balancing as their best. A little ground tumbling is done with plenty of speed. The opening could be dropped, going right into the balances instead. A novelty finish that placed them over in good style is new and also risky, but it was the one section in the act well received. The men should go more after speed and when this is attained the better small time houses belong to them.

Weber and Fields.
"Mike and Meyer" (Comedy).
35 Mins.; Full Stage.
Palace.

From a standpoint of popular interest, the reunion of Joe Weber and Lew Fields as a vaudeville team, after a lapse of 18 years, overshadows any similar professional event in which New York's Palace has figured, the popularity of the couple undergoing the acid test during matinee and evening demonstrations when the house carried a gathering that practically "hung from the rafters," despite the intense heat. The Monday night ovation eclipsed that of the afternoon, the evening attendance rising to express its joy in shouts and cheers, while the applause of the more conservative kept the couple bowing shyly but joyfully for several minutes. Their vehicle is a conglomeration of their familiar and famous bits. The "company," a man and woman, hold the stage until the comics change to marble white for a statue scene. The tension drops slightly during their absence from the stage, although the support is entirely capable; but the subsequent comedy more than rewards for the slight pause, and the finish arrives with a climaxing laugh that rounds out the vehicle to a nicety. The principal interest in the turn is naturally focussed on the popularity and prominence of the principals. The action is timed nicely throughout, but one must remember Weber and Fields could gallop through on low speed, while two less prominent characters of equal ability would have to break speed laws to get the same results from the same vehicle. The box office report is the main stem of the engagement and, taking Monday's result as a criterion, one could confidently predict a record for the week. As a vaudeville attraction Weber and Fields are in a separate and distinct class. They added another triumph to their enviable record this week. Comment on Weber and Fields in a return trip to the varieties would not be complete without a reference to their originality and their imitators. But comment otherwise would be superfluous, for, as Weber and Fields were in the lead of all German funmakers in vaudeville, so have remained in the lead of them all while out of it.

Wynn.

Norma.
Violinist.
8 Mins.; One.
American.

Norma has not been a vaudevillian for long, it seems. She made an impression at the start with her fresh, girlish looks, fairness of face, slenderness of form and a youthful manner. Her violin playing is ordinary and somewhat similar to other girl violin acts. Norma needs experience necessary to work her way to the bigger houses. And Norma, with her very dark hair and flashing dark eyes, might try a simple frock of white occasionally. In her present "single" she does well. Mark.

Mme. Pauline Donalds.
Operatic Prima Donna.
16 Mins.; One.
Palace.

Reporting the debuts of prima donnas, particularly those coming from the operatic field with the programed records of previous engagements, becomes a decidedly simple task with experience, merely requiring the use of stock phrases, for the primas are mostly alike, generally accompanied by a serious looking pianist and, as a rule, offering much the same material. Mme. Donalds comes under the stereotyped classification, rendering four selections with an encore, the artistic pianist in this instance being Signor Bimboni, a nervously inclined individual, who has forgotten more about his instrument than he will ever learn about vaudeville. The opening number was an operatic selection, after which "Little Playmates," an exceptionally good ballad, was sung. "Carmen" came next, costumed appropriately, and then the prima's old standby, "Comin' Through the Rye." The latter earned Mme. Donalds an encore and a ballad was returned. There are two classes patronizing the better grade houses who will always support the operatic singer, the one the genuine lover of class vocal material, the other applauding vigorously to cover up misunderstanding. Combined, the two grades sent Mme. Donalds off to a big applause hit Monday night and, considering she preceded Weber and Fields on the bill, that deserves extra praise.

Wynn.

Langton Trio.
Songs.
14 Mins.; One.
City.

These three boys may have been in cabarets before venturing upon the stage. They sing popular songs, put over in fair style, with one member trying for comedy. The boys harmonize well, and should have no trouble holding down an early spot in the smaller houses.

George Coleman.
Songs and Talk.
14 Mins.; One.
Hamilton.

A single who should improve. Cutting some of the talk and replacing it with songs, he should be a fixture for the better small time houses. When Mr. Coleman starts to do more singing and less talking, there will be nothing to it.

Vio and Lynn.
Music and Dancing.
14 Mins.; One.
Fifth Avenue.

These two boys are violinists, but in attempting comedy they have ruined their chances. Both resort to comedy "make-up." They open with a medley of classical numbers, with one playing his instrument upsidedown, done throughout. The finish might also be touched up.

NEW SHOWS NEXT WEEK

"Rolling Stones," Harris (Aug. 16).
"Some Baby," Fulton (Aug. 16).

Marino and Sterling.
Talk and Songs.
14 Mins.; One.
Harlem O. H.

Italian comedians, one straight and other handling comedy. Old familiar bit of pushing piano upon stage used for an opener and brought laughs. The talk at times is good but runs to sameness. The comedian works well, but the straight loses his dialect continually. After the talk is completed, the straight sang "A Little Grey Mother," which was well received, although his singing of it did not warrant the applause. The turn needs speeding up quite a bit and after working together for a while they should find little trouble securing bookings for the better small time houses.

Ethel Hopkins.
Songs.
10 Mins.; One.
Harlem O. H.

Ethel Hopkins, of dainty appearance, looked a winner when opening, but this could not be said when she had reached half way of her turn. Although the closing number, "Kentucky Home," was her best applause gainer and also her best delivered number (through more suitable to her style), the remainder of the songs were poorly selected. Miss Hopkins has a sweet soft voice, but not strong enough for the opera number. When rearranging the routine, selecting nothing but rags, Miss Hopkins will see a decided change in the way she is received.

HOT WEATHER RECORD.

If accomplishing nothing else in the way of records this week at the Palace, New York, Weber and Fields got away with a couple Monday, when at both performances during one of the warmest days of this lurid period the German comedians pulled two of the largest crowds the Palace has ever held in the summer time.

Both performances at the opening day brought a horde of professionals and professional "first-nighters" to witness the return of Weber and Fields to vaudeville. A remarkably good advance sale had foretold the interest in the re-appearance, and it was on the strength of this belief in the box office value of the Weber and Fields name the managers gave the comedians a route of 19 weeks at one of the largest salaries ever paid an act.

While Joe Weber is touring with his partner, Lew Fields, the Weber Music Hall on Broadway near 28th street will be turned over to Joe's brother, Mock, for Mock to do with it as he will, even to paying the rent. Mock expects to surprise the neighborhood down here with a big feature film, at low prices.

The proposed tour of the George (Honey Boy) Evans Minstrels by Lew Sully has been reported as being abandoned for the present.

WHITE RATS SCAMPER.

Riot of clothes! Riot of class! Riot of misunderstandings, lost tickets, lost escorts, etc. Taxi! Trolley! Sea-going hacks! Mob scene! Street rush! Lobby rush! Flower girls! Program girls! Entrance! Capacity house!

Oceans and oceans of more class, clothes, diamonds, color and color stars, politicians, reputations, finger, hats and wot not—and then the house lights.

Broadway looked like a damp deserted desert. The back of the Manhattan opera house held a gathering of theatrical titles Tuesday evening that will eclipse the grand ensemble on the other side of the River Jordan when the "gang" holds the revival after Eternity Day. To record the Scamper as a success would hardly be justice. It was far beyond that, artistically and financially.

Promptly at the appointed time the Mecca Temple Band under the direction of Rollin Bond mounted the platform, and while the doors were open the two scores and more musicians played a series of classic melodies winding up with the "William Tell" overture. At this juncture many arose to question the possibility of the many stars listed to appear, the general opinion being that it was just one of those affairs where the program principals never show. And then the entertainment began with Haydn, Borodin and Haydn, who offered their clever specialty in "one." Their reception and reward gave a line on the crowd's sentiment for the entire house to a single auditor joined in to applaud them for nearly a minute.

Three or four special turns were carded and played, the first being "Dope" with Herman Lieb in his original character, supported by Lou Kelly, the son of Frank Sheridan as the police officer, Taylor Granville as the "stool," John C. Beck and Louise Dresser as the reformers, and Dorothy Jardon as Lil, the cocaine wreck. The entire cast brought the playlet to a remarkable point of tension and every one in it scored an individual triumph.

The Klitties Minstrels presented by George Botsford was the big card of the evening, the chorus including the majority of vaudeville's best vocalists while the center and end seats were held down by such celebrities as James J. Morton, Frank Fogarty, Harry Kelly, Dick Temple, Charles J. Ross and Will J. Cooke. It is doubtful if ever before such a chorus was assembled at one time and the harmony indicated repeated rehearsals. The solo division was taken care of by Al Wohlman, who sang "Midnight Cake Walk Ball" with the entire company in support, "Tulip Time in Holland" by J. E. Pierce, "Honey-moon Bells" by Sherman and Uttry, "My Little Dream Girl" by Bob Miller, and "When John McCormack Sings An Irish Song" by Jimmie Doherty. Aside from the singing the comedy was exceptionally bright, Ross working to Fogarty and Temple and Corbett working to Kelly and Morton. The latter was the life of the affair with some impromptu chatter which temporarily upset his interlocutor.

"Circus Day in Dixie" was featured next, being utilized as an opener and as a closer when rendered by Mildred Valmore. The entire company was shelled up on the large stage and probably numbered around 80 individuals, all dressed in Scotch costumes. This bit in itself was doubly worth the admission price, particularly to those present who undoubtedly anticipated the personation of "The Knocker Club" was staged with Jack Ingils, Sam Sidman and Tom Lewis handling the material, the two former working up to Lewis' finale. Every one in vaudeville came in for a genuine "panning," the material being cleverly constructed to reach the climax. This carried off the bit of the bill and registered unusual laughs. Sidman and Ingils were perfectly cast and both went through the routine without a slip. Fred Stone, Will Rogers, Leo Carillo and a circus rider gave an impression of the wild west with a quartet of horses and some larks, Stone playing the principal role with Rogers distributing his droll remarks. Carillo did most of the riding. At the finish the quartet went through a pantomimic skit showing the fate of a horse thief in the west. Carillo was the cowboy with Vernon Castle the thief. Castle tangled to his prey, killed the cowboy and started off with his booty. Rogers made his usual perfect cast and after lassoing Castle, playfully dragged him over the stage and finally uncoiled a sextet of bullets into his body. This skit gave the show a touch of variety and was genuinely appreciated.

Among the individual acts to contribute to the event were Grace La Rue, Irene Franklin, Willie Solar and Lillian Bradley and there were still nine acts ready to appear, but owing to the hour the management decided to shove them. Marion Hicks, Helen and Leo Olive, Billie, Dione, Croes and Josephine, the Castillans, Billy McDermott, the Cohan Family and several others came on very late, the grand finale being the White Rats' Lawn Party in which three scores of the most prominent people in theatricals took part. This brought the curtain to the stage around two o'clock and many had departed owing to the late hour.

Wynn.

THE BOOMERANG.

Dr. Gerald Sumner..... Arthur Byron
Budd Woodridge..... Wallace Eddinger
Preston De Witt..... Gilbert Douglas
Heinrich..... Richard Malchen
Hartley..... William Bong
Mr. Stone..... John Clements
Virginia Xelva..... Martha Hedman
Grace Tyler..... Ruth Shepley
Marion Sumner..... Josephine Parks
Gertrude Ludwig..... Dorothy McKew
Mrs. Creighton Woodger.....

Guests—Helen Marché, Cecil Dwight, Betty Dwight, Margaret Cadogan, Robert Wynn, George Speavin, Earl Evans, James Wray. A bright, pretty and clean three-act comedy is "The Boomerang," played at the Belasco Tuesday night, for the first time in New York. Winchell Smith and Victor Mapes wrote it. David Belasco staged it. It's the story of a man who has been done as much as ever and now he's doing it, also counting in the final result. Tuesday evening was an unquestioned success, for several reasons, principally because women will like the piece for its "sweetness" and men will enjoy the cautionness of much in the dialog appertaining to love. One passage might be termed the cruel philosophy of love. It was when Mr. Byron, as Dr. Sumner explained to Virginia Xelva (Martha Hedman) how people in love should manage one another.

Budd Woodridge was "absolutely gone" on Grace Tyler, to the point where his jealousy pervaded himself. He was jealous of Preston De Witt, a harmless enough youth from his performance. Mrs. Creighton Woodger played her son should consult Dr. Gerald Sumner, a doctor with a wealthy father but without a patient up to that time. The Doctor surmised the cause of Budd's nervousness while holding his pulse as Miss Xelva, his hastily engaged nurse, announced Miss Tyler. Then he prescribed for Budd a month of exercise and a course.

The course of treatment failed to eradicate Budd's affections for Miss Tyler, but it certainly did work a wonderful change in that young woman's attitude toward Budd, and they got married, eventually—as did the Doctor and his nurse.

Comedy all the way, not fast nor even speedy, slow and deliberate often enough, with much dialoging, but the way it is done you notice nothing but the pleasure of the performance, barring that the first act running an hour seemed that long.

As to individual playing it might be summed up by saying it was a "Belasco cast." Mr. Byron, Mr. Eddinger and Mr. Hedman are all in the same class in this piece because they carried the play. Of that trio of players perhaps Mr. Eddinger should have come first, for avowedly he was the hardest role, and he had it gauged to the precise moment. Miss Hedman in her blonde hand-someness found an excuse to wear an evening gown in the party scene, after having been harassed up in nurse's uniform. It must have been a relief and probably caused a delight when the audience applauded her appearing in the low neck affair—also very low backed—very, very low, almost even lower than that. Miss Parks was a wholesome looking picture. Each of the characters had been supplied with human lines that fitted the time and the character. The customary speeches which Mr. Belasco dodged, Mr. Smith stepped forward to say that no matter what became of the play, they (Messrs. Belasco, Mapes and Smith) would never forget the first performance. Which was not a poor speech at all, remembering an author made it.

"The Boomerang" is apt to create applause at the Belasco for quite a while. It's so enjoyable, you will spend a light cheery evening there, and besides that it's an education for people in love—or who think they are.

PALACE.

The current week's program at the Palace assumed the proportions of a family event Monday evening with the engagement of the reunited combination of Weber and Fields (New Acts). Since the house has been built it is doubtful if it ever held such a distinguished gathering, practically every one there for the express purpose of aiding and abetting the two popular comics to corral a triumph which they easily did. The attendance was capacity with the entire standee space exhausted.

The supporting bill is decidedly good, considering the heft of the top-liners, carrying Houdini for a second week, the handcut expert's position on the bill being shifted for the Monday night show with Nellie Nichols holding down the grandstand spot, closing the first section. Houdini is doing his straightjacket escape for the feature turn. His opening trick is an old museum event, but again Houdini illustrates his salesmanship and mystified his audience to a point of high tension.

Derkin's Canine Novelty opened the bill (following the weekly review film), the feature being a drunken dog. The dog village scene was cleverly handled, a constructed routine that carries a story thread and this completes the turn. The dogs are exceptionally well trained and few misses are perceptible. As a big time opener Derkin's can easily pass.

Corcoran and Dingle held the second position with a number of songs, a routine of good talk and excellent dancing. The turn could be cut down through the elimination of at least one number, for the two were able to double the responsibility of the dancing division. Dingle, as a loose dancer, is without a peer, and Corcoran teams up nicely in his "straight" role. The boys have a good double act and because of the scarcity of such, they should find little trouble in making proper connections.

The Schwarz Bros., in their "Broken Mirror," carried away one of the evening's big hits with little or no trouble. The girl in the turn showed wonderful improvement and works the opening up nicely. The mirror work is as near perfection as one could expect and the finale, well timed and equally well staged, is bound to bring the pair through under any circumstances.

Miss Nichols took down second honors with her repertoire of character numbers, the one weak member in her row being the second song. This, apparently a special lyric, lacks

the punch. "Alexander's Band" in a Scotch dialect, earned big reward, with her Italian character impersonation scoring its usual mark. For an encore a number titled "A Hundred Years From Now" earned Miss Nichols several additional bows. It promises to equal her "Nationality" number and allows for any amount of lyric changes.

Joe Jackson opened the second division and landed his inevitable hit, followed by Weber and Fields and the New Acts. After which Platov and Marie Flynn, assisted by Clair Charteau, closed. The Flynn-Platov turn is a conglomeration of numbers and dances, Miss Flynn figuring prominently in both. A conversational opening brings the pair to full stage with Platov doing his usual routine of solo dancing and twirls, the closing being a cleverly built scenic number in which Platov impersonates Mephisto and Miss Flynn assumes the role of Marguerite. They held the majority in for the finale, somewhat of a triumph in itself.

Wynn.

AMERICAN.

Business was unusually good atop the American Tuesday night. Just what brought them in wasn't discernible as the show ran along in the generally classified pop house groove and there were no big names that might prove a draw. It doesn't matter much what attracted them as long as they were in and were well entertained. The Three Dixon Sisters opened and received the most applause upon their combined dancing and banjo playing at the close. The girls labored strenuously and appeared to be taking their work too seriously. The girls have a pop house turn that could be materially strengthened by studying out a rearrangement.

Kammerer and Howland were "No. 2." The bulwark is the singing, with much dependence upon the man's impression" of Ford Sterling and Charles Chaplin. He also essays two Italian songs when only one, the second, should be used. The opening song by the man had lyrics that brought the wife and kid at home waiting for the papa. The woman sang a ballad, fairly well received. The man skids within the law by announcing he is doing "impressions" and not "imitations." It's a good small time turn.

Ad. Hoyt's Minstrels, with six men in black-face, registered on the singing. The ends are handled by Hoyt (bones) and John Foreman (tambor). They are introduced in regular minstrel style which will make the act look more formidable in small time presentation. There was the usual exchange of gags between interlocutor Wm. Maxwell and the ends, with some old boys revived to get the laughs. A feature was "When I Leave the World Behind," sung by Lew Russell, the quietest, the men getting some pretty good harmony. Foreman offered a "Dixie Land" song, but didn't do much with it. A hit was "Tulip Time in Holland Land" by Leo Pelletier and chorus. Voices blended nicely on this song, which has a most pleasing refrain. Ad. Hoyt's own version of "Fall River Line" had him repeating encores with added verses of a local color.

Norma (New Acts) impressed with her music. Fantom's Athletics did several tricks, the Roof folks applauding quickly. Good act of its kind. Men work rather roughly and hit the stage floor with ponderous force.

After intermission came a piano act, Brice, Dotson and Cates, after the fashion of the cabarets, where they probably served their apprenticeship. Some of the numbers sounded pretty new, while one was of the first caparet days' vintage. Hugh Norton and Co. have an old sketch that is farcical to extremes but found a responsive audience.

Murray Bennett was next to closing. He was good and lively. Bennett has a little laugh he works overtime.

Martine Brothers closed the vaudeville section with the trampoline whirling. Mark.

FIFTH AVENUE.

Give 'em plenty of comedy at a low scale and they will fall, most be the axiom of the management here. On opening it seemed to be right, for as early as eight o'clock Monday the house held near capacity, with the exception of a few noticeable gaps on the lower floor, soon filled up.

The first part seemed to drag somewhat, but as a whole the first half of the show was a good one and got a good start, after a couple of pictures, with Bud Snyder and Co. in his bicycle act. Since his last appearance down here a new man who resorts to slapstick for comedy is in the turn. The first part of his performance is effective, but the big asset is the finish where he leaps from the top of a huge crowd onto a springboard compliance, turning the man on the other end of a back somersault that brought his turn to a good close.

The Newboy Sextet, on rather early, scored with the singing, but a few new numbers could be added handily. The turn's routine has not varied in the least from that of the previous act in the mind of the new comedy material, for that which the little girl and boy resorts to is weak.

A promising sketch was offered by John T. Doyle and Co., entitled, "The Danger Line." It received applause due to the rather grotesque surprise ending. A two-reel Keystone brought last night's act to a close.

Following the film came Mabel Burke, who returned to this house after a few weeks' absence, and who "plugged" "Mother May I Go In to Swim" with the aid of ill moving pictures. Vio and Lynn (New Act) caught appreciation through playing on violins. The boys would have fared better exchanging places with the sex.

Harry Bowersford and Co., the second sketch of the evening, registered one of the big hits. The setting and theme, likewise acting, all go

to make this little playlet a charming one. Bowersford, as the moody but lovable "Nunky" did well, and the other characters are capably handled, such as the "Auntie" and "Uncle."

Ryan and Lee, the big fat and head-liners, got the bit of the evening, and drew more laughs than the rest of the bill combined, and deserved them. The audience was strong for the dancing of the hard shoe variety by Ryan. And the fast tango for the final "kick" came to an abrupt ending by both sitting "ker-flo!" in the center of the stage, sent the team over with a bang.

"Aurora of Light," a stereopticon posing turn, was a good closer. A couple of new slides have been added, with a few old ones omitted.

HARLEM OPERA HOUSE.

Monday night another heat wave decreased the attendance as against the cooler days, but no matter what kind of weather might prevail the H. O. H., however, generally draws its share of the Harlemites. Although the house was not packed, the attendance that usually gathers there, it could be called a fair one. Only a few seats in the balcony were vacant. A few empty seats on a warm night is not bad for any house.

The show could have been arranged to better advantage, but it ran to light entertainment, with singing and comedy holding the upper hand. The show was not to be turned off the greater part of the evening.

Labelle and Williams (New Acts) started off to fair returns, followed by Marino and Sterling (New Acts). Pilcer and Douglas gained immediate recognition, due mostly to the efforts of the woman. Quite an elaborate wardrobe is displayed by this young woman, who also is endowed with a striking personality. A little change in the dance numbers might help, for the tango is getting rather old and straight soft-shoe stepping would, no doubt, be more welcome. "Tulip Time in Holland" and "If War Was Like Sherman's March" were two numbers that gained a good bit of applause.

A Keystone comedy split the bill and caused more laughter than the entire show. It was one of the latest pictures, featuring Sidney Chaplin and had any number of funny situations. Sol Levey then sang, followed by Ethel Hopkins (New Acts), who would have passed off quietly only for her closing number, "Kentucky Home." At that Miss Hopkins lost a good bit of her applause, due mainly to a rather small gathering she had sitting downstairs. No matter what Miss Hopkins said or did they would applaud, and sometimes continued into her songs, making it rather difficult to the remainder of the house. The act closed with a tango by Miss Hopkins and two end men, who handle the comedy which at times comes in for a number of laughs. The singing easily held up the turn. "Song of Songs," by one of the girls, was about the best number.

Ernie and Ernie, next to closing, scored the bit of the show and deserved everything received. It is one of those freak acts, but furnishes excellent entertainment every minute. Some of the stalling could go out, but this is hardly noticeable, the audience seeming to know none the better, so it might remain to amuse themselves. A rearrangement of the act, closing with the big kicking of the man would hold better applause than the one used at present. "Garden of Peaches," a miniature tabloid, closed and lost any number through the poor work of the entire company. Some of the comedy tried was buried years ago by the poor little fellows disturbed was about how he was going to get to his room on the 20th floor, and the landlord said "climinate." The six chorus girls should be given a vacation for practice in dancing.

CITY.

The first half bill at the City this week was a disappointment. Those assembled to witness the performance were destined to sit and slumber. Not once during the evening was any enthusiasm shown. Once during Mac Francis' turn a few were awakened and came forth with sufficient applause to warrant awarding that young woman the hit of the show. Miss Francis, next to closing, was a welcomed visitor with her singing, though nearly every act before her had contained one or two song numbers. But with stunning gowns and fairly good songs she succeeded.

The initial position was bestowed upon the Four Xela Sisters in novelty dances. The girls danced gracefully, but the efforts were overlooked, which allowed them to pass lightly. A nifty cake-walk has been inserted to good effect, and goes to make the turn a capable opener for the pop houses. Conrad and Conrad, following, came in for a little applause through the man's efforts, gaining most on his first and last numbers.

Proceeding, came the Melody Trio with a rearrangement of songs. The three fellows sang the same who were with the Melody Four. The banjo solo was put over effectively. The finish in the act was a disappointment.

A weekly aerial split the bill here, which allowed those out front to lapse into slumber, quite noticeable in sections of the orchestra. Harold Yates entertained with imitations and dancing. A number of his imitations are somewhat better than before. A whistling song proven around a few good lines of lyrics in his best at present, he should stick more closely to the dance thing.

The Langston Trio (New Act) scored, though they were the second "three-act" to appear. The boys sang five numbers.

The sketch position was held by Harry Brooks and Co. in "The Minstrel Man," and got over due to Brooks. He is a capable performer all the way along the lines employed.

After the weekly episode came Miss Francis and the Six Olivers closed the show.

DAILY CHANGE OF FEATURES NEXT SEASON'S POSSIBILITY

Loew Circuit Will Have Eight Theatres Playing Different Feature Film Every Day. Service People Do Not Believe Scheme Practicable.

The Marcus Loew Circuit will have eight of its theatres playing a different feature film daily, commencing with next season. The New York theatre has been following this policy for several weeks, and the West End, another Loew house, on West 125th street, when reopening Sept. 6 with a straight picture show, will also do the daily feature change thing.

There is a possibility, according to some picture men, that many theatres will play the daily feature change show next season, although people connected with the various feature film services agree this cannot be successfully done. The service men claim the only chance for a house is to hold its features at least three days to get value, they admitting that once in a while a poorer grade of picture may hurt the three-day stand. Results, however, say the service people have proven the split week or full week play with a feature the best way.

When this phase of a daily change policy was mentioned to a Loew Circuit representative, he replied: "I hope they keep on thinking that way."

The daily change may be the intermediary, said a picture man this week, until the nine or 10-reeler puts in a regular appearance. His argument was that within a year the film business will see two grades of shows, big and small time, or first and second class, represented by a mixed picture bill and a big reeler at high prices of admission.

It is known that Loew at the New York theatre, taken just before the summer started, and with Loew guaranteeing Klaw & Erlanger \$1,250 weekly as rent, has had but one losing week, costing Loew \$75. The New York has been turning in a profit of about \$1,000 a week. Several straight picture houses in New York are playing a different feature every day, although most as a rule seldom have a first run, excepting those pictures desirous of getting in anywhere for a showing. In the neighborhood houses the belief is held the rapid changing of the film brings many a return visit of the locals during a single week.

THE FOX PLAN.

The new plan which has been evolved by Fox for the booking of its features beginning Sept. 1 looks as though it were going to bring several hundred thousand dollars into the hands of the corporation during the ensuing year. The scheme as it is outlined at present is one of the most ingenious yet offered picture exhibitors. It entails the signing of a contract for the Fox features for one year and a cash guarantee of \$800 must be placed with the

corporation to bond the fulfillment of the contract. This guarantee will be returned to the exhibitors at the end of the contract.

In the meantime the exhibitor will be permitted to see four releases at a time. This will make up the releases for one month, the idea being one feature with one big star a week, making four a cycle for the month. The exhibitors after viewing the picture will have to pay for the month's service in advance.

The cost of the feature service will be graded in accordance with the time of the run and also according to the capacity of the houses the pictures are booked at. The present contract arrangement calls for the manager in applying for the service to state the location, type of house, scale of admission and capacity. These are all figured before the service price is determined by the corporation.

At present the Fox people have five directors working about New York completing features for the fall and winter campaign.

The first four leases under the new arrangement are "The Two Orphans" with Theda Bara and Herbert Brenon; "The Wonderful Adventure" with William Farnum; "The Song of Hate" with Betty Nansen; and "The Regeneration" with Rockcliffe Fellowes and Anna Nilson. Releases that will come along late in the program (and which are already completed) are "La Tosca" with Betty Nansen and Claire Whitney; "Sin" with Theda Bara as the star; "The Bondman" with William Farnum; "The Sorceress" with Nance O'Neil and "The Little Minister." Two of the big Fox features being made at present are "The Galley Slave" and "Le Rouge."

FILMS MISSING.

Chicago, Aug. 11.

Lady Grace Mackenzie, of the Lady Mackenzie Film Co., was ordered by Judge Walker yesterday to appear before him on next Monday and explain what has happened to two films which Receiver Ralph Graham, of the Mackenzie company, claims are missing and which Lady Mackenzie up to now has failed to deliver.

The Mackenzie Film Co. is a Delaware corporation. July 27 a Delaware court ordered a receiver for the company be appointed, Lady Mackenzie up to that time was president of it. Ralph Graham was appointed for Illinois by Circuit Judge McGoorty.

LOEW'S "NEAL" RIGHTS.

The Loew Circuit has taken the first run rights in New York to the forthcoming "Neal of the Navy" serial with Lillian Lorraine starred.

KNICK FILM SEPT. 1.

The engagement of the Julia Sanderson-Donald Brian-Jos. Cawthorne "Girl from Utah" show at the Knickerbocker has not been extended and it will withdraw from the house by Sept. 1, thereby enabling the Triangle Film Corporation to take possession at that time. The Triangle will not likely fire its big picture guns until around Sept. 15. The opening program is now in the course of construction.

When the Sanderson-Brian show leaves the Knickerbocker it goes to Atlantic City and will stay out about 10 weeks. Around Nov. 1 and by Jan. 1 at the latest, "Sibyl" will be produced by the Charles Frohman Co. and it's very likely that both Miss Sanderson and Brian with Joe Cawthorne will be starred in it.

DALY'S SOLE FILM WORK.

Arnold Daly has planned to sidestep legitimate work for some time as the result of signing a contract with Pathe to appear in what will be styled the Arnold Daly series of pictures in which Daly will portray a detective role somewhat different from that of his Craig Kennedy impersonation. The subjects will be adapted from the Ashton Kirk stories by John C. McIntyre.

Pearl White, the Elaine of the present Pathe serial, will not be with Daly. Instead the lead will be played by Louise Rutter. Other principals will be Sheldon Lewis, William Harrigan, Charles Vaile, and Martin Sabine. The Whartons are expected to direct the Daly films.

The last chapter of "The Romance of Elaine" is ticketed for the last week in August, with Pathe releasing "Neal of the Navy" the first week in September.

PLAY BOOKING FILM PROFIT.

The wild scramble to procure the picture rights to novels, magazine stories and plays by producing concerns has resulted in several play-broking firms reaping a harvest financially. Of these the greatest profit-makers is the Sanger & Jordan agency.

The firm is reported as having cleaned up more than \$180,000 with its contracts with picture firms for novel and play scripts held under their commission. It is at present understood to hold exclusive contracts with three of the leading book publishers for the placement of their product with the picture makers. On top of this Sanger & Jordan have placed many plays from prominent producers for pictures which has also enriched the play agency. Other agencies have made money on placing scenario scripts.

PALLAS WITH PARAMOUNT.

A new picture producing firm is known as the Pallas Pictures, Inc. The features to be made will be released through the Paramount and among the first stars engaged for big screen work are Dustin Farnum and Maelyn Arbuckle. Arbuckle is now at the Los Angeles studios of the concern, making "The Reform Candidate," a comedy written by himself and Edgar A. Guest.

RIALTO'S FLORAL BANK.

One of the ideas of S. L. Rothapfel for the new Rialto, now building on the former Hammerstein's site, is a floral embankment, to replace the customary stage. The Rialto will have no stage, other than the horse-shoe embankment that will contain real flowers, the floral display throughout the theater costing \$10,000.

The Rialto will seat 2,100 people on two floors when completed. It will probably open in December. Charles Murray has been selected as press representative.

Mr. Rothapfel repudiates the report he offered \$10,000 for the exclusive first week's showing of the "Carmen" film made by Lasky with Geraldine Farrar starred. Mr. Rothapfel says it is too early to decide on the opening feature, although it is quite likely the Rialto will book independently and play pictures for a full week.

PATHE'S STRONG LIST.

Pathe is getting ready to make quite a splurge with its features which have been labeled the Gold Rooster Plays. These big screen productions will embrace the following: "The Beloved Vagabond" (six parts Pathecolor), by William J. Locke, featuring Edwin Arden, supported by Bliss Milford and Katherine Brown-Decker, with Edward Jose, producer; "The Galloper," by Richard Harding Davis, featuring Clifton Crawford, and directed by Donald Mackenzie; "The Weavers," by Sir Gilbert Parker; "Via Wireless," by Winchell Smith and Paul Armstrong, directed by George Fitzmaurice, with cast headed by Bruce McRae and Gail Kane; "Hugo," by Arnold Bennett; "Simon, the Jester," by William J. Locke, to feature Edwin Arden and directed by Mr. Jose; "Nedra," by George Barr McCutcheon; "Mary's Lamb," featuring Richard Carle; "The Closing Net," by Henry C. Rowland; "Comrade John," by Samuel Merwin and Henry Kitchell Webster (Balboa), with William Elliott and Mary Boland; "The Spender" (five parts), by George Brackett Seitz, featuring George Probert, Paul Panzer, Alma Martin and Sam Ryan, with Donald Mackenzie directing.

FEAR FEATURES.

A prominent New York picture service this past week received an unusual letter from one of its smaller city exhibitors. This man who has been receiving three-part films with his regular releases without additional cost wrote in to the general offices he did not want to handle any kind of features with his regular picture show, no matter if it were thrown in for good measure, because his patrons were satisfied with one and two-reel subjects.

This is the first time that an exhibitor has objected to a feature in connection with his regular releases. The underlying reason was probably the exhibitor felt if he continued with a feature he would eventually be forced into playing features only, something he could not afford to do, likely through size of house and town.

CHARLIE CHAPLIN AND BROTHER IN LEGIT BROADWAY PRODUCTION

Pacific Coast Producing Manager Reported Having Both Film Comedians Under Contract. Charlie Chaplin Meanwhile Will Make Comedy Films in New York Studio. "Chaplin Comedies" Not Altogether Popular. His Latest, "The Bank," Postponed One Week.

Los Angeles, Aug. 11.

It may safely be stated a prominent Pacific Coast producing manager in the legitimate has Charlie Chaplin under a written agreement to appear before the coming season will have ended at a New York theatre in a production especially built around him, and his brother, Sid Chaplin, also a film comic.

While the Chaplins, who are now said to be both engaged by the one firm for future picture work after their present film agreements expire, are playing on the speaking stage, they will continue with their comic picture making in some New York studio.

It is quite well known about here Charlie Chaplin has had several offers from legitimate producing managers. A. H. Woods, of New York, tendered him a flat proposition of \$1,750 weekly, which was not accepted.

Reports in New York of late have placed Charlie and Sid Chaplin with the Mutual; also the Essanay, the latter concern now holding Charlie under contract. His brother, Sid, with the Keystone, is Charlie's business manager. They are said to have received a large bonus from Essanay to jointly agree to go with that concern for picture work.

This week's Essanay Chaplin's two reeler, "The Bank," will not be shown until next Monday, though due last Monday. New York exhibitors were advised Sunday by the General Film Co., which distributes the Chaplins, to withdraw the paper out for it, and announce it "Coming Thursday." At that time the General Film told the exhibitors it knew of no reason for the delay, and later sent word to make the positive announcement the Chaplin would go out next Monday instead. A report was the Essanay and the G. F. had clashed over the circulation of the Chaplin comedies, and another said "The Bank" had to be withdrawn for cuts in the film, but also it was claimed "The Bank" had not been finished in time.

Evidence has accumulated of late attesting to the fact that the Chaplin comedies as thrown upon the screen have not been universally popular. A manager of an extensive picture circuit heard a couple of people hissing a scene in a Chaplin comedy in one of his New York theatres. The manager inquired of the ushers and was informed it was not an infrequent occurrence.

The manager thereupon wrote the Essanay firm in Chicago, detailing the circumstances and suggesting modera-

tion in the Chaplin picture scenes, to prolong the popularity of the comedian. The Essanay is said to have courteously replied, mentioning Charlie Chaplin had been allowed free liberty by the Keystone (his former manufacturer) in making the Chaplin comedies, and could not easily be curbed.

TRIANGLE'S \$2 HOUSE.

When the Triangle takes possession of the Knickerbocker the top price will be \$2 and the management plans to give a combined program of feature dramatics and comedies, with incidental music furnished by an augmented orchestra.

One of the first Nym picture features finished for the Triangle is "The Man Who Found His Honor" with Bessie Barriscale and Lewis S. Stone. Miss Barriscale has started work upon another Triangle feature entitled "The Golden Claw."

Willard Mack is making "Aloha Oe" for the Nym, work being delayed owing to an accident which befell Mack on a mountain side while doing a daring bit of camera work with Enid Markey. Mack and George Fawcett will be seen in a new feature, "The Corner," for the Nym.

Orrin Johnson has been working in a big picture with Rea Mitchell, "Whither Goest Thou?" which Thos. Ince is directing.

LOCAL FILM BEAUTY CONTEST.

Baltimore, Aug. 11.

Voting has now begun at the local picture theatres to select the prettiest Baltimore girl with ability as an actress of the screen.

The contest was narrowed down to 20 by the judges and a local firm company took pictures of these in action. This reel is shown for the audience to vote on the merits of the aspirants.

The returns for the first week show the race will be close. The winner is to receive a cash prize of \$100 and a free trip to the Essanay studio in Chicago, where she will be featured in a picture which was written for this purpose by a local.

KLEINE-EDISON SERVICE.

The Kleine-Edison Feature Service is all in readiness to start Sept. 1 and subjects are announced up to the middle of November. Kleine expects to release a five-part Kleine feature every first and third Wednesday of each month, and Edison will release every second Wednesday.

BRENON'S KELLERMANN FILM.

Herbert Brenon, who sails Aug. 18 for Jamaica (West Indies) with a large company of players to make a big feature production with Annette Kellermann as the star, has been commissioned by William Fox to spare neither money nor expense in bringing back what he (Fox) wishes to call "the greatest screen play of the age."

Brenon's present company is considered the biggest yet departing from native soil to make a feature film. There will be 100 principals and 2,250 supernumeraries. Costumes for all the big scenes will be taken along. In addition to all the people taking part will go an army of electricians, carpenters, property men and camera experts.

Among the more important principals supporting Miss Kellermann will be William E. Shay, as her leading man.

While in Jamaica and neighboring islands Brenon will also write and supervise the making of three other big features, the actual staging of which will be done by Edward Morrissey, formerly of the Bio.

George Fitch will be technical director, and J. Allen Turner, technical construction expert.

An unusual phase of the Jamaica trip is the announced taking of an orchestra of seven pieces and a leader.

Phil Rosen and H. E. Butler head the photographic forces of five cameramen. Frederick Church accompanies the party as business manager.

OPERATORS GRUMBLING.

Distinct rumblings along Broadway this week which had the picture operators as the source of their origin. The machine custodians are reported as being dissatisfied with the present scale, claiming the hours are too long in the operating rooms for the salaries received.

Just what this feeling will amount to is hard to conjecture, but the New York and Brooklyn unions are adding to their numbers and there may be some important developments before the regular fall season opens. None of the picture union men appeared to know anything of any preparedness hereabouts in a concerted effort to be made later to obtain an increase in the present scale.

The International Alliance of Theatrical Stage Employees, with which the film operators are affiliated, discussed a number of matters relative to the operators' interests in its recent Chicago convention, but it is believed the Alliance would not sanction any kind of a strike by the operators at a time when theatrical conditions are most depressing.

President Charles C. Shay, of the Alliance, is away on a vacation and he is also said to be very much under the weather and will try to get cured up before returning.

"Secret Orchard" Clipped.

Philadelphia, Aug. 11.

Through a protest the local courts ordered the omission of a couple of scenes in the Lasky feature release, "The Secret Orchard."

ANDERSON'S IMPRESSIONS.

London, July 27.

Carl Anderson arrived here a week ago representing the Famous Players and Lasky companies. He was sent by these concerns to report upon the existing condition of the English market and to present his views to his employers from the standpoint of an American. England is not new to Anderson except as a moving picture man. Asked by VARIETY's representative for a few of his impressions on film conditions in this country, based, of course, upon only a week's observation, he said:

"The theatres, large and small, are on the picture show style; by that I mean they do not give a performance, merely grinding out one picture after another. They are not equipped with stages and very few with pipe organs. There is no attempt made to do more than show one picture after the other without much regard to lay out as to a program. Smoking is permitted in all parts of the house, also infants in arms and in some cases dogs. Theatres are not clean and do not smell clean. I am speaking of the average as I have found them.

"I find that the booking of pictures here is done on the basis of booking each picture on an individual contract in the same way that we book vaudeville acts. Also a large part of the business is done on the personal friendship basis. I have inquired of a number of exhibitors why a certain poor picture was booked and they told me that Mr. — was an old friend and they did it as a personal favor to him. To an American manager this would seem almost incomprehensible. All contracts are made for the same period of time, viz., three days. In this respect they are ahead of most of our small towns because they get the benefit of the drawing power of a picture, on the second and third day. A 5,000 foot picture commands a higher price than a 4,000 foot.

"Trade shows are invitational performances at which a manufacturer shows one or more picture to the exhibitors. These shows are held in the principal cities and on the appointed day the exhibitors review the pictures and according as they are pleased make their contracts for future dates which as a rule are from three to six months in advance of the date they intend running them. Of course this method consumes a great deal of time. That, however, is a thing they seem to have plenty of. Apparently the war conditions have affected this business in a lesser degree than any other branch of amusement."

STATES RIGHTS TOO HIGH.

Some feature films which held out for certain prices for states rights have made quite a reduction over their original figures.

Recently a manager offered \$2,000 for the rights for a feature for two western states and it was turned down. A few weeks later the manager was told he could have the picture for the territory desired for \$1,500. Then he decided he didn't want the picture.

FILM FLASHES

The Dyckman theatre (207th street) is now playing features.

Ben Schuleberg, of the Famous Players, has been enjoying a vacation.

Tarleton Winchester is assisting in the publicity work for Paramount.

Carl Laemmle spends most of his spare time at Atlantic City.

Darwin Karr denies the report that he's leaving the Vita force.

Ilen Turpin is now working "opposite" Victor Fotel in Essanay comedies.

Kalem continues to release Alice Joyce releases. One marked for Aug. 13 is "The Country Girl."

Forrest Stanley is in support of Maclyn Arbuckle in the new Pallas feature, "The Reformed Candidate."

It's reported along the Rialto that some of the former stock favorites with the Vita are to be returned to the fold this fall.

Jack Kerrigan is the principal player in a Victor three-reeler, "The Code of the Mounted."

Jane Gray has been working of late upon a feature, "Walls," which Scott Sidney is directing.

The Artone Co. has made a comedy picture, "On the 5.15," in which Roy Walling is featured. Will H. Gregory directed the picture.

A. F. Beck has assumed the duties of general manager of the Mutual, New York, formerly held by Alfred Weiss.

Eugene Mullin, Vita scenario writer, has been appointed a director. His first picture is entitled "One Performance Only."

Jack Adolphia directed the new three-reeler, "Driven by Fate," which the Imp turns loose Aug. 13.

Ben Wilson isn't directing any more, but is devoting all his time to acting leads for the Rex brand of the Universal.

The Nonpareil is negotiating a film service relative to placing its productions upon its program list.

Hughie Mack and Flora Finch are leads in a new comedy, "Heavy Villains" (three reels), released Aug. 14.

Hy Mayer, cartoonist, in "To Frisco via the Cartoon Route" (Imp), released Aug. 10, some late scenes of the west are featured.

Arthur James, publicist for the Mutual, commutes each day to a seaside town on Long Island.

James B. Cunningham, late of the Peerless, is under contract as first assistant director to Isadore Bernstein of the Equitable.

The Whartons, at Ithaca, N. Y., are making a new Pathe series entitled "The New Adventures of Wallingford." Edward O'Connor will play one of the comedy leads.

Maclyn Arbuckle in his newest feature, rolls a cigarette with one hand and is said to be one of the first screen stars doing the trick.

Harry Wise has put over some great character work in some independent pictures and has several offers under consideration for feature work.

Pathe announces that it is going to turn out new series entitled "Who is Guilty?" or "The Struggle for Life," the theme being somewhat similar to its "Who Pays?" series.

Isabelle MacGregor, a late acquisition to the Equitable stock, was last with "Our Wives." In private life she is the wife of James Cunningham, a leading man in dramatic stock.

William Riley Hatch, who has been doing character work in features, is now a full-fledged director, his first efforts being done at the Imp studios.

Ethel Grandin is at work upon the first of the new Grandin pictures to be released under the Kleine label. One will be issued each Monday starting Sept. 6.

In support of Florence Reed in "The Cowardly Way," will appear Fred Tidmarsh, Ben Hendrix, William Cahill, Benjamin Southard and Orloxy Lea.

In October the Vita will inaugurate a Sidney Drew Day each Friday and Vita exhibitors that date will be enabled to show a Drew comedy.

George Ovey, to be featured in the new Horsley releases via Mutual, starting late in August, is being advertised as "the funniest man in America."

J. Searle Dawley, once before with Famous Players, and who organized the Byrdes, is back with the F. P. and is handling the Marguerite Clark feature, "Helene of the North."

The Famous Players has Marie Doro in "The White Pearl," a romance of the Orient, while the same firm has Mary Pickford doing the lead in "Twisted Paths," an Italian story.

Clara Louise Burnham's novel, "Jewel," has been made into a five-reel feature by the Universal, directed by the Smalleys, from Lois Weber's scenario, and Ella Hall is featured.

Herbert Griffith has been in Omaha for several weeks past demonstrating devices on a new model of picture machine which will be turned loose on the market shortly.

The Orpheum, Marshalltown, Ia., has been taken over by new management and renamed the Casino. It will hereafter play straight pictures.

Al Brandt is in full charge of the booking of features and is getting a number of big him outfits ready for fall trouping. Eddie Lester will remain with the U to have charge of the features on the road.

Brinsley Shaw, for a long time with Essanay and who rounded out his first year as director with the Imp Tuesday, has been retained indefinitely by the Imp to do some three-part subjects.

William Worthington has renewed his contract with the Universal and will continue to direct the Laemmle brand at Universal City. Worthington of late has been producing the subjects led by Herbert Rawlinson and Adna Little.

Bobby Burns and Walter Stull, picture comedians, in the Wizard comedy, "Pokes and Jabs," doing a "Speed King" scene, were arrested by the Yonkers police last week on charge of fast driving. When arraigned for speeding the court fined each \$5.

Rollin S. Sturgeon is to remain with the Vitaphone directing forces. His contract ran out and the report became current he was to leave. Sturgeon was surprised when the Vita re-engaged him and tacked on a substantial increase to his former salary.

Jimmy Grainger is in New York. Jimmy holds the states' rights to "Tillie's Punctured Romance" in Nebraska and Iowa and has made enough money to come on here for a good time. Robert Reichert is looking after Jimmy's interests in the west.

Howard Davies, while working with Maclyn Arbuckle in a scene in "The Reformed Candidate" last week, wrenched his left knee, which was first injured when Davies was playing football in England during his university days.

Sam Bernard in the Famous Players' release of "Poor Schmaltz" has had his screen debut set ahead of the originally scheduled release date. It was to have been in October, but the F. P. via Paramount has set it for Aug. 23.

The Wizard Film Co. is in its new studios at 52nd street and Eighth avenue. It has space for eight sets at one time on the floor; also a covered tank. Two companies, one headed by Hobbe Burns and Walter Stull, and the other led by Jerold Hevener, are working there.

Earl Clin, master mechanic, Morosco, has a big force of men at work on a new storehouse and shop which will give the Coast studios over 10,000 square feet of additional floor space. The laboratory is also being extended and the printing room force augmented by four new printers.

Edouard Jose has started on the picturization of Henry C. Rowland's "Closing Net." Howard Estabrook will appear as Frank Clamart, the Tide-Water Clam, and will be supported by Madeline Traverse, (Miss) Bliss Milford, Kathryn Browne-Decker, Arthur Airbo and Eric Mayno.

The Kinemacolor, at its Long Island studios, is under contract for quite a number of features and the increase in the number of subjects to be turned out will result in more directors being engaged. The Kinemacolor expects to have six directors before another fortnight.

The Vitaphone is adding new people to its western forces. The latest to join are Alice Niece, leads and character, and Claire Toner, ingenue. Marguerite Reid is doing a special lead with Director David Smith. There is also a new leading man with the Smith company, named Carleton Weatherby.

The Keystone won the Marie Dressler suit in the action the actress fled against it in the "Tillie's Punctured Romance," the New York Supreme Court ruling that she had violated her contract and was not entitled to damages. The court held Miss Dressler was entitled only to her rightful share of the picture profits.

Although the Equitable had announced "Madame Mystery," the Marc Edmund Jones political story, as the film vehicle for Kathryn Osterman, General Manager Isadore Bernstein has assigned Paul Armstrong's piece, "The Bludgion," to Miss Osterman instead. Harry Chandiee, of Washington, is writing the scenario.

"The Sphinx" feature, which has as its joint stars Herbert Kelcey and Effie Shannon, is receiving its finishing touches this week at Cortesville, N. J. One of the big scenes is a theatre specially built for the film in which a big Egyptian ballet, with a danseuse from the Metropolitan, is staged. In this Miss Shannon does a dance that is said to be surprising to those who didn't know that "it was in her."

The Vitaphone has issued a statement it has completed 3,000 subjects since its inception. Ranging from one or more reels in length the Vita has camered everything from drama to comedy, tragedy to farce, educational to morality, etc. The Vita at present has about eighteen companies working at the central studios in Brooklyn, while at least ten more are distributed throughout the country.

Julius Stern, general manager of the Champion and Imp studios, gave the players and first-aides to the cast quite a shock the other day when he deprived them of the studio passes which entitled the holders to stand by when the cameras were clicking scenes they were not in. The O. K.'s were cut out when the directors claimed there was too much attention and interference from the side lines.

Pathe, under the Punch brand, is playing up new Max Linder pictures and Max release of Monday was a two-reel comedy, "Max and His Mother-in-Law." On the Pathe program service will be subjects bearing the following labels: Pathe, Punch, Phonophims, Photocolor, Globe, Victory and Starlight, the Pathe features to be known as the Gold Rooster Plays.

The Paramount has issued a booklet, in colors and attractively gotten up, to catch the eyes of theatre managers and exhibitors which will be used to help the Paramount Travel Series campaign. Jack Eaton is manager of the Travel Series department, with C. C. Burr as his assistant. The Paramount press bureau has decided to devote much time to furnish advertising helps and publicity for the Travel pictures, hence the vari-colored pamphlet.

In announcing that the new Paragon studio at Fort Lee, N. J., will be operated by the World Film, General Manager L. J. Selznick, also vice-president of the W. F., denies there is any danger of any break between the World and other organizations with which it is allied. The World owns the entire capital stock of the Shubert Film and of the Peerless Co., which in turn owns 50 per cent of William A. Brady Plays, Inc.

A feature director, who opines he's some poker player, delved into his familiar pastime within a stone's throw of Broadway with some celebs of the picture realm. The first thing he knew his ready funds were depleted and he began chafing up "O. U. S." At last he quit, several hundred to the bad. He signed a check and gave it to the banker. The next morning he notified the bank to cancel payment. Now the word has gone forth that Mr. Director will not be tolerated in any game of chance where any that know of the check cancelling are concerned.

The Friars did some film work last week that may show how good at tangling some of them are. Director Edwin August, making the feature, "Evidence," at Whitestone, wanted some good lookers who could fox-trot. Lionel Pape, with the picture, went out to round 'em up. He announced that the Friars' Club he wanted several tangoers. Up and away to the seashore went Jim Earley, Walter Kingsford, Arnold Lucy, George Walker, John Beck, Norman Blume, Charles Coleman, Leon Titheredge, Charles Gerard and Leonard Booker. They took part in the ballroom scene of "Evidence."

FEATURING GRIFFITH.

Within the last week there has developed a phase in the featuring of names in pictures. At the Strand last week was shown a single reel, entitled "The Battle," featured in lights in front of the house. It is an old Biograph film, directed by D. W. Griffith.

At the Nemo, at 110th street and Broadway, D. W. Griffith's name was out in lights in front announcing a film directed by him is being shown there.

EASTON WITH ESSANAY.

Clem Easton has been placed under contract by Essanay for the next three years as director for special features. Mr. Easton started with Essanay at its Chicago plant this week, having left the Thanhouser, Saturday.

If you don't ad-
don't
see in VARIETY,
verities.

COAST PICTURE NEWS.

By GUY PRICE.

Mary Boland, long identified with John Drew, is coming to Los Angeles to be a film star.

Norma Talmage recently arrived from New York to enter on a two-year contract with the National Film Corp.

Louis L. Chaudet, late of the Selig producing forces, has been given a company with the National.

Charles Ray is taking a few days' vacation seeing the sights around California in his new auto.

The Smalleys and Edna Maison have returned to California.

Harold Ostrom, stockholder in the Os, whose studio is occupied by the National, has taken up duties as assistant to Managing Director Bruce Mitchell.

Dudley Burrows, from New York, has arrived, to be assistant scenario editor for the National.

The Balboa has entered into a second contract with the Pathe for the delivery of eleven more prototypes a week.

William Elliott has returned to New York, having finished his summer engagement with Balboa.

"The Message from Reno" has been turned into a five-reel photoplay. It was originally produced for the legitimate by H. H. Horkheimer several years ago.

Three score years have not settled heavily on Major Daniel Giffether of the Balboa forces. At a recent picnic given by the company he sprinted a hundred yards.

Latest among the arrivals at Universal City is Stella Rasetto, former Selig star.

Edith Reeves has joined the Balboa.

Frank Lloyd, youngest of the picture directors, has been engaged by Morosco as director.

"Pop" Fischer is now a film impresario. He recently took over a picture theatre in Los Angeles.

FILM ROAD SHOWS.

Judging from the activities by some New York feature concerns there will be any number of feature film outfits on the road next fall. Some are independent manufacturers while the others are controlled by some of the well-known picture corporations.

Among the biggest going out will be "The Birth of a Nation" and J. J. McCarthy, general manager for the Epoch Corp., owning the film, is getting the territory well lined up. McCarthy has already engaged an experienced booking man and has the managers and agents under engagement for the opening of the tours.

While the Universal is getting a number of feature outfits ready the Roberts & Kingsley Co., is putting out some new roadsters in conjunction with those already traveling under their direction. In the west they have "The Spoilers," playing since last March, also "The Melting Pot" that did \$3,000 last week in Washington. This week R. & K. sent out an outfit of "Silver Threads Among the Gold" through New England. Jesse Weil is in charge.

FARNUM JOINS EXCLUSIVE.

Marshall Farnum, who has been directing for Fox, has signed in a like capacity with the Exclusive Feature Co., and will start on a picture next week. Alex Carr is to be the star of the film, as yet unnamed.

BREAKS LEG.

Charles Johnson was knocked off an automobile in the picture being made at the Grantwood Studios for the Fox last Friday. He fractured his right leg, and was removed to the Fort Lee Hospital.

THE BATTLE CRY OF PEACE.

John Harrison.....Charles Richman
Mr. Emonson.....L. Rogers Lytton
Charley Harrison.....James Morrison
Mrs. Harrison.....Mrs. Mary Maurice
Mrs. Vandergriff.....Louise Beaudet
Mr. Vandergriff.....Harold Hubert
Poet Scout.....Capt. Jack Crawford
Magdalen.....Mrs. Julia Mayne
Vandergriff's Son.....Evert Overton
Alice Harrison.....Ibelle Bruce
Virginia Vandergriff.....Norma Talmage
Dorothy Vandergriff.....Lucille Hammill
Butler.....Geo. Stevens
Columbia.....Thais Lawton
The War Monster.....Lionel Breban
George Washington.....Joseph Kilgour
General Grant.....Paul Scardon
Abraham Lincoln.....William Ferguson

In the preliminary announcement issued by the Vitaphone regarding "The Battle Cry of Peace," the opening sentence is "Once in a generation or so a book finds its way into history, so also once in the history of a people a great deed is recorded in the annals of the world." It is a film that will come in for nation-wide discussion. In a publicity way it should be worth columns of space. Its value to Sunday editors throughout the country should be immense for it contains material for a series of special stories that could run for weeks. Take each and every town in the United States and bring the question of the national defense home to them by taking their own buildings and tearing them asunder, in imagination, with the shells of the big guns of the enemy. Of course the picture as presented by the Vitaphone does not point any way to one indolent nation, but there can be no doubt in the minds of any one who witnesses the screen presentation that Germany is pointed at. This is quite apparent in the general type of men who have been selected to represent the invading forces. Some time ago someone stated the greatest friends of the world to the United States were the Atlantic and Pacific Oceans. At the time it was true, but today, with the modern floating fortresses and the giant ocean carriers, one hundred of which could easily bring an army of 300,000 invaders to our shores in less than a week, under the protection of a navy that would be far superior to our own, these natural defenses are almost valueless.

"The Battle Cry of Peace," as part of the propaganda of the party in this country that is for peace through preparedness should perform a mission the value of which should be of immeasurable proportions. J. Stuart Blackton wrote the scenario for the picture and is also to publish the story for the nation. He has taken the facts and statistics from Hudson Maxim's book "Defenseless America" and gives Mr. Maxim due credit in both the literature regarding the film and in the picture itself. He has worked Mr. Maxim into the story and the aged inventor himself appears in the introductory portion. Mr. Blackton might as well go a little farther and credit Mr. Maxim with the author of "The Conquest of America in 1921," at present running in McClure's Magazine, for in the picture Mr. Blackton depicts the fall of New York City much after the fashion in which it is described in the magazine story. At present the film is in nine reels, but when put on the screen it may last for about 5,000 feet. The opening shows a lecture in Carnegie Hall given by Hudson Maxim on "Defenseless America." This is rather drawn out and could be cut to advantage. Then there is the development of the story proper, which carries a tremendous dramatic punch, and which is amazingly run about for facts. This is followed by about two reels of allegorical matter also drawn out and too lengthy. The punch of the picture comes after the bombardment of New York, when the two Harrison boys return to their home to find the house has been wrecked by one of the shells and both their mother and sister have been slain. The picture briefly related deals with two American families. One the Harrisons consisting of mother, daughter and two sons; the other, the Vandergriffs, comprising Mr. Vandergriff, his wife, son and two daughters. The latter is a peace advocate who favors disarmament. In his home he welcomes the peace movement to see to it that he is an advocate of peace, but who in reality is a foreign spy. To give a slight idea of the ramifications of the foreign spy system, the governess employed by the Vandergriffs is also given the role of an informer. John Harrison is in love with the eldest daughter of Vandergriff. He advances a half-billion dollar fund, to be paid in installments by all of the millions of the country, to be used in the upbuilding of our national defenses. A little later when Mr. Vandergriff is presiding at a gigantic peace meeting, a foreign fleet appears outside of New York City and while out of the range of our coast defense guns, proceeds to bombard the town to pieces. This seems to have occurred without the formality of a declaration of war, but it serves its purpose for the pic-

ture story. The city capitulates and the invader is upon our shores. They swarm our streets and their hosts are innumerable. One can recall R. H. Davis' description of the great grey cloud that marched for hours through the streets of Brussels only to fade like mist when it reached the home of the Vandergriffs all is in turmoil. The Harrison boys, after having been to their own home to find both mother and sister dead, rush to the home of their friends. The peace-advocate-spy has about revealed himself and as Harrison is about to pounce on him he draws a revolver and fires twice through a window. Between the invaders are marching past, the shots fell two of the soldiers and the house is at once broken into. The spy calmly informs the officer in charge the elder Vandergriff procured the revolver and that Harrison fired the shots. Both are placed under arrest and taken with a number of other men to a building where several score are lined against a wall and a machine gun turned on them. The remainder of the Vandergriff family in escaping pass the scene of the slaughter and in taking a last look at their dead discover John Harrison is still alive. They place him in the car. Before the escape from the home the Vandergriff woman was in the building with the spy and his assistant, the governess. The spy tries to make love to the daughter of the banker and she takes a revolver from his coat pocket and kills him, forcing the governess into a closet and locking her there. In making their escape from the city in the car the Vandergriffs are overhauled by a squadron of cavalry, the commander of which commandeers the machine. The men in the car make an effort to protect the women and are bayoneted by the troopers. The women are taken to a country house by the commander and the three locked into a room. The mother realizes her danger and the moral of the picture is the soldiers after they have filled themselves with liquor and she takes the revolver with which the girl killed the spy and calmly shoots both of her children, becoming insane with grief immediately after. This is the close of the picture story and the allegory follows. It would seem the picture would have had greater effect if the last two reels could have been devoted to following the invading army on their course into New England, rather than the showing as it does of a lot of pretty pictures. The acting cast with which Charles Richman, who is the star of the production, has been surrounded is one of tremendous strength. With the exception of Mary Maurice, Miss Louise Beaudet and Norma Talmage is particularly worthy of individual mention. From a pictorial standpoint the picture is a revelation. There are a score of panorama scenes, some of which have been taken from hydroplanes flying over New York, which are a little more than a passing mention of the bombardment of the city has been worked out in a manner which will win universal admiration, and the fleets and forts in action adds much to the stirring value.

Fred.

THE SECRET ORCHARD.

Cora May.....Cleo Ridgely
Diane.....Blanche Sweet
Duke of Cluny.....Edward Mackay
Helen (Duchess).....Gertrude Keller
Lieut. Dodd, U.S.N.....Carlyle Blackwell
Favereau.....Theo Roberts
Diane (Aged 1).....Cynthia Williams
Nanette (Aged 17).....Marjorie Daw
Nanette's Mother.....Lola O'Connell
Nanette's Father.....Sydney Deane
"The Secret Orchard" as a book was written by Agnes and Ekert Castle. As a play it was dramatized by Channing Pollock and as a feature film, made by Laasy (Paramount), and is at the Strand, New York, this week. From the unfolding it would seem that the book rather than the play has been followed, for this mushy twiddle-twaddle originally written to impress the youth of the English land, wherein it was probably first put out, takes the path of that sort of fiction. It's the same story written a hundred times before and after, with merely change of characters and scenes. The girl, the denouement and the "honest" lover. According to "The Secret Orchard," getting ruined is not so awfully bad as we have been led to believe, for in this, through it if not by it, Diane, fresh from the convent, won a Lieutenant in the U. S. Navy for her "honest" husband, and he killed her seducer, the Duke of Cluny, in a duel. Wherein lies the moral of the tale, we have not striven for in their fiction and fictitious tale, other than perhaps to be ruined is to be saved, does not appear in the film reproduction. Diane only knew the convent as her home. The first time out of it she visited her convent chum Cora May, and met the Duke on the beach. Diane must have been a little foolish girl, for the first time she met him there. Moonlight meetings grew into a habit and from these the feature shows a final gathering when the Duke told Diane he would have to return home and gave her a string of pearls. She wanted to know if that were all she was to receive for what she had given him, and the Duke said it was, and then sneaking off, left Diane and her pearls prostrate on the sands. But Diane kept the pearls. The Duchess of Cluny was charitably inclined. She did the mission stuff and on one visit to a hospital met Diane's mother who was dying then and did die immediately after beseeching the Duchess to protect her Diane, again back in the convent. The Duchess promised and in pursuance called at the convent, taking Diane to her home, where the Duke, remorseful but hopeful of ultimate escape for his misdeed through Diane not having learned his name, again met his beach infatuation. Diane was a fortune teller, foolish girl. The first time she met him without telling who he was, and the second man, Lieut. Dodd, loved her "honestly." Diane only met these two up to the time the picture ended. Dodd worked fast. He wanted

to marry Diane right away after Diane had been importuned by the Duke and his friend, Favereau, not to reveal past relations, as Favereau said, whatever the result the Duchess must be borne in mind and the honor of the family upheld. But when Dodd pressed his suit, Diane told him marriage with her was an impossibility and when he demanded a reason, she referred him to the Duke. The Duke was up against the wall when Dodd spoke to him. All eyes were on him, those of the audience and Diane's, who was standing behind a curtain. The Duke told her she must go to it. Diane could not whomsoever she pleased. Rough stuff, thought Diane in her curtained enclosure, and, rushing to the centre of the room, after some conversation that only came out in captions, Diane must have said "You done it" to the Duke, for Lieut. Dodd slapped his face and killed him at sunrise with a pistol shot. Then the chivalrous commissioned officer told Diane he was no Injun giver, that she had his love and he wouldn't take it back. Whereupon Diane felt the pearls around her neck, told him that "Perhaps, Some Day" (a new caption) and then threw away the pearls for a second time, as she always said "I never will give them to you." The picture did a fadeaway for the finish, and it looked as though Diane was floating under a bright sun on her back. Maybe the Castles meant the finish to be a riddle—whether Diane again picked up the pearls or the lieutenant in the grand finale. Blanche Sweet is the star of the picture and her performance in the picture giving Miss Sweet an exceptional cast in support. Cleo Ridgely did very nicely as Cora May. She was really girlish. If Miss Sweet did not reach all the heights of her role, she tried hard enough, but as a mistress of emotion, Miss Sweet appears often to get her lines crossed. Gertrude Keller gave a good performance as the Duchess. She was the type in looks and dignity of bearing. Theodore Roberts had his usual role, subordinated again, and Carlyle Blackwell as Lieut. Dodd was just that—a lover, the kind the girls like, probably. He didn't slap the Duke very hard on the face, and it's the same kind of acting Mr. Carlisle has strengthened up on, putting some force into it. Edward Mackay as the Duke was just right, although his villainous sneer in the opening scenes was happily lost later on, when Mackay did much better. However, it is to the writer of the captions in this slow moving feature most of the credit should go. The captions make a good performance of the picture, and they were not of the usual stereotyped sort. Perhaps they were extracts from the novel. However, that does not lessen their effectiveness. The picture is evidently in five reels, possibly padded often. Sometimes it required 200 or 300 feet for one to ponder, and the writer was not a little ponderous. Then a caption called "Shame" had Diane for an other 150 feet gazing into a fireplace. A love scene in a rose garden alongside a railroad track (freakish combination) raced along for another two hundred odd feet while they skidded the camera on the beach for long whistles. These last two captions to "The Secret Orchard" but the picture will act upon the young as the novel undoubtedly did. They will feel sorry for poor Diane who only made a string of pearls and a husband out of her ruination.

Time.

SOLD.

Nothing absorbingly interesting in this latest Famous Players feature of "Sold," with Pauline Frederick now at the Broadway. It's just a plain, mild tale without a thrill, and seems to hinge on the value of Miss Frederick as an artist's model, her value being assessed at \$5,000. The value could have been called "The Secret of a Shirt Waist," for what Miss Frederick had beneath her shirt waist was what the artist paid the \$5,000 for. Miss Frederick displayed a portion when posing, but whether it was \$5,000 worth is a matter for artistic appraisal. Certainly there is enough acting in the picture to hold the actors as acting all over the studio, and the entire five reels were almost wholly made within the studio. The only exteriors are streets. It's a story of two painters and a girl, the girl the wife of the poorer one. With the other famous, he comes to New York, where the married artist had been obliged to bind himself to a dealer in order to raise money. He got an advance of \$5,000. Using his wife as a model he did a painting everyone marveled at. The other painter, visiting the married couple, remarked he would pay any price for the services of that model, but did not then learn her identity. When the artist got the money he could have relieved the dealer denuding their home of its furniture upon the artist ruining the painting of his wife that the dealer wanted, the wife (Miss Frederick) called on Richard Wainwright, the other painter, and offered herself for \$5,000. He accepted. After a couple of poses the wife's husband learned of what she had done, while attempting to shoot Wainwright, shoots his wife. Then, with explanations, everything is again lovely, although the picture fails to relate why the husband as an artist should be any more successful after his wife obtained his release from the dealer. The artist received cash from the dealer and he was relieved himself. But still this is as unimportant as the picture itself. It doesn't seem as though the scenario could have exhibited sufficient strength to make the feature worth while, though there is, of course, in it Pauline Frederick, without much to do excepting to manipulate a dressing gown. The busiest part was the dealer, and second played by someone who had an exact idea of what he was doing, but the others appeared to be thinking only of the camera. This halting and knowing smiles before the photographer are growing very tiresome. It

isn't pantomime, nor expression nor expressive. "Sold" as a Famous Players release means little, in story, playing or production. Time.

NEARLY A LADY.

Frederica Calhoun.....Elsie Janis
Lord Cecil Grosvenor.....Frank Elliott
Jack Rawlins.....Owen Moore
Mrs. Reginald Brooks.....Myrtle Stedman
Jim Brooks.....Harry Ham
Elaine, a chorus girl.....Roberta Hickman

Elsie Janis in the five-reel feature, "Nearly a Lady," will be released shortly through the Paramount by Bosworth. The feature at a private showing this week developed nothing startling or unusual. "Nearly a Lady," however is a pleasing feature which serves well enough as a vehicle for Miss Janis, simply because of the fact she is in the picture. The little comedienne does not make a pleasing screen type in the first place, and with a film scenario not as good, if not better than the usual run of stories, there is hardly any chance for her to score as she does on the stage. The present picture is a comedy drama with opening scenes in a New York hotel, which give the star an opportunity to ride a lariat dance and strut about in a riding costume. The latter scenes in New York permit of her appearing in a few evening gowns and later in a smart appearing suit of evening clothes. It is in the latter that she looks most charming. The story in itself is a comedy and not for the fact that a star's name is attached to the cast it would immediately be placed into the class marked as ordinary. However, with Miss Janis' name to display in electric the exhibitor will get full value. The story tells of a little western girl who has lived on a ranch all her life. She is engaged to marry a cowboy, the son of a wealthy man by her dad. He receives an offer of a good job from a friend in New York and leaves for the east. Because of the fact that she has not received a letter from him after he has been absent for a month, the girl becomes piqued, and when Lord Cecil Grosvenor an English nobleman with a machine gun on his back appears on the scene and becomes so captivated with the girl's easy mode of living and her wild outdoor existence that he proposes, she is almost willing to do anything to square accounts with her delinquent sweetheart, so she accepts the Englishman and sends a note to New York, returning her cowboy lover's ring and breaking the engagement. In the meantime her father has written to her former fiancé, informing him of the fact she is in the big town. The latter immediately calls her up and is invited to dinner. He has also undergone a transformation and is now one of the "smart setters." Later at a winning party which she attends in a taxi, the little girl is about to drown when the westerner comes to her rescue. Returning to consciousness she claps him to her and suddenly realizes that she did not want the Englishman. Lord Cecil has in his time been a pretty good sport, and was particularly sweet on one of the Winter Garden girls. She phoned him up one night and he said, "I'll do it and asks him to take her to the affair "for old time sake." He agrees, but is overheard by the girl. She follows him, dressed in his brother's evening clothes and sees him meet his former fiancé. On returning home she is seen to enter her own room dressed in man's attire by Cecil's sister, who at the time is masquerading, but thinks it is a man. The next morning the little westerner runs off, meets her former sweetheart and marries him, returning home to tell them of the fact. The cast supporting Miss Janis, other than Owen Moore, is nothing to brag about. The direction at times showed several slip-ups in the matter of using camera and doubling them. Fred.

THE SPY'S FATE.

The title of this reads as though it might bear on some war, but it is not that kind of a picture. It is supposed to deal with secret service agents wherein there are some important papers connected. There's play about a smelting concern that has amalgamated with some other firm and Sutor appears to be punning on Thurston and he comes mixed up with an Imperial secret service woman who in turn hands her running mate in the same biz the frozen mitt. This young male agent working for Sutor turns out to be one tough boy, for he not only tries to kill Thurston, but would also do bodily injury to the other westerner. On the westerner's side the spy is the United States secret service. She and one moustached man named Mayer are supposed to be S. S. agents with some adeptness and smartness, but from the way they moved about in the picture their work was as crude as that of amateur detectives. The picture should have been a one or two reel picture. At the end of the picture and jumping the characters about permitted Lubin to extend the story. The scenario may have been a prize in the reading, but in the enactment by a cast that did very little acting it turns out a badly bungled affair. The big climax is supposed to be when Thurston lets a puny young man knock him down and water into a walled-up well or basement where Thurston flounders around while the assailant looks on from an open window just a few feet above the jagged rocks. If Thurston had taken off his shoes he might have scaled that wall without any effort. But that would have cut the picture down about 500 feet. The feature misses everything. Mark.

LADY AUDLEY'S SECRET.

In "Lady Audley's Secret" Fox dips deep into melodrama and the screen presentation of the old novel is smeared from start to finish with a coat of villainy—the "dirty work" in this instance not being done by a master hand or by a villain, but by a woman who stoops at nothing to get her ends. Fox features Theda Bara, and she brings some of the facial expression and ghastly roll of the eyes into play that has caused her press agent to widely advertise that she is "The Vampire of the Films." She does too many of the vampire things. The story starts with a drunken father and a nice-looking daughter who marries a nice-looking fellow named George, who later had such a tough time finding work he left his family cold to hike to Australia to dig for gold. He left a note and some money that he had borrowed, but the old drunkard died of his wife, who was apparently living with them at the time, pockets the money and tears up the note. The old man wasn't too drunk to read the note and know that there was money inside the envelope. Away from George, leaving Mrs. George behind to roll her eyes, and little George under the baneful influence of a drunkard. The picture makes the baby grow very rapidly during the first nine months and then for the first two years the boy is kept in the picture only to be forgotten altogether from about the mid-point. He is also to start with a bullet intended for her fiancé. The wound proves fatal and with her dying breath she reunites the young couple. The story could have been worked out with a greater punch, but in its present shape it is a feature that will not create any great stir. However, with the name of Olga Petrova coupled with the title "The Vampire" it should attract some money to the box office. Fred.

THE GIRL FROM HIS TOWN.

Sarah Towney.....Margarita Fisher
Dan Blair.....C. E. Rutherford
Duchess of Breakwater.....Beatrice Prince
Prince Pontowski.....Joseph Harris
Lord Galory.....Joseph Singleton
Joshua Ruggles.....Fred Gamble
Blair, the elder.....Robyn Adair
This four-part Mutual Masterpiece is a good progressive feature. It is a well acted and a story fairly local. It is well acted and with the exception of the moustache worn by Lord Galory, there isn't anything to call for adverse criticism, with the possible exception of the manner in which the chorus worked in the musical comedy. If the musical comedy was on the screen in the type of the performance given, it is a type of rule in the London theatres. It seems more or less a marvel those theatres do any business. However, one cannot expect everything to be perfect in all pictures. The story of the film scenario is based on a book of the same title by Mary Jane Vorst, and the lead is one of the products of the American Film Co. It tells the story of a little girl in a northwestern town who is possessed of a voice. She is the clerk at the local soda fountain. Dan Blair is the son of a wealthy cattle man and in love with her. His father and Joshua Ruggles are partners, and the two entertain Lord Galory, his father, to their state. In return for this hospitality, Lord Galory invites the young son of Blair to visit him in England. The boy goes to Europe after his father's death. In the meantime the girl with the voice has left the home town for the stage. She has been engaged to a rich English lord in London. The boy is visiting Lord Galory's home and attends the opening performance. He recognizes the girl and although at the time he has already fallen a victim to the charms of the Duchess of Breakwater, he goes back stage to congratulate the girl from his home town. The development of the picture is an engagement with the Duchess is broken off and he marries the home-town girl and settles down in the U. S. A. The picture has no big punch, but the interest is sustained throughout and the action is perfectly clear at all times. It is a feature that does very nicely as part of a regular program. Fred.

UNDER THE GASLIGHT.

"Under the Gaslight" is one of the Klaw & Erlanger features made in the past few weeks. The Biograph when the latter delved into the feature game and for a time manufactured some of the old-time melodramatic pieces. The old meller is now being peddled around as a feature and upon the strength of the K. & E. Bio billing should get a play. "Under the Gaslight" fairly runs rampant with villainy of the deepest dye and thrilling rescues are as thick as flies on the top of a sugar barrel. As viewed at the Olympia Monday night, the house being packed, there was a gale of laughter when old Bykes and his gnarled, wizened frau tied the one-armed soldier to the railway track and subsequently the Laura, the persecuted heroine, smashes down a locked door and rushes to the track to drag the man from under the wheels of an onrushing train. Laura was engaged to a dark-haired young man who appeared to lose his pep when he heard all the bad things said about her and she was about to leave him, moved Heaven and earth to win his love. She palmed herself off as a society girl and weaved a net whereby Laura was publicly acclaimed the offspring of Bykes and wife, dirty, low-lived dock rats. There were some merry scenes in and around the water edge, the producer using real rats for the dock scenes. All

ends well, old Bykes is killed; Laura regains the Courland estate, and the man who loves her all the time forces Port and down goes the curtain. Old-fashioned meller done in ye old-fashioned way. To the uninitiated and to those who are not so exacting how the villain gets his, "Under the Gaslight" will do very nicely. To those who are more particular there are some good laughs and scenes that look funny in camera presentation when compared to more recent features. In the nickel neighborhoods this feature should get the most attention. Mark.

FROM OUT OF THE BIG SNOWS.

Edwin Harris.....James Morrison
Marie.....Dorothy Kelly
Jon LaSalle.....George Cooper
Carl Brandon.....Donald Hall
The Vitagraph has a three-reeler entitled "From Out of the Big Snows," a thrilling drama of the northwest by Ben Cohn, and produced by Theodore Marston. The picture was evidently made last winter in the Adirondacks judging from the extremely proper and correct look of the eye. The picture is in many ways a most agreeable surprise. It is well written, well acted and finely produced, and as the last subject of the current week's program at the Vitagraph theatre it was without doubt the hit of the bill. The story tells of Dr. Carl Brandon finding an adventurer (Edwin Harris) who has fallen and injured himself on a lonely trail. The doctor takes him to his cabin in a small trapping town. The town is rather free and easy and has a dance hall of the usual type. There are the women, the wine and music as well as gambling. Marie is one of the inmates and her lover is Jean LaSalle, a half

breed. On the night the doctor brings the injured man into the camp he stops at the dance hall for aid in taking him to his quarters. Marie sees him and seems smitten at first sight. After he recovers he goes to the hall to return to wear a coat which she loaned him on his arrival. Both are seemingly infatuated with each other, and although warned by the doctor the adventurer insists on paying court to the girl. The two are discovered by the half breed, who with inborn cunning professes a friendship for the white man so that he may have an opportunity of disposing of him later. He invites Harris on a trapping trip and knocks him cold after a terrific struggle. He then ties him to a tree and leaves him for the wolves. The doctor worried because of the non-return of his friend takes the trail and arrives just in time to rescue him from the wolves. The fight and the wolves leaping at the victim tied to a tree lend many thrills. Later when the doctor and the adventurer have returned to the town the latter gives the half breed warning that he should shoot him. The half breed is slightly drawn out the two meet shots are fired and the half-breed falls. One does not see exactly how the shooting occurs, the footage on this scene being very short. The Northwestern Mounted Police are called in and take to the trail. The adventurer with the aid of his friend, the doctor, and the latter's sled reach the border line in time to escape from the horse coppers. The picture ends here. Something is left to the imagination, for one has to figure what the girl did after one of her lovers had been killed and the other left the country without even saying goodbye. However, the picture is a corker and can be used to fill out any program. Fred.

CORRESPONDENCE

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

CHICAGO

VAIETT'S
CHICAGO OFFICE:

MAJESTIC
THEATRE BUILDING

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—Andy Talbot celebrated his return to Chicago by placing a well balanced and smoothly running vaudeville show that contained several splendid offerings. Though the weather was warm the house filled about a half hour before the usual time, it being crowded to capacity before noon. Sadie Fondeller opened the show, doing a routine of slack wire walking that was not away from the usual. Miss Fondeller has a neat appearance and managed to do well in the early position. Taylor and Arnold, a girl and a boy, the girl doing most of the singing and the boy playing the piano. Miss Arnold has a nice way of singing songs, while Taylor helps by his adept piano playing. The La France Brothers and Eugene present an equilibristic act that is quite away from the usual act of this kind. One of the brothers handles most of the work and shows some corking head stunts. The act was a hit. Lockett and Waldron, who were last week at the Majestic, managed to put over a tremendous success with their eccentric dancing. The two boys are dandy dancers and deserved the big applause which they received. Guttererson's Orchestra is a vaudeville act quite out of the ordinary. Three violins, a cello, one piano, an organ and a bass violin are the instruments played by the seven men and they provide a real treat for the vaudeville audience. Nothing popular is played but music is rendered in such a way as to make the act the big hit of the show. Senator Francis Murphy followed this big hit and made one himself with his nonsensical monologues. "The Sunshine Days" closed the show and went over big.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—The show this week at McVicker's is a much livelier affair than the entertainments that have been given of late. The business, in spite of the warm weather, was big, the house filling early. The show was opened by Liane and Export, who do an excellent exhibition of ring and trapeze feats. George Yeoman, a monolog man, was on number two and managed to make the audience laugh with some stories old and new. A novelty was shown in the act of Kerslake's Pigs. These grunters, five in number, are put through a routine of work by a fellow dressed like a dog, and the work is done in the usual dogs of the dog act. The pigs are funny to look at and they work just as though they knew they had to do it to get their meals regularly. Shaw and Lee are two boys who attempt eccentric dancing, but really shine when doing a buck and wing routine. The eccentric work is not as smooth as it should be as yet. Edna Parrell and Co. played a sketch called "After the Wedding," which employs two men and two women. There are some funny situations in the piece which is really of the old days being on the mistaken identity order. The people in the sketch, while not in any way excellent in their parts, managed to make the audience laugh most of the time. The show at the Palace is the billing given two boys and six girls. The girls are better in looks and dancing ability than the average ones seen in the popular priced vaudeville house, and the two boys are clean in make-up and work. The act gives a pleasant quarter of an hour to the audience and it should prove a first class at-

traction in the lower priced theatres. Nible's Birds are talking as well as ever and the feathered ones were a success on Monday afternoon. The Manhattan Trio ate three boys who sing with good voices. Big Forester-McNote closed the first show of the day. MAJESTIC (Fred Ebert, mgr.; agent, Orpheum).—It is a pretty sad affair, the show this week at the Majestic. With Mrs. Leslie Carter held over for a second week and a poorly arranged program to help the show along, the night's entertainment was a dreary one that was brightened only in spots. At the afternoon show Thomas Egan, the Irish tenor, was placed to follow Leslie Carter in next to closing position. The arrangement did not satisfy the management, as no one stayed to hear the tenor. Morrissey and Hackett were switched then from before to after Mrs. Carter for the night show. There was also a disappointment. Val Harris and Jack Maun, who were on the program for number two, did not appear. Harry Hines and Lucky Wilbur taking the act's place. Agnes Mahr, who is assisted by a man named Michkofsky, opened the show. In trying to perform things in the dancing line done by many of the ballet stars these two had a hard time on account of the spot. Harry Hines, who is assisted by Lucky Wilbur, could not show that he can do well in the vaudeville bill if placed well. Hines in his present act has material that is most difficult to get over when placed on a bill as early as he is this week. The "sissy" character he portrays in some of his numbers is funny and there is no telling how big he would have gone had he been in the show. As he was he had to be a martyr and almost die for the following acts' benefit. Walter Shannon and Marie Annis in presenting "A Shine Flirtation" show a neat singing and talking act with laughs well scattered throughout. Shannon has a dandy voice and Miss Annis is pretty and helps things along considerably by her nice manner. Han Ping Chen presented "Pekin Mystery" and the Chinese act interested and went over very well. Chien's comedy was the real feature of the act here this week. Thomas Egan, the tenor, was only mildly received, though he did four songs. Egan is unfortunate in reaching here this late after a few tenors who dabble in Irish songs have already played the house this season. Mrs. Carter on her second week's appearance here did not cause much enthusiasm but the act proved one thing if nothing else. There must be a lot of regular Monday nighters at the Majestic for when Mrs. Carter's number went up many of the seat-holders went out, returning after her act. Morrissey and Hackett were placed next to closing and with their eccentric kidding and travesty work soon became popular. The moving picture finish of the act remains a big item and it paved the way to make the pair the real hit of the show. Rex's Comedy Circus managed to keep a goodly part of the audience seated when they closed the show.

Alfred Hamburger has extended his lease on the Zeigfeld, where he is running feature pictures, for the next five years.

Arnold Hirsch, who was connected with the Pantages office here until a month or so ago, is at present scouting for acts for the Cabaret

Olga Petrova, in "The Vampire," is the latest release of the Popular Plays and Players (Metro). The picture is based on the play of the same title and Mme. Blanche directed the film production. One of the greatest troubles with the present picture is that there isn't sufficient light on the screen at any one time, with the exception of a brief moment late in the feature, so that one can clearly watch the action of the play without straining one's eyes to the utmost. The reason for this may have been that the picture is taken without sufficient light to obtain the proper result, or it might have been the fault of the cameraman. No matter the reason the result will work harm for the picture. There are stretches throughout the feature where, because of the bad lighting and the tinting, the audience can hardly gather what is happening on the screen. But two scenes in the picture called for applause, and one was a cut-in lifted from some other film (a weekly in all probability) which showed the U. S. battleship "Wyoming" sailing into the harbor. The other was when the shots taken on a steamer coming up the bay caught the U. S. battleship "Wyoming." The story of "The Vampire" opens at a hotel in the Adirondacks in the summer. Guests are seated in the parlor when one spies an automobile tumbling over a cliff. The scene is actually shown, but badly done. The injured are brought into the hotel. There is a woman, Jane Lagrange (Olga Petrova) who after her recovery also remains at the hotel and is the most admired of all the guests. Men flock about her constantly. A doctor, married, pays ardent court and finally wins her. They are married. After reflection the doctor decides to leave her and return to his family and he leaves a note for her. She attempts

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Department of the Western Vaudeville Managers' Association. While it could not be ascertained that Hirsch is drawing salary from the Association, it remains that he is helping George Van, who has charge of the Cabaret department.

If a place could be found for "Maid in America" the show would not be leaving this city at the end of the current month. The Garrick was tried for, but the new production coming there could not be postponed.

A meeting of the managers of the Butterfield Circuit houses was held last Sunday at Lansing, Mich. W. S. Butterfield and Walter Tenwick, his booker, met the managers and outlined the plans for the coming season.

CORT (U. J. Hermann, mgr.).—"The Lie," with Margaret Livingston. (1st week) Opened Sunday.

COHAN'S GAND (Harry Riddings, mgr.).—"The Lady in Red." (5th week). Will likely stay another month. Last week boomed, account good weather.

GARRICK (John J. Garrity, mgr.).—"All Over Town," with Joseph Santley. (11th week). Business keeping good.

ILLINOIS (Augustus Pitou, mgr.).—"The Birth of a Nation," film. (9th week). Capacity all the time.

PALACE (Harry Singer, mgr.).—"Maid in America." (11th week). Big business all the time.

Revue seems to be the popular entertainment for restaurants and gardens in this city at present. The Planters, which has carried a revue for some weeks, will continue that form of entertainment with a new cast, outside of Clara Howard, who remains there, being selected for next week. Paul Rahn replaces Paul Frawley in this revue. The Planters Hotel has arranged to place a dance floor for public dancing in some part of the building separated from the cabaret section. The States restaurant, running public dancing for some time, is reported as looking around for a suitable venue to place there, as the public dancing has not been any too profitable. The Midway Gardens, with the Patricola revue, still continues to do regular business, though a cold week interfered with the show a bit lately. The Stratford Hotel is charging 50 cents and \$1 for a show there called "Helson Polles," and it is said to be drawing enough

money to place the management on the winning side. Pavlova just finished at the Midway Gardens.

Roy Atwell left the cast of "All Over Town" last Saturday night and is at present framing an act for vaudeville.

Boyle Woolfolk's "Miss Nobody from Starland" will open the Crown on Aug. 15. The production has been touring through Illinois this summer.

During the Wheat Show in Wichita, Kan., fourteen vaudeville acts will be used. The show is billed to run from Oct. 4 to 14. F. M. Barnes has charge of the entertainment part of the show.

A new order of things exists since last week, when policemen on special duty were assigned to positions in front of the Majestic Theatre building. It seems that since the agents moved into that building there has been a mighty gathering outside the building and many complaints reached police headquarters.

It develops now that the prices at the Victoria, Crown and National will be reduced for the coming season. Instead of 75 cents top, the prices will be 35 and 50 cents. It is said there will be very few seats at 50 cents, 35 coppers buying most of the ground floor seats.

Next week sees the vaudeville season pretty well started. The Avenue opens Aug. 8, the Kedzie, Aug. 28; the Wilson, Aug. 30; Duquesne, Sept. 12; Cedar Rapids, Sept. 19; Grand, St. Louis, Aug. 9; Erbers, East St. Louis and the Empress, St. Louis, have been open all summer. The Hippodrome, Alton, also has been open all summer. The Finn and Helman houses open from Aug. 15 onwards. Davenport, Madison and Rockford all opening the week of Aug. 15; Springfield, Terre Haute and South Bend all open Aug. 22. Evansville and Decatur open Aug. 23. The American, Chicago, will open Aug. 23. Green Bay opens the 26th. Des Moines opens Sept. 20, and Sioux City the 29th.

Merrill and Morton's company, playing "Freckles," opened at Michigan City on Sunday with Frank Readick, Jr., in the title role.

Mr. and Mrs. Perkins Fisher, after spending three months in their home in San Diego arrived in Chicago this week. The sketch team left for Winnipeg to open on the Pantages Circuit.

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ORPHEUM.—"The Society Buds" featuring Clark and Bergman, entertaining and well applauded. Ball and West, excellent. Eernand and Phillips, billed. These Steindal Brothers, stopped the show. The Gaudamids, in closing position, successful. Jackson and Wahl (holdover), opening spot, well received. James Teddy did not show. William Morris and Co., in "Mrs. Temple's Telegram," repeated last week's success.

EMPEROR.—Sachett Opera Singers, hit. Dr. Royal Raceford and Co., good. Cleveland York and King, good. Mr. and Mrs. MacDonald, replaced by Al. Hallett and Co., presenting a sketch, "This is the Life," which went big. Bensee and Bird, pleased. Apollo Trio, excellent. David Kaleikos, enjoyed. Santry and Norton, dancers, inserted into the bill and in the opening spot, did well.

CORT (Homer F. Curran, mgr.).—"Omar, the Tentmaker," third week.

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Mrs. Patrick Campbell (fourth week) in a modern play entitled "Searchlights."

ALCAZAR (Belasco & Mayer, mgrs.).—"Bert Lytell-Evelyn Vaughan stock."

WIGWAM (Joe F. Bauer, mgr.).—"Del. S. Lawrence Dramatic Players."

PRINCESS (Bert Lever, lessee and mgr.; agent, Lever).—"Vaudeville."

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

Wallace Monroe visits the city once a week from an adjacent town where he is summering.

Aug. 21 the Oakland Civic theatre will open with La Lole Fuller and dancers.

Helen Lane is with Andre's Broadway Revues at Taits.

Just at present there seems to be a stagnation of idle acts here that have no future plans and little or no hope of getting work because they have played themselves out on the Coast.

Everything indicates the Alcazar will make its present stock policy stick. The prices range from 25 to 75 with good attendance at matinees and big houses so far at night.

Gus Edwards has taken over the management of Mon. Andre's Broadway Revues now at Tait-Zinkland's.

Art Smith closes his engagement at the Expo Sunday night, Aug. 8. Just who will succeed Smith as Expo aviator has not been decided yet. Two birdmen are going to give trial flights with the plane going to best.

It is said that Duron and Ising will add a couple of vaudeville acts to their musical comedy bills which they are presenting at the Republic. If such is the case it would seem that either business is not what it should be or that the shows need strengthening.

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Billy Sunday is here doing a full stage act at the Tabernacle. So far, Sunday has not deviated from the routine it is said he used in the east when he was doing his spell-binding, acrobatic monolog, "How to Lick the Devil." Up to date he has refrained from attacking the theatres and theatrical folks but he did tell his supporting company (a body of local clergymen) that the company didn't know its business. From what a daily says, Sunday's comedy got over good. He's drawing good crowds and for diversion goes out to the Expo and does his little turn as an added attraction.

Once against last week the police visited the Savoy Theatre and threatened to close the show unless the suggestive material was eliminated. The management complied with the orders, but, when business begins to drop because the show is tame, it's safe to assume something else of the risqué order will be used in these Savoy shows.

Archibald H. Freeman, said to be in vaudeville, who resides with his sister in Oakland, has been reported to the police to have mysteriously disappeared. Freeman, so his sister declares, has been having nervous trouble.

July 28 Harry Deane, an actor, obtained a divorce from his wife, Sarah Deane, actress. In his application Deane alleged that his wife hit him with a shovel and called him a "Thing."

The Broadway in Oakland is doing a nice business with pop priced musical comedy.

The new Chutes theatre will open about Labor Day with a variety program supplied by the W. S. V. A. Charlie Cole will manage the new house, which will be opposition to Bert Levey's Princess. Since the Republic changed policy from vaudeville to musical comedy the Princess has been without any vaudeville opposition in this locality; the other two nearby theatres being devoted to musical and dramatic stock.

BALTIMORE.

By FRANCIS D. OTTOLE.
POLI'S.—Crowded houses greet the Poli Players this week in "St. Elmo." Carl Brickert, the new leading man, does very well in the title role, and Enid May Jackson gave a very dainty interpretation of the orphan who reforms him. George Woodthorne is giving her best performance, since a member of the company, in the role of Miss Wood. Next week, "Little Lord Fauntleroy." This is only the second time this show has been staged in Maryland, the last time being when Wallace Eddinger starred in it years ago.
GARDEN.—Well balanced bill. Trans-Atlantic Sextet carried off the bit with their

playlet, "A Day in Camp"; Morano Brothers, thrilled; Tarielli, good; Mantilla and Lloyd, clever; Curley Girls, entertaining; Colman and Davis, catchy songs; O'Neal and Gallagher, fair.

Frank Whitbeck, now managing Poli's Auditorium, is to handle Hal Crane in a new sketch called "The Lash."

The Maryland reopens Monday. The Turkish baths under the theatre have been closed and the large boilers used will not be in operation this year. This, it is claimed, will make a difference of 20 per cent. in the atmosphere of the theatre.

The Jardin de Danse, under Hotel Kernan, will also open Aug. 16.

Manager Tunis Dean, of the Academy of Music, has been elected "King" of the second annual carnival to be held here the first week of September. Mr. Dean says that his costume will be a wonder.

Arthur S. Byron made his farewell appearance as a stock actor last week, so he asserts, and will begin to practice at once for his vaudeville act which has been booked to appear at the Maryland soon. This is Byron's second appearance here in vaudeville, his first attempt not being marked with any great success, when it was tried out around closing week last season. He was one of the best drawing cards in the original stock company here in Baltimore.

A tribe of Indians are encamped at one of the local amusement parks and they will give the Indian Passion play twice daily while they are here.

Nothing further has been heard about the new Poli stock house which was said would open here when the Kernan Company announced its intention of opening stock in the Auditorium after the preset lease of Poli expired.

Horatio Connell, at present serving an engagement at the Peabody Vocal School, will leave this week for his camp in the Maine woods, where he will stay until the concert season opens in the fall at St. Louis, when he will sing the part of the King in "Sampson and Delilah."

BUFFALO.

By CLYDE F. REX.
Inclement weather has put a deep crimp in to things theatrical in Buffalo during the past week. Out door attractions at the parks were completely put out of business. Heavy storms prevented folks from visiting the theatre.
SHEAR'S (Henry J. Carr, mgr.; U. B. O.).

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—Stella Mayhew and Billy Taylor, headline with great success; Ward, Bell and Ward; Three Vagrants, musical; Verlie Kaufman, clever cyclist; Haylland and Thornton, good; Dawson, Lanigan and Covert, please; Terada Bros., good; LaFrance and Bruce, good.

HIPPODROME (Henry Marcus, mgr.).—Paramount releases. Sunday performances greeted by packed audiences.

ACADEMY (Jules Michaels, mgr.).—Fred de Silva and Co. in "A Trip to Morocco," big business. Frederick Frear, Gus Bugel, James Kerney, Ada Mitchell and Anna Vincent in cast.

STRAND AND PALACE (Harold Edel, mgr.).—Feature films.

OLYMPIC (Bruce Fowler, mgr.).—Charles Barney and Co., headline; Long, Chapron and Green, very good; Jimmie Dodd, fair; Dumitrescu Troupe, good; Navin and Navin, usual.

The Family theatre in Lafayette square reopens Aug. 16 with Gus Arnold's Musical Comedy company in "Holo Bolo Land." Four shows daily, with pictures to fill in two hour performance. Popular prices. Paul Fennel-vessy to manage house.

J. M. Ward, formerly manager of the local Gayety, has been transferred to Detroit. Charles T. Taylor of Louisville assumes management of local house. "The Trust Girl" will open the season here Saturday. Same policy as last season.

Walker Whiteside's new play, "The Ragged Messenger," will hold final rehearsals in Buffalo just prior to opening the season at the Teck. Attractions following will be "The Bubble," "Tribby," "The Passing Show of 1915," "All Over Town," "The Only Girl," "Experience," "A Pair of Silk Stockings" and many others never before staged in Buffalo.

Though situated outside the city lines, action against the Velodrome company, brought in the state courts by Albany folks, has resulted in the track being closed for Sunday performances.

Lyric will reopen Labor Day with new policy—pop vaudeville, musical comedy and pictures. B. E. Franklin of New York to manage house. Popular prices.

J. W. Todd, of the Gus Sun offices of Springfield, O., has arrived in this city and will establish a booking office in the Brisbane building.

CINCINNATI.

By HARRY V. MARTIN.
KEITH'S (John Royal, mgr.; agent, U. B. O.).—"Sunday," picture show, Sunday only. House dark four weeks for improvements.

CONY ISLAND (Arthur Riesenberger, mgr.).—Famous Russells, Ross and Luduc, Variety Three, Eddie Riley and O'Neil Twins, Unicycle, Hay and Co.

ZOO (William Whitlock, mgr.).—Patrick Conway's Band began week's engagement Sunday, with Josephine Dunfee, soloist. Co-burn's open air players open next Sunday.

LAGOON.—Motordrome. Vaudeville. Cabaret.

Now the Cincinnati girls are Charlie Chaplin it. There was a contest at Chester Park several days ago between the girls. Emma Flower was given first prize for the best impersonation of the Essanay nut and Jean Jones copped second money. Tomorrow night will witness a "Mutt and Jeff" contest among the ladies.

Manager Fish announces that the former Loew house in Cincinnati will be named the New Empress next season.

Max Armstrong, stage manager of People's, which will be reopened under the Heuck Opera House Co. management next Sunday, says the attractions will be "repertoire" and not "stock burlesque." The first show will be "The Queens of the Folies Bergere," now in rehearsal here. The home company, according to President Hubert Heuck, will remain at People's two weeks and then go on tour 14 weeks. In the meantime companies from the other seven houses on the new circuit will

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play at People's. Tony Kennedy will head
the home company. Each visiting company
will appear in this city two weeks.

Rex Weber and his wife, Marjorie La Fern,
of Covington, Ky., who claim to have been
picture actors out west, have opened a school
for teaching the art of film acting. Their
place is located in the Lyric theatre building
and is known as the "Five A Studio." The
first course, beginning Aug. 16, will be for
a term of 12 weeks. Students are promised
parts in actual film productions and it is an-
nounced that a stock company will be formed.

These be lean days for the disciples of
Theopie in this city. Frederick Wulff, of
2047 Gilbert avenue a former member of the
disbanded German Stock Company in Cin-
cinnati, was before Juvenile Court Judge
Hoffman on a charge of failing to provide for
his wife and child. "I have tried to get
work," he testified. "I have even asked a
carpenter if I could be his helper, although I
know nothing of the trade. I will provide for
my family if I get something to do." "You
must support your child," said the Judge.
"I would suggest, since you are an able-
bodied man, that you take anything you can
get, even to using a pick and shovel on the
street." Wulff's case was continued for a
week, to give him a chance to get a job.

DENVER.

DENHAM (Woodward-Homan Co., mgrs.).—
Maude Fealy, with Woodward stock, attract-
ing good business in "Sauce for the Goose."
Next week, Grace Huff in "A Butterfly on the
Wheel."
EMPRESS (George H. Greaves, mgr.).—Six
Duncans, headlining good bill. Business fair.

ELITCH'S GARDENS (Mrs. Mary Elitch-
Long, mgr.).—Edith Tallaferra in "The Miracle
Mere." Business good. "The Things that
Count" next.
LAKESIDE (Colorado Amusement Co.,
mgrs.).—"The Wrath of War," a big pyro-
technic spectacle drew a large crowd 8. "My
Wife's Family" is faring fairly well in the
theatre.

INDIANAPOLIS.

By C. J. CALLAHAN.
KEITH'S (Ned Hastings, mgr.).—John
Deloris, Walter Walters, Montrose & Sardell,
Miller and Rambo.
ENGLEBUSH (H. K. Burton, mgr.; agent,
U. B. O.).—First half—Sadie Sherman, La-
vigne and Astor, Earl and LeRoy, Harry
Tauda, Buckley's Animals. Last half—Lohse
and Sterling, Davis and Walker, Princeton and
Yale, Versatile Four, Juggling Johnstones.
COLUMBIA (Sam L. Davis, mgr.).—"Fads
and Follies," to very good houses.
GAYETY (C. Cunningham, mgr.; agent, C.
T. B. A.).—Pop vaudeville and pictures.

J. D. Barnes, former manager of the Murat,
has left for New York and his successor has
not yet been named.

Indiana State Fair Sept. 6-11.

KANSAS CITY.

By R. A. DARROUGH.
All local theatres announce fall openings.
Gayety, Aug. 22, with burlesque; Century,
also burlesque, same time; Orpheum, vaude-
ville, and Grand, legit, Sept. 5. Mrs. Patrick
Campbell opens Shubert Sept. 13.

Despite cool weather none of the three pop
vaudeville houses could get paying crowds
here this summer. The Empress, formerly
S.-C. and Hippodrome are in the hands of
receivers, the Empress running pictures to
fair business. Hip dark all summer. It is
not likely they will again attempt vaude-
ville this season. The Globe, the other pop
vaudeville house, is scheduled to open early
in September without competition. The own-
ers have announced a probable change of
management for the coming season but are
not ready to announce who will succeed Mr.
Newkirk.

E. J. (Jack) Blunkhall, here last season in
stock, has leased the Auditorium for stock
and has engaged S. J. Breen as manager.

The higher priced houses suffered last year
by bringing well advertised eastern successes
here with poor talent and charging top prices,
but their advance announcements for the
coming season seem to indicate this year's at-
tractions will bring in "ginal casts."

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

ORPHEUM (Clarence Drown, mgr.; U. B.
O.).—Kitty Gordon, in "Alma's Return," sup-
ported by Harrison Hunter and company, well
received; Four Melodious Chaps, entertaining;
Britt Wood, big hit; Dooley and Rugel, pleas-
ing; Jack Wilson and Franklyn Batle, cleverly
done; Kelly and Pollock, repeated success-
fully; Lucy Gillet, enjoyable turn; Norton
and Lee, well liked.

REPUBLIC (Al Watson, mgr.; Levey).—"The
Nude Truth Girls," exceptionally good;
Bersford Lovitt, Florence and company, went
big; Eckhardt entertaining; R. C. Faulkner,
fine; William Bence and company, passed
nicely; The Pharoos, good; Lee Zimmerman,
clever.

HIPPODROME (Lester Fountain, mgr.;
Western States).—Herbert Clifton, great; Flo-
rence Troupe, pleasing; Juggling Parrotta, en-
tertaining; Tabor and Green, well applauded;
Lloyd and Whitehouse, fine; Jerry Croft,
good; Dale and Weber, enjoyable turn.

BURBANK — "Rebecca of Sunnybrook
Farm."
MOROSCO—"So Long Letty."
CENTURY—Burlesque.

Next season there will be two stars in Nat
Goodwin's family. The comedian will star in
"Never Say Die," while his wife, will tour in
a new play which Rachael Crothers is to pro-
vide.

Sam Rork managed the Boosters' Benefit in
which two dozen film and stage stars took
part.

Mike, Lee Scovell, managed by Benjamin
Scovell, have gone into vaudeville.

Harry Williams will go east soon.

Harry Mestayer has been asked to appear
in the last act of "Ghosts," which is to be
given at a local theatre in conjunction with
the film of the same name. Laura Hope
Crews may also appear.

Walter Smith, assistant manager of the
Hippodrome, went to the beach on an outing
and came back with a beautiful sunburn.
They now call him "Kewpie."

J. Harold Lichtenstein, a local press agent,
is now doing the same in Seattle.

Walter Catlett, comedian in "So Long
Letty," is walking with a limp. Too much
golf.

MONTREAL.

By ARTHUR SCHALEK.
ORPHEUM (Chas. H. Preston, mgr.).—
Orpheum Players presented "The Big Idea,"
and were warmly received.

HIS MAJESTY'S (H. Quintus Brooks, mgr.).
—Geo. F. Driscoll presents His Majesty's
Players in "Big Jim Garrity," week 16.

PRINCESS (Abbie Wright, mgr.).—Opens
season with "A Full House," Sept. 8.
IMPERIAL (H. W. Conover, mgr.; agent
U. B. O.).—Rae Eleanor Ball, hit; Laura Wil-
son; pictures; to big business.

SOHMER PARK (D. Larose, mgr.; agent
U. B. O.).—Musical Johnson, big hit; Martin
Trio have several novel feats; Louis M.
Granat, good; Robi's French Opera Co. scored.

THEATRE FRANCAIS (W. H. Foster,
mgr.).—Opens with musical comedy stock co.,
Aug. 16.

SCALA (Oliver McBrien, mgr.).—Joe Wal-
don's Burlesque Stock Co., pleasing good
houses.

KING EDWARD (E. Lavand, mgr.).—The
Vasa Forth Co. and Robi's Opera Co.; pic-
tures.

The Gayety opens Burlesque season Aug. 30.

Geo. F. Driscoll, for the past seven years
manager of the Orpheum, will manage His
Majesty's Players and produce all the plays
there.

Fred Crow, for the past four years manager
of the Gayety, has been appointed general
manager for both the Orpheum and Gayety.

E. Lapierre has been appointed treasurer of
the orpheum.

Geo. F. Driscoll was presented with a silver
loving cup, the gift of the house attaches, the
orchestra and the Orpheum Players. The pre-
sentation took place Saturday afternoon.

NEW ORLEANS.

By O. M. SAMUEL.
HIPPODROME (Jake Miller, mgr.).—Vaude-
ville.

ALAMO (Will Guertinger, mgr.).—Vaude-
ville.

SPANISH FORT (M. S. Sloan, mgr.).—
L'uolet's band end d'ansant.

Marie Montrose is singing at the Cosmo-
politan.

Mrs. Henry Greenwall has returned to New
Orleans.

The Tulane opens Sept. 12 with Tim Mur-
phy in a new comedy.



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Then, to learn how steadily Paramount Producers have advanced, compare the releases of the first quarter of our first year with the releases of the first quarter of our second year.

A year ago we took the first steps ever taken to establish a quality program and to develop high grade business. The trend of the whole industry since then has turned in our direction. **The success of our methods is convincing proof of their rightness. We shall continue with these methods.**

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SEPTEMBER

Date	Manufacturer	Play	Star
Sept. T 2	Famous Players	"The Incurable Dukane"	John Barrymore
" M 6	Famous Players	"The Foundling"	Mary Pickford
" T 9	Lasky	"Out of Darkness"	Charlotte Walker
" M 13	Lasky-Belasco	"The Case of Becky"	Blanche Sweet
" T 16	Morosco	"Peer Gynt"	Cyril Maude
" M 20	Famous Players	"The White Pearl"	Marie Doro
" T 23	Bosworth	"'Twas Ever Thus"	Elsie Janis
" M 27	Lasky	"The Explorer"	Lou Tellegen
" T 30	Famous Players	"The Fatal Card"	Hazel Dawn and John Mason

OCTOBER

Oct. M 4	Pallas	Open	
" T 7	Famous Players	"Twisted Paths"	Mary Pickford
" M 11	Famous Players	"Zaza"	Pauline Frederick
" T 14	Lasky	"Voice in the Fog"	Donald Brian
" M 18	Pallas	"The Yankee Girl"	Blanche Ring
" T 21	Lasky	"Blackbirds"	Laura Hope Crews
" M 25	Lasky	"The Chorus Lady"	All Star Cast
" T 28	Famous Players	"Molly Make-Believe"	Marguerite Clark

NOVEMBER

Nov. M 1	Lasky	"Carmen"	Geraldine Farrar
" T 4	Famous Players	"The Mummy and the Humming Bird"	Charles Cherry
" M 8	Famous Players	"Madame Butterfly"	Mary Pickford
" T 11	Lasky	"The Cheat"	Blanche Sweet
" M 15	Famous Players	"The Three Elks"	John Barrymore
" T 18	Famous Players	"The Masqueraders"	Hazel Dawn
" M 22	Lasky	"Chimmie Fadden Out West"	Victor Moore
" T 25	Pallas	"Gentleman from Indiana"	Dustin Farnum
" M 29	Famous Players	"The Prince and the Pauper"	Marguerite Clark

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Henderson's, Coney Island, Week Aug. 23rd.
Keith's, Boston, Week Aug. 30th.
Keith's, Providence, Week Sept. 6th.
With the B. F. Keith New York Theatres to follow.

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(Aug. 9)

The 3 GILFAINS

Direction,
HARRY
SHEA

"From Western Conquests to Eastern Triumphs"

JACK KAMMERER

AND

EDNA HOWLAND

DISTINCTIVE ENTERTAINERS

LOEW'S AMERICAN THIS WEEK (Aug. 9)

ABE FEINBERG, Representative

ELSIE LA BERGERE

and her posing dogs.

Seasons 1915-16. Extra Added Attraction.

"Maids of America" Company.

Herman Fichtenberg has taken over the Bonita theatre, Pensacola, Fla. Fichtenberg is also going to introduce Skee Ball to Orleanians next week, having taken the lease of a large store on Canal street to do so.

Tom Campbell, manager of the Tulane and Crescent theatres, returns Aug. 18 to prepare for their opening.

John V. McStea will assist Walter S. Baldwin when the Baldwin Players open at the Crescent.

Logan Quick is training prizefighters.

Al Shear was treated to a fake hold-up on his birthday by the film men of New Orleans. He was taken from his automobile on a lonely road, gagged and wrapped in a sheet by his brothers-in-trade, who released him on one of the chairs in a private banquet room at Kolb's.

Arthur White, manager of the Orpheum, is back on the job.

MANAGERS!!!

Did you see

JOHN T. DOYLE AND CO.

in "THE DANGER LINE"

at PROCTOR'S 5TH AVE. the FIRST HALF of this week?

If not, drop into KEITH'S ROYAL some time during the LAST HALF. You will see A GENUINE NOVELTY in the way of sketches, containing SIXTY PER CENT. LIGHT COMEDY, a BIG PUNCH and a tremendous, COMEDY SURPRISE FINISH.

Four attractive scenes—four clever people—an entirely NEW and highly COMMENDABLE THEME, one which has received the approbation of everybody.

SEE IT FOR YOURSELF!! Direction, HARRY WEBER

BRITT WOOD

And (His Mouth Organ) ORPHEUM TOUR—BOOKED SOLID

ST. PAUL.

BY C. J. BENHAM.

The present week marks the formal opening of the theatrical season for St. Paul. While all the houses will not open before next week, about half are now running. The Metropolitan's opener is "Sari" for a week. L. N. Scott is, as usual, at the head of the Met with practically the same business force under his direction. The Orpheum will not open until Sunday matinee. E. C. Burroughs continues as the manager. The Empress, Princess and Schubert have been open all summer and have done a pleasing business.

EMPRESS (Gus S. Greening, mgr.).—"Within the Lines," Alpha Troupe, Karl, Christy, Kennedy and Faulkner, Albert Rouget and Co., photoplays.

NEW PRINCESS.—1st half, The Mystic Bird, Marr and Evans, Norwood and Norwood, Lloyd, Sabine and Co. pictures; 2d half, 5 Hursley Troupe, Sid Lewis, Bicknell and Glibney, Victorine and Zolar, photoplays. Bert Goldman retains the house management.

ST. ROBERT.—Ernest Fisher Players continue to draw well. This week "The Dawn of a Tomorrow." Next week "Girl in the Taxi."

CIRCUS GROUNDS.—9-11, Gentry Bros.

Shows; 19th, Hagenbeck-Wallace Circus for one day.

AUDITORIUM.—12, Sousa Band.

PHILADELPHIA

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—A warm night and a light house took the snap out of the show Monday night. Helen Leach Wallin Trio, a wire act, opened the show and received a good hand from the few in the house. Santly and Norton put over a number of character and comedy songs. Moran and Weiser were in the next spot and did nicely. This act was seen at this house not very long ago. Augusta Glose had difficulty in getting started, but finally brought them around and closed to a big hand. Billed as "The Season's Newest Comedy," and living up to that billing, was "Cranberries," which scored one of the hits of the bill. The members of the cast delivered the lines in fine style and received a big hand. Tony Hunting and Corinne Francis returned with the same routine, closing very good. In the headline position was Gene Hodgkins and Mile. Destrees in "Le Cafe Futurist." They

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(Sister of
Harry Pilcer)
AND

Dudley Douglas

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MR. and MRS. PERKINS FISHER

Open Their 17th Consecutive Season in
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At Winnipeg, Aug. 9th. Playing the Pantages Circuit.

did well. The work of their own orchestra also came in for a big round of applause. Charlie Howard and Co. were the laughing hit of the bill. The young lady in the act put over a song in a pleasing voice and received a big hand. Cummin and Seaham displayed something different in comedy acrobats and held a large majority of the house in.

BIJOU (Joseph C. Dougherty, mgr.; agent, U. B. O.).—The house was packed Tuesday afternoon in spite of the hot weather. Meyer's Minstrels, an act composed mostly of local boys, was the headline act, and were prob-

ably responsible for the good business. The show opened with comedy pictures followed by the Wood Trio, a musical act composed of a man and two girls. They are good musicians and play a number of different instruments, but have not used good judgment in their selection of numbers. In No. 2 spot was Joe Flynn, who scored big with his comedy talk and burlesque magic. Bennie Franklin and Kiddies in the next position landed nicely. Page and Newton were handicapped by the woman's voice, no doubt due to a cold. Under the circumstances they did fairly well. Closing the show and holding them in was

the Meyer's Minstrels. This act, which has been seen in town under a different name, is composed of five men. They sing a number of good numbers and their harmony and comedy brought forth a big hand. They were the hit of the bill.

TROCADERO (Burlesque; Bobby Morrow, mgr.).—"The Follies of Pleasure" opened the season here Aug. 7.

GAYETY.—"The Cabaret Girls."

Walter Johnson, an acrobat, attempted suicide here by jumping into the Schuylkill river, near Walnut street. He was pulled out by

a policeman and was later sentenced to three months in the house of correction.

Norman Jeffries and N. W. Taylor have opened a studio and are making comedy pictures. The first release will probably be made in the course of a few days.

PITTSBURGH.

By J. GEO. SHRADLE.

GRAND (Davis Enterprises).—Photo-play, "The Vampire," comedy film. Filled house at evening performance.

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"THAT LORD AND MASTER OF MINE"

Even Greater Than "HONEY MAN"
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New Indian Song

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A fast "rag" song
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Another "5:15" Song
By MURPHY and MARSHALL

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By CLARE KUMMER

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"LISTEN TO THAT DIXIE BAND"

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"TWILIGHT OF LOVE"

A Semi-Classic Waltz Ballad
HAVEZ-PALEY

"SYNCOATED LOVE"

Rag Song
BROWN-HAVEZ

"I WANT A LITTLE LOVE FROM YOU"

Soubrette Song
CALLAHAN-VAN ALSTYNE

"THE WEDDING OF THE SUNSHINE AND THE ROSE"

A new Ballad by STANLEY MURPHY, writer of "Dublin Bay," and ALBERT GUMBLE

"IT'S TULIP TIME IN HOLLAND"

Beautiful March Ballad
RADFORD-WHITING

"WHEN I WAS A DREAMER"

The Ballad Hit of the Year
LITTLE-VAN ALSTYNE

"SWEETEST GIRL IN MONTEREY"

A new Ballad by the writers of "Night Time in Burgundy"
ALFRED BRYAN-HERMAN PALEY

"UNDERNEATH THE STARS"

High Class Ballad
FLETA J. BROWN-HERBERT SPENCER

"IN JAPAN WITH MI-MO-SAN"

A Quaint Oriental Number to follow "Chinatown"
By ANITA OWEN

"NOBODY ELSE BUT YOU"

Soubrette Song
WHARTON-DAVID-PENSO

"THE BARS ARE DOWN IN LOVER'S LANE"

High Class Ballad
By CLARE KUMMER

"WAY DOWN YONDER"

Novelty Song
MURPHY-MARSHALL

"IN HONOLULU"

A Hawaiian Song
By MURPHY and MARSHALL

"I LOVE TO TANGO WITH MY TEA"

BRYAN and VAN ALSTYNE
Great Song and Dance Number

"THAT'S WHEN I'LL MARRY YOU"

Splendid for "Doubles"
DUBIN-GASKILL-CORMACK

"IF WAR IS WHAT SHERMAN SAID IT WAS"

A "Really Comic" Song
STERLING and GUMBLE

"CIRCUS DAY IN DIXIELAND"

Novelty Rag Song
YELLEN and GUMBLE

"DANCING THE JELLY ROLL"

The Greatest Song and Dance Number since "At the Ball"
VINCENT-PALEY

"WRAP ME IN A BUNDLE"

Soubrette Song
KAHN-LESTER-VAN ALSTYNE

"MR. WHITNEY'S LITTLE JITNEY BUS"

NOVELTY SONG
By SEYMOUR BROWN and CLARENCE GASKILL

"I'M ON MY WAY TO DUBLIN BAY"

March Song
STANLEY MURPHY

"A SONG OF THE GALE"

Bass Song
J. HAYDEN CLARENDON

"IN OLD MADEIRA"

Spanish Song
By BROCKMAN, OSBORNE and GRAFF

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A Brand New Instrumental Number. Great for Dancers—Great for Dumb Acts—Great for Overtures

"BLAME IT ON THE BLUES" ("A WEARY BLUE")

This number was written by CHAS. L. COOKE, writer of those famous rags, "Snappin' Turtle Rag" and "Heroes of the Balkans"

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during the engagement for two weeks, extended from the original week booked. Houdini regrets he could not accept the kind offer of the Palace management to remain there for the third consecutive week, owing to inability to secure a release for next week.

NEXT WEEK (Aug. 16), HENDERSON'S

HARRIS (Harris-Davis, Ent.).—Crossman's Seven Banjoists, interesting; Vision D'Art; Jones & Johnston, Holden & Hanson, Chief Tendeboa, Hamilton Bros, Virgilia, King & Hall, Mark Lane; pictures; capacity.
DAVIS (Davis Enterprises).—Photoplay, "Lady Audley's Secret." Small film also. Filled house.

GAYETY.—Season opens Saturday, Aug. 14, with Barney Gerard's "Follies of the Day."
NIXON.—Photo-play, "All Pittsburgh Show." 2nd week. Capacity.

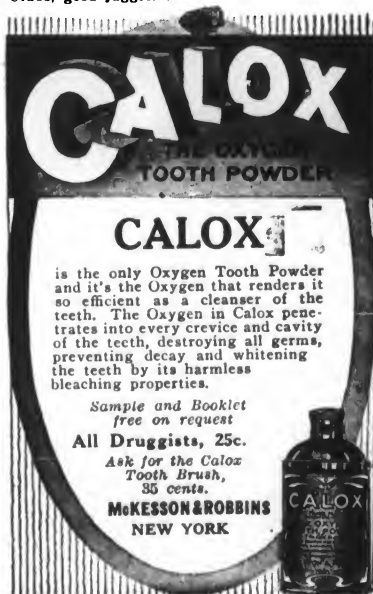
PORTLAND, ORE.

BY R. E. ANSON.

HEILIG (W. T. Pangel, mgr.). 8 to 14, Al Jolson in "Dancing Around."

ORPHEUM.—Feature films.

EMPRESS (T. R. Conlon, mgr.).—Week (1st) The Brissons, liked; Broadway Comedy Four, entertaining; Maurice Downey and company, did well; Rev. Frank W. Gorman, has a pleasing voice; St Jinks, laughs; The Five of Clubs, good jugglers.



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Richard Temple

Ruth Randall

Frederick Santley

Mignon McGibney

Saranoff

Lillian Lee

Fourth Month

Garrick Theatre, Chicago

OAKS (John Cordray, mgr.).—Musical comedy, Mlle. Tryon, Oaks Hawaiians.
LYRIC (Dan Flood, mgr., agent, Fiske).—Vaudeville and pictures.

TORONTO, ONT.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—The Robins Players scored again when they presented for the first time in this city "The Big Idea."

STAR (Dan F. Pierce, mgr.).—The season opened 7 with "The Monte Carlo Girls," and two big audiences were highly pleased with the show. "Cabaret Girls" 10.

SHEA'S HIPPODROME (A. C. McArdie, mgr.; U. B. O.).—Will Fox and Harry Ward Stewart and Co., highly entertaining; Three Herberts, sensational; Grace Leonard's Dogs, well trained; Claude Golden, clever; Emmett and Emmett, diverting; Julia Curtis, excellent; Tyler and Crollus, pleased.

LOEWS YONGE STREET (J. Bernstein, mgr.; agent, Loew).—Bill Pruitt, scored; Anthony and Adele, pleased; Howard Chase and Co., in playlet, held interest; Cole and Delany, good; Hicksville Minstrels, amused; Copeland, Draper Co., clever; Nadje, novel.

STRAND (R. S. Marvin, mgr.).—Pictures and music.

SCARBORO BEACH (T. L. Hubbard, mgr.; U. B. O.).—Wilson and Watt, band concerts and open air movies.

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The song with a brand new atmosphere. We confidently expect this to surpass the record made by "Paradise."
 A genuine gem and now in its infancy. Don't miss it.

"WE'LL HAVE A JUBILEE IN MY OLD KENTUCKY HOME"

Undoubtedly the greatest southern song ever written. Now at the top of the song market and going better than ever.
 Add this gem to your repertoire and watch the result.

"IN BLINKY WINKY CHINKY CHINATOWN"

By JEROME AND SCHWARTZ

The peer of all Chinese numbers, written by the authors of "Chinatown," and a song that will become an early season hit. Can fit any routine regardless of characters and is a sure encore winner. Send for it now.

"Don't Blame Me for What Happens in the Moonlight"

By GRANT AND YOUNG

Here is an ideal number for song and dance specialties with a melody that carries and lingers. Great number for closing any kind of routine. This will eventually become a universal hit, so communicate with our Professional Department and become numbered among the first to introduce it.

"MY BIRD OF PARADISE"

Now the song sensation of a decade. A number that never becomes tiresome and one that will continue popular for many months. If you are not a "Paradise" singer, get busy and become one immediately. The number that has saved many acts and improved many others. Wonderful for introductory purposes and one that will give you a fast start with any kind of an audience.

IRVING BERLIN'S MASTERPIECE

"When I Leave the World Behind"

The ballad that eclipsed all previous successes and created a selling record that will stand for years. The prettiest lyric ever penned and a melody that compels encores. Now going along nicely in its prime and a gem for the professional market.

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KEITH'S (W. S. Robbins, mgr.).—Edwards Davis in the "Perseus Cry," good; Lillian Herlein, sings several songs and was well received; Robert Emmet Keene, with some clever stories, pleased; Gladys Alexander and Vivien Murphy offer a skit, "Broadway Love," clever; Mae Bronte and Ernest Aldwell, songs, good; The Seven Colonial Belles, musical, clever and entertaining; Al and Fannie Steadman, won applause with their "piano capers," and were the comedy hit of the bill.

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cal, clever and entertaining; Al and Fannie Steadman, won applause with their "piano capers," and were the comedy hit of the bill.

COSMOS (A. Julien Brylawski, mgr.).—Musical Kresla, good; Symphonic Four, are excellent singers and pleased; Elliot and Mullen, soft shoe dancers, clever; Charles Leegar, very good; Nell McKinley furnished most of the comedy and, as usual, was well received; "Fun in a Camp" was the headline act, and was appreciated.

COLUMBIA (Fred G. Berger, mgr.).—Pictu-
tures.

GARDEN.—Pictures.

STRAND.—Pictures.

NATIONAL.—Dark.

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BELASCO.—Dark.

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POLI'S.—Dark.

BIJOU (John Greaves, mgr.).—Stock burlesque and vaudeville.

The Gayety theatre has been repainted and redecorated and is now ready for the opening on Monday the 16th with the "Bostonian Burlesquers."

The Casino, which has been dark for some time, will play Stair and Havlin attractions this season.

The headline attraction at the Cosmos this week was one that was sent to take the place of the "Midnight Cabaret" which was cancelled after its first performance Monday.

Poli's theatre is also undergoing the redecorating operation.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (August 16)

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

A

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**AMETA**

Direction, H. B. MARINELLI

Armstrong Will H Variety N Y

B

ERNEST R. BALL

Direction Jenie Jacobs

STUART BARNES

Direction, JAMES PLUNKETT

Beaumont & Arnold care Morris & Feil N Y C

ADELAIDE M. BELLFeatured with
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Berzac Mme Jean Variety Chicago

6 BROWN BROS.Re-engaged for "Chin Chin" next season,
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C

Blondell Edward Variety N Y
Bowers Walters & Crocker Keith's Toledo
Bracka Seven care Tausig 104 E 14th St N Y C
Brinkman & Steele Sis Variety San Francisco
Briscoe Olive Princeton Hotel N Y C
Byal & Early Variety N Y
Byron & Langdon 174 E 71st St N Y CCook Joe Variety N Y
Crane Mr & Mrs Douglas Orpheum Circuit
Cross & Josephine 902 Palace Bldg N Y C

D

Dares Alec & Gina Variety Chicago
Demarest & Collette Variety N Y
De Dio Circus care Tausig 104 E 14th St N Y C
De Lyons 3 care F M Barnes Chicago
Devine & Williams Variety N Y
Duprez Fred Variety London

E

Early Trio Variety San Francisco
Ellmore Kate & Williams Sam Northport L I**SOPHIE and HARVEY EVERETT**"ADAM AND EVE UP-TO-DATE"
DirectionARTHUR KLEIN

F

Fern Harry Fern Theatre Wildwood N J

G

JACK E. GARDNERIn "CURSE YOU, JACK DALTON"
Direction, HARRY WEBERGlenn Harriet Variety N Y
Gordon Jim & Elgin Mary Variety San Francisco
Gray Trio Variety N Y

H

Hart Billy Bob Manchester Co
Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Hagans 4 Australia Variety N Y
Hermann Adelaide Hotel Pierpont N Y
Holman Harry Co Lancaster and Trenton

I

Isamed Variety N Y

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J

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Jewell's Manikins Variety N Y
Jonston's Musical 625 S Potomac St Baltimore
Jordan & Doherty Variety N Y
Josefason Iceland Glima Co Ringling Circus

K

Kammerer & Howland, care Feinberg, 1416
B'way N Y C
Kelso & Leighton 167 W 145th St N Y C
Krelles The Care Irving Cooper N Y C
Kronold Hans Variety N Y

L

Lai Mon Kim Prince Orpheum Kansas City
Langdone The 801 Palace Bldg N Y C
Leonard & Willard Variety N Y
Lloyd Herbert Pantages Circuit

M

Mardo & Hunter 25 N Newstead Ave St Louis
McGinn Francis Lamba Club N Y
Moore & Haeger Majestic Ft Worth
Morrissey & Hackett Variety N Y

N

Noble & Brooks Tivoli Sydney Australia
Nosses Musical New Brighton Pa

P

Pelletier Pierre Variety N Y

R

Reilly Charlie Variety San Francisco
Rocher's Monkey Music Hall 2 Malden Hill
Gardens Malden Eng

S

Schaffer Sylvester care Tausig 104 E 14th St N Y
Shentons 3 Variety N Y
Silver & Du Vall Silver wd Cot Southberry Ct
Simpson & Dean Keith's Toledo
Skatelle Bert & Hazel Variety N Y
Stanley Aileen Variety N Y
Stanley Forrest Burbank Los Angeles
Stein & Hume Variety N Y
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T

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Valli Muriel & Arthur Variety Chicago
Violinsky Variety N Y
Von Hoff George Variety N Y

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 & W 65th St N Y C

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Falls, Minn., 14 Cloquet, 16 Duluth, 17 Little
Falls, 18 Red Wing, 19 Brainerd, 20 St. Paul,
21 Sparta.
101-RANCH—13 Albany, N. Y., 14 Pough-
keepsie, 16 Enston, Pa., 17 Bethlehem, 18
Allentown, 19 Newark, N. J., 20 Long Branch,
21 Asbury Park.
RINGLING BROS.—13 Springfield, Mo., 14
Pittsburg, Kan., 16 Topeka, 17 St. Joe, Mo.,
18 Preston, 19 Chilton, 20 Grinnell, 21
Webster City.
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Lucas Jimmie (C)

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28 Palace, N. Y.
JULY 5 Richmond
12 Norfolk
19 Rockaway
26 Atlantic City
AUG. 2 Brighton Beach
9 Greenpoint
16 Manchester
23 Bangor
30 Lowell
SEPT. 6 Lewiston
13 Buffalo
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OCT. 4 Rochester
11 Montreal
18 Ottawa
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1916

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14 Albany
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28 Canton
MAR. 6 Chicago
13 St. Louis
20 Memphis
27 New Orleans
APR. 3 Birmingham
10 Fort Worth
17 Dallas
24 Houston
MAY 1 San Antonio
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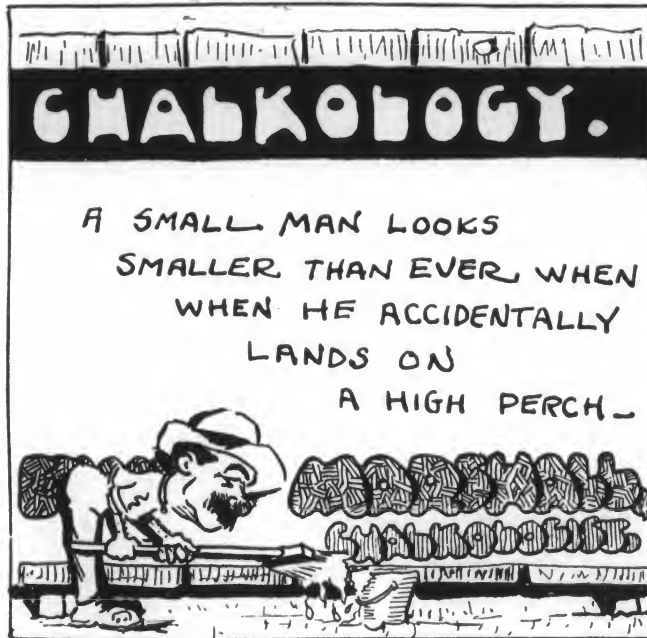
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Moore Fred (C)
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Sagler Clifford (P)
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Smith Roscoe
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Snow Florence
Snyder Frances (C)
Somerville Mr S R
Splash Emmett
Spencer Margaret
Stephens Hal
Stephan Peter (C)
Stewart Sisters
St James Walter
Stone & Hayes (C)
Stuart Lola
T
Themaines Mus'l (C)
Thomas Mildred G
Thomas Jack H
Tilford Lew
Tonge Phillip (C)
U
Ulrich Fred C
V
Valle Mr
Venus Bobbie
Vierra Geo W (C)
Vincent Gwennle
Violino
Violinsky
Von Dell Harry
W
Walters Frank (P)
Wardell Anna (P)
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Wellington Winif (C)
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West Dora
Weston Eddie
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"DYING'S" BAD, BEING SHOT IS WORSE,
RIDE AMONG THE FISHES - SAFETY FIRST!
SING A SONG OF BIG TIME, POCKETS FULL OF KIDS,
FOUR AND TWENTY CONTRACTS COMING ON EACH MILE!
WHEN THE DATES ARE PLAYED, THEN YOUR DOME BEGINS
TO RING,
SHOW WILL MAKE YOU DREAM THINGS FIT FOR A KING.
MORAL - I DON'T THINK MUCH OF THAT, BUT IT FILLS
UP SPACE - AND I'M PAYING FOR IT - SO WHAT THE - FEAR!
WALTER WEEMS.

BERTIE FORD

The Tangoist on
the Wire

SAYS:

Speaking of Wires,

Had a terrible shock the other
day, my wire received a short cir-
cuit — 3 weeks."

Apologies to Montgomery & Moore.

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The Tiny Physical Culture
AND
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The Miniature Trapeze Artist
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Act wrote in to the
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Late feature of the "Night Clerk."

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THE RAGGED VIOLINIST

After an absence of two years from
America during which time I successfully
toured Italy, England, Africa, Australia
and New Zealand, HAVE RETURNED TO
THE STATES. MANAGERS AND
AGENTS—Kindly take notice that I am,
so to say, NEW TO AMERICA.

All communications, care VARIETY,
New York.

VIDE PRESS.—It is simply wonderful
how YWAXY performs two feats, dancing
and playing.

MR. HERBERT BRENON, producer for Mr. William Fox of "The Kreutzer Sonata," with Miss Nance O'Neil, and "The Clemenceau Case," with Miss Theda Bara and Mr. William E. Shay, has completed the production of his adaptation of "The Two Orphans" with Miss Bara and Mr. Shay.

¶ Mr. Fox has honored Mr. Brenon by selecting this feature as the opening bill for his new "One-a-Week" policy, beginning September 6.

¶ Mr. Brenon also has completed the production of his own photoplay, "The Soul of Broadway," with Miss Valeska Suratt, as well as his latest subject, "Sin," written by himself, in which Miss Bara and Mr. Shay are starred. These will be presented to the public at an early date.

¶ Mr. Brenon will sail on Wednesday, accompanied by the largest motion picture organization ever sent out of this country, for Jamaica, West Indies, where he will produce for Mr. Fox the most pretentious film-production ever attempted, in which Twenty-seven Hundred and Fifty persons will be employed.

¶ Miss Annette Kellermann, whose success was so great in Mr. Brenon's "Neptune's Daughter," will be the star, with Mr. William E. Shay as her principal support. Mr. Brenon will also write and supervise the production in Jamaica of three other features, the actual staging of which will be in the hands of Mr. Edward Morrissy, formerly of the American Biograph Company. Miss Jean Sothern will be at the head of this second organization.

TEN CENTS

VARIETY

VOL. XXXIX, No. 12.

NEW YORK CITY, FRIDAY, AUGUST 20, 1915

PRICE TEN CENTS.

The cover features a central portrait of actress Louise Mayo, wearing a large, ornate hat and a dark dress. The name "LOUISE MAYO" is printed in a stylized font across the bottom of her portrait. Surrounding the central image are four circular inset photographs: top-left shows a woman in a light dress; top-right shows a close-up of a face; bottom-left shows a person in a dark setting; bottom-right shows a person in a dark setting. The entire design is framed by decorative elements, including two columns on the sides with ornate capitals and bases, and a central banner at the top that reads "Pictures". On the left column, a shield-shaped label reads "Dramatic", and on the right column, a similar label reads "Variety". At the bottom center, there is a small illustration of a musical instrument, possibly a harp or lyre, with the text "EDGAR M. MILLER N.Y." printed below it.

Pictures

Dramatic

Variety

LOUISE MAYO

EDGAR M. MILLER N.Y.

OUR HEADLINE NUMBER FOR THE SEASON 1915—1916

A BRAND NEW IDEA IN SONG

This lyrical gem by BERLIN will surpass the record established by his many former hits, principally because it sets a new pace in song writing. It carries a brand new style of lyric and melody.

With it goes the guarantee of a firm that has published more hits than any other music publishing house in the world.

VERSE

Tonight I'm dreaming of Araby,
That's where my dreams seem to carry
me;
Where everything is oriental;
And everyone is sentimental.
There in the shade of the sheltering
palms
I met a maiden fair;
I long to hold her gently in my arms.
Oh how I wish I was there!

CHORUS

Ar-a-by, when shades of night appear I
seem to hear you calling;
Ar-a-by, you seem to beckon and I
reckon I'll be hurrying back again.
Seems to me, a maiden's face appears, I
see her tears are falling,
Falling because I left her there.
That's why I long to be, where all those
happy faces wait for me
Beside the fair o-as-is. Soon you'll see
Within a caravan, an Arab man will
take me
Over the desert back to Araby.

ARABY

Can be handled by anyone, "straight" or character singer.

A wonderful number to close with and can be rendered either single or double.

The song with a brand new atmosphere, constructed around an irresistible strain that compels applause.

Already in use by those artists who take advantage of time to improve their offering. Send for it at once, for it is destined to score a greater hit than any of BERLIN'S previous successes.

Call, write, phone or wire, but by all means add this sure fire number to your repertoire. Orchestration in all keys for the asking.

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VARIETY

Vol. XXXIX. No. 12.

NEW YORK CITY, FRIDAY, AUGUST 20, 1915.

PRICE 10 CENTS

K. & E.-SHUBERTS JOIN HANDS IN NEW SEASON BOOKING PLAN

Big Theatrical Firms Get Together Over New Playing Administration and Also Adjust Financial Activities Where Theatres of Two Concerns Congest Their Books. Agreement on Brooklyn and Wilmington First Steps in Coalition. Some New Phases.

Three theatrical deals this week seemed to indicate the Shuberts and Klaw & Erlanger are getting together in the way of booking throughout the country and incidentally working out a general scheme that will bring about a final financial agreement that will be one of the most interesting moves that has been consummated in the theatrical world in some time past.

The first of the deals was the framing of the Brooklyn "pool" agreement whereby the Shubert theatre in that borough becomes Teller's Shubert theatre and will play the attractions from both sides of the fence booked through both the Shubert and K. & E. offices.

From New Haven the information came the Shuberts had sold part of their interest in the new Shubert theatre there to K. & E. and both managerial firms are to be jointly interested in the conduct of the house in the future.

The Playhouse in Wilmington, Del., which has been managed by William A. Brady, has been passed over to the Shuberts by him for a consideration and in the future will play K. & E. shows as well as Brady and Shubert attractions. It seems that during the period that the house was under the sole direction of Mr. Brady the books were closed to Syndicate attractions.

B. C. Whitney, the Detroit manager who was the lessee of the Princess, Toronto, destroyed by fire last season, was in the Canadian city this week but failed to make any arrangements for the rebuilding of the Princess and the general indication is the shows of both the Shuberts and K. & E. will play the Royal Alexandra, the Shubert house there.

WAR FILM AT ASTOR.

Arrangements were about completed Wednesday for "The Battle Cry of

Peace" (the Vitagraph's "Blue Ribbon" feature) to be placed in the Astor theatre beginning Aug. 30.

The arrangement was to have been made through the Globe Feature Film Booking Co. which will handle the film for the general country, playing it as a regular attraction at the big houses.

"ARMY" OF 40,000.

The forthcoming Annette Kellermann feature film for Fox, to be directed by Herbert Brenon for Fox, will have an army of 40,000 natives of the West Indies. The Island of Jamaica has a population of 600,000.

The large number of West Indians will be employed in what is proposed to be the largest "mob scene" ever enacted before the camera.

The trip to Jamaica, scheduled for Wednesday, was likely postponed until next Wednesday. Mr. Brenon requested the postponement to take a week's rest at home before plunging into the big feature.

N. Y. ROOF STUDIO.

That the New York Theatre Roof may be a picture studio is not the most unlikely thing to happen in the near future. It is said Klaw & Erlanger have set a figure of \$350 weekly rental for the roof as a studio. The parties after the aerial place, though knowing William Morris paid \$250 a week rent for his Jardin de Danse there, do not consider the K. & E. terms excessive, through the splendid opportunity to advertise the name of their picture company outside the Roof's windows, in full view of Times Square.

The Roof is a natural studio, glass roof and stage, with dressing rooms beneath, besides a concert hall in the building that could be used for ball-room scenes.

GRAND, SYRACUSE, OFF.

Syracuse, N. Y., Aug. 18.

It is affirmed by those who know that Keith vaudeville is not going into the Grand this coming season, despite reports it would again play there. The location, the "upstairs" theatre, and the attitude of the home loving people of the town against the Grand, as a menace to life in case of fire, have decided the B. F. Keith group in New York against continuing the big time vaudeville policy in the house, which is operated by the Shuberts.

The Keith interests may build on the site they hold here or locate in some other house before long. Neither of these points has yet been settled upon.

There seems to be a degree of confidence among certain people here that Keith big time bills will shortly be found in another local house.

PERNICIOUS "AMATEUR NIGHTS."

Portland, Ore., Aug. 18.

Mrs. Jane Nisson, of the Juvenile Court, has concluded that amateur nights, as held by the local picture managers, have a demoralizing effect on young girls, and is about to take steps to prevent them in Portland. A majority of the theatre managers have promised their support.

Eight cases of delinquency among young girls, resulting from participation in the amateur performances, according to their testimony, have been recorded in the juvenile court.

BAD LOT OF PLAYS.

"Inside reports" up to date, such reports supposed to be gauged upon box office takings, say the large majority of the theatres opening within the past two or three weeks are housing poor stage products.

Most of these are cheaply produced pieces, some of which had failure predicted for them before opening.

BROUN, TRIB'S CRITIC.

Heywood Broun, who has been covering the Polo Grounds for the Tribune, has been shifted to the dramatic department and will be regularly assigned there for the winter.

Jerome Beatty, who has been on the Mail has taken Broun's sports work

GARDEN PRINCIPALS CALLED.

The principals for the new Winter Garden show were called for rehearsal Tuesday, about three weeks earlier than originally planned by the Shuberts. The reason for the earlier call is said to be that the "Passing Show" has fallen off in receipts and the managers are anxious to get the new show in shape to open at the house by Sept. 15, if possible, instead of Oct. 1. Or it may have been caused by Ned Wayburn securing the Century for "Town Topics."

It was also settled Al Jolson is not to be with the new Garden production but is to remain on tour with "Dancing Around," which is said to be doing very well on the road.

The chorus for the new show was called a week ago last Monday and rehearsals have since been under way. Last week the Shuberts signed Fred Boley, an American dancer, who has been a distinct hit abroad for two years. It is possible he will be added to the new show's cast of principals. Mazie King was also wanted for the show by the managers last week.

Texas Guinan was added to the cast for the new show early this week.

"COMMON CLAY" CHANGE.

There is a possibility that there will be a change in the cast of "Common Clay" before Manager A. H. Woods brings the production to New York. The change will come as a surprise to a great many.

Several stars have been approached during the week with a view to stepping into the cast.

TO RIVAL AMES.

Another young millionaire is to have a theatre in New York shortly and to produce plays along the lines of "art for art's sake." The young man is Walter F. Wanger, who while at Dartmouth College several seasons ago arranged for the special performances of "The Mis-Leading Lady" by the students. After leaving college last year he was associated as a producing assistant with Granville Barker and this season he is to try to "go it alone."

My mother thinks my act is rotten, but she's on to me.—VAN HOVEN.

ONCE LEADING LONDON MANAGER CURZON HAS BUT ONE HOUSE LEFT

Obliged to Give Up Lease Prince of Wales, Lately Turned Back to Him. Remaining Interest Is in Playhouse and Wyndham's, Latter Held in Partnership With Gerald Du Maurier.

London, Aug. 18.

From the time Frank Curzon had more theatres in London than any other manager, he has been compelled to relinquish possession of them one by one, until his remaining theatrical interests here consist of the Playhouse and a partnership with Gerald Du Maurier in Wyndham's.

Mr. Curzon has given up the Prince of Wales theatre, and will probably shortly follow that action by also leaving the Playhouse. The latter was recently turned back to him by Cyril Maude, who has retired from London theatrical management.

PALACE PLAYS 10 PER CENT.

London, Aug. 18.

The Palace, under the direction of Alfred Butt, has paid a dividend of ten per cent. after adding \$50,000 to the reserve fund.

This gives the Palace's reserve a total of \$225,000.

FRED HERBERT MENTIONED.

London, Aug. 18.

Fred Herbert, assistant editor of The Performer, is prominently mentioned as the successor to the late W. H. Clemart as chairman of the Variety Artists' Federation.

The chairman will be selected at the coming election of the V. A. F.

"DAS PROGRAMM" EXPLAINS.

The following has been received from "Das Programm," the leading Continental professional paper:

Berlin, July 20.

Editor VARIETY:

In your issue of June 18 your London correspondent tells the story of The Vivians, who happen to have been engaged twice at music halls where Zeppelin bombs were dropped. Vivian makes capital out of this, by asserting the Zeppelins were sent especially on his account, because "Das Programm" had printed an article condemning him for teaching English soldiers how to shoot.

You would greatly oblige us if you will correct this statement. "Das Programm" resented that Vivian, who is an American and has been engaged time and again at the best halls of Germany and Austria, should offer in half page advertisements to teach a hundred English civilians a day to shoot, at every hall that would engage him.

This happened just at a time when all the world was enraged against Germany because its troops had severely dealt with Belgian civilians who attacked German soldiers from ambush. That the citizen of a neu-

tral nation merely for advertisement's sake should offer to instruct civilians in franc-tireur tactics was our objection. Vivian never offered to teach soldiers how to shoot.

"Das Programm,"

By Leo Herzberg.

PAUL MURRAY BOOKING.

London, Aug. 18.

Paul Murray, the agent, since disassociating from the connection made by him when returning from the front, has the booking for the provincial tours of the Albert de Courville Hippodrome revues. Murray in this position succeeds Harry Day.

Day purchased the road rights to "Watch Your Step" that was put on here by Alfred Butt.

GRAND GUIGNOL CLOSSES.

London, Aug. 18.

The Grand Guignol season at the Garrick closes this Saturday. It has been an artistic success and a financial failure.

VAN HOVEN'S GOOD MONEY.

London, Aug. 18.

Van Hoven, the American "Mad Magician," who has made a sensational success over here with his eccentric turn, has been booked at some of the English halls for 95 pounds weekly (\$475).

200 CELEBRATE.

London, Aug. 18.

Over 200 people celebrate at Faidenhead with Walter De Frece and Vesta Tilley their silver wedding Aug. 16.

DE COURVILLE COMING OVER.

London, Aug. 18.

Albert de Courville, the Hippodrome's director who has recovered from his recent indisposition, is about to take a trip to your side in search of novelties for future productions by him.

REVUE UNPROFITABLE.

London, Aug. 18.

The revue at the Apollo is playing to unprofitable business and will be discontinued, to be succeeded by "The Only Girl," with Fay Compton in the leading role.

"DUMMY" AT WALES.

London, Aug. 18.

"The Dummy" will open at the Prince of Wales with Lauri DeFrece as the boy.

Ambassadeurs Business Drops.

London, Aug. 18.

The revue at the Ambassadeurs has suffered a drop in patronage of late.

LONDON NOTES

London, Aug. 4.

A London theatrical manager recently made application for articles of incorporation, the avowed purpose of which was the purchasing of American plays and producing them here. To his amazement, his petition was denied. On seeking the cause he was informed that the government frowned on all efforts to send money out of the country for any other purpose than the purchase of war munitions and absolute necessities.

VARIETY's cabled advices recently were to the effect that the managers of music hall circuits are now demanding "first money" from revues playing their halls on percentage. This, however, is not a hard and fast rule, as the theatre proprietors are anxious to improve this style of entertainment. For instance, they have gone to the other extreme in the case of Wilkie Bard, who is heading a revue of his own in the fall. Bard is entitled to special concessions from the fact that he is putting together a show that will cost him £3,500 a week to run, counting his salary at £1,500. For this attraction the Moss Empires will play Bard at a straight 50-50 and give him a guarantee of £2,750. The London Theatre of Varieties Circuit (Gulliver Tour) plays revues at its houses on a 50-50 basis, with the exception of the Palladium and Holborn, for which the attractions receive a straight salary. On the remainder of the circuit the average takings for revues have been in the neighborhood of £3,500 weekly. The salary lists of these attractions are about £1,000 and they must take over a bill of approximately £300 to £400. The agent booking a revue receives five per cent. instead of the usual ten per cent., and with incidentals a show can make a profit of about £250 a week. The Palladium is a huge house and besides playing two shows nightly has matinees Mondays, Wednesdays and Saturdays. They can do as much as £5,000 in one day with three shows. The Holborn is one of the houses certain to do a big business at all times with its twice-nightly policy, but gives no matinees. It is almost always packed, but puts on a much larger bill than any other Gulliver house, not even excepting the Palladium. Bard brings his show to the Palladium in November for a brief run under a contract by which the house takes the first £5,000, the attraction the next £2,000 and the remainder of the receipts to be divided evenly.

Somebody ought to start a movement to compel all theatres and music halls to display decent slides of His Majesty King George when the national anthem is played at the conclusion of all performances. The majority of slides are pretty well worn and scratched and a goodly proportion of them cracked.

The duration of the war is of course always a very debatable topic here, and

the insurance companies' views on the prospects of peace are always interesting. At the present time the official rates for war risks are as follows:

Peace by Sept. 30.....	4%
Peace before Dec. 31.....	15%
Peace before Mar. 31.....	25%
Peace not declared before Dec. 31..	75%
Peace not declared before Mar. 31..	60%
Against Germany taking Calais before Aug. 30.....	20%
Against Germany taking Paris before Aug. 30.....	10%
Against Greece declaring war....	15%
Against Roumania declaring war..	15%
Against Bulgaria declaring war..	15%
Against America declaring war...	2%

A party of American artists visited the Old Cheshire cheese restaurant on Fleet street the other day, several for the first time. They were shown the scat where Doctor Johnson was alleged to have lunched every day for many years and one of the party claimed to have been there a few years ago. This statement was banteringly challenged, whereupon the one making the assertion called for the visitors' book to prove that he had registered on his previous visit. In looking over the pages, the artists were astonished to find an entire page taken up by the printed billing matter of Frank Milton and the De Long Sisters.

The military authorities are now using Sergeant O'Leary to make speeches in aid of recruiting. O'Leary received the V. C. for having, single handed, killed seven Germans and captured two more. For this he was honored by receptions all over the country, and Ireland claimed him as a native son. As a matter of fact, he is a Canadian and was a former member of the Northwest Mounted Police in Manitoba.

Lyons' restaurants in England are about on a par with Childs' "beaneries" in America. Sir Joseph Lyons has opened a new eating place on the Strand and one of the waiters there wears a wrist watch!

Nigel Playfair has been appointed a special constable and was recently assigned to duty at Buckingham Palace. He walked in at the front gate and nobody paid any attention to him. He wandered about the Palace for fully two hours before anybody asked him his business. Buckingham Palace is the home of the King and England is at war.

HAWTREY POSTPONES.

London, Aug. 18.

The legitimate production for this autumn to have been made by Charles Hawtreys has been postponed.

Mr. Hawtreys will continue in vaudeville until Christmas. He is now at the Coliseum and will return there during November in a new sketch.

Jack Norworth says I do a great act. He knows what he's talking about.—VAN HOVEN.

ALL A DREAM SAYS CONSIDINE THAT PANTAGES HAS CIRCUIT

Head of S-C Chain Makes Emphatic Denial of Reports That He Is Turning the Western Houses Over to Anybody. Says He's Out for More Theatres. Busy with Plans.

San Francisco, Aug. 18.

A strong denial is made by John W. Considine of the report a syndicate headed by Alexander Pantages may take over the Sullivan-Considine Circuit.

"That story," said Mr. Considine, "was based on the dream of some irresponsible person or a deliberate attempt to hurt our circuit. There is not the slightest foundation for it."

Mr. Considine has given out no statement of his intentions regarding the S.-C. chain. His local representative, W. P. Reese, has arranged to place S.-C. vaudeville bills from his office, into Stockton, Visalia and Bakersfield for split weeks, after Sept. 1. Provo and Ogden, Utah, are other towns that will be supplied by S.-C. shows from this point.

Mr. Considine states he will continue to operate the S.-C. houses himself, and intends opening the Spokane house late in the fall if the conditions then warrant. He further said he will hold onto all houses he now has and is out for others.

Three weeks ago, Mr. Considine remarked, someone maliciously started a rumor he was "broke" and was compelled to sell his stock farm, while another report the same time mentioned the people behind the Western States Vaudeville Association in this city were negotiating for the northern houses on the S.-C. Circuit. These tales Mr. Considine brands as pure fabrications and says he is not "broke," within any meaning of the word.

Cincinnati, Aug. 18.

Fred Lincoln, president of the Affiliated Booking Corporation of Chicago, is here to personally supervise the renovation and remodelling of the Empress theatre, scheduled to open in several weeks. The shows will be supplied through Lincoln's agency which is also attending to the vaudeville wants of the houses remaining active on the Sullivan-Considine Circuit.

BROOKLYN "POOL" CLOSED.

The pending pooling of three Bushwick section theatres in Brooklyn was concluded late last week. It resulted in the DeKalb and Broadway theatres over there passing to the Marcus Loew management, while the other house, Shubert, that played Loew's pop vaudeville, will become the home this coming season of the legitimate attractions booked through the Shuberts and Klaw & Erlanger. Last season the DeKalb played the Shubert road shows and the Broadway held the K. & E. attractions.

Under the pooling agreement, the DeKalb (seating 2,500) starting next

Monday will play the Loew brand of vaudeville, and the Broadway, commencing Aug. 28, the Loew picture show (changing daily). Leo Teller will transfer as manager from the Broadway to the Shubert, and the latter house is to be known as Teller's Shubert theatre, opening Sept. 4.

The new arrangement gives the Loew Circuit seven Brooklyn theatres. The Warwick (Loew's) over there reopens Sept. 6, but it has not yet been decided whether with its former pop vaudeville policy or pictures.

Other Loew openings will be Loew's, New Rochelle, this Thursday, and Loew's (formerly Shubert), Rochester, N. Y., Aug. 30.

Another proposed "pool" of Brooklyn houses in which Loew will be concerned is reported for the Fulton street section of the town.

Teller's first legit booking at his Broadway house is "She's In Again," for Sept. 4.

GABY IS COMING.

London, Aug. 18.

After playing seven weeks on a provincial tour Gaby Deslys will leave for New York, to appear for Charles Dillingham, at a salary of \$3,500 weekly.

The Gaby contract is for 30 weeks, and includes Harry Pilcer. They will sail from this side Oct. 23.

At the Charles B. Dillingham offices it was said Gaby Deslys was coming to this country to be starred in the new mid-winter revue "Blow Your Horn," being written by Irving Berlin and Harry B. Smith. The piece will be placed in rehearsal late in September and will open on Broadway in November.

BUTT'S NEW PALACE SHOW.

London, Aug. 18.

Alfred Butt will produce at the Palace next month a new musical production. It will not be a revue, but will tell a connected story. The book is by Capt. Basil Hood, the lyrics by Arthur Wimperis, and the score by Herman Finck and Lionel Monckton. Edward Royce will stage the piece.

Included in the case are Gertie Millar, Fay Compton, Teddie Gerard, Arthur Playfair, Nelson Keyes, Simon Gerard (the latter a prominent French actor who has appeared here with Mlle. Polaire).

Three-Act in Provincial Revue.

London, Aug. 18.

Vardon, Perry and Wilber have been engaged for the provincial tour of "Watch Your Step."

I now wear silk socks "off" as well as on the stage.—VAN HOVEN.

PETITION FOR PARDON.

Sentenced for six years to the Milledgeville, Ga., prison for bigamy, Joe Umberger is circulating a petition for his pardon, giving as the urgent reason for his immediate release that an acute attack of appendicitis needs surgical attention.

Umberger was of the producing firm of Rehm & Umberger. They were travelling south with "Ted Snyder's Bohemian Girls" when the charge of bigamy was preferred. The company, Umberger says, is now at Savannah awaiting his release.

The statement made by Umberger in connection with his petition is that in 1914 at Savannah, Ga., he met and married a Miss Wekenberg, under the impression his first wife, whom he had married in Newark, N. J., in 1907 (and legally separated from in 1908) had died.

Mrs. Umberger, the first, however, was alive. The husband of the two women was charged with bigamy, convicted and sentenced to the Georgia state prison at Milledgeville. Since confinement there, Umberger says, his first wife has secured a divorce from him, her final decree having been granted at Newark June 25 last.

Capt. J. E. Smith, Warden at Milledgeville, is giving Umberger a letter of confidence and the prison physician, Dr. Compton, has certified to his physical condition.

The petition is addressed to the Prison Commission and Governor Harris at Atlanta, Ga., to whom individual appeals for the pardoning of Umberger could be addressed, such individual communications stating Umberger bore a good name and reputation in the profession before his matrimonial complications involved him with the law.

Umberger was well known in the vaudeville branch he engaged in, and enjoyed a creditable reputation.

DIDN'T GET IT OVER.

Since a number of the Chicago agents visited New York this summer it is said quite a few have been offering acts they reached through the agents in New York who book acts with the Loew Circuit Agency there.

Up to last week nothing was heard of this but it came to the ears of the United Booking Office's heads in New York and they immediately sent a message to the Western Vaudeville Managers' Association in Chicago saying the interchanging of acts between the Association and Loew agents must cease, and from all accounts it has ceased.

PARAMOUNT'S ONE-REELERS.

The Paramount is to add a number of one reel comedies to its regular feature service. This announcement has not as yet been officially made by the big service company but it has been settled for several weeks.

The one-reelers are to be of the star comedy variety. That is, a big Broadway name star is to be featured in the pictures which are to be made by Phil Gleichman who formerly released the World Star Comedies through the World.

WEBER AND FIELDS, 50-50.

Weber and Fields are 50-50 again. It was brought back to the partners Sunday night, when an envelope holding \$3,800 was delivered to the pair back stage at the Palace. Lew Fields got it first and called to Joe Weber, saying, "See, here's our wages." Then they both laughed, for it reminded them of the days when they first played in the varieties.

Weber asked Fields if he had taken his share, and the former replied he had not, suggesting that Mr. Weber be the business manager of their present vaudeville trip. To this Joe assented, and after paying off the people connected with their turn, also taking care of other incidentals, the money was equally divided between the two.

The Weber and Fields starring engagement, on their return to vaudeville at the Palace last week, did \$17,000 for that theatre's box office, an abnormal taking, considering the weather and the week end, when New York is near deserted. Monday of this week opened up nearly as big in attendance at the Palace as for the preceding Monday. The Weber and Fields engagement for the local house is for two weeks, they closing the local stay this Sunday.

The \$3,800 paid Weber and Fields by the Palace represents their salary weekly for vaudeville, \$3,800 net, they having set \$4,000 as their lowest figure, and holding to that amount. It is said that while the salary was being talked over with the vaudeville managers it was remarked by one manager the Palace might do \$12,000 the first week Weber and Fields were there. "Of course," this manager is reported as having said, "if we did \$12,000, you would be worth \$3,000 to us." Thereupon Mr. Weber and Mr. Fields offered the Palace management \$14,000 for the first week, when they were informed the house did not care to go in on sharing terms.

LOEW-SHEA CLUB DEPT.

The club departments of the Marcus Loew Circuit and Harry A. Shea have been combined. They will be personally managed the coming season by Shea, from his office in the Putnam Building.

Shea's club agency has been established for years. He is said to have had one of the most lucrative club agencies ever organized in New York. The Loew Circuit started its club department last season and found considerable business.

Shea will continue to place acts as heretofore, besides giving his attention to the booking of the several vaudeville theatres handled by him.

FLATBUSH IN U. B. O.

The Flatbush, Brooklyn, which started its career last season as the only two-a-day house on the Loew Circuit and which has been playing straight pictures during the summer, will have its vaudeville, commencing Sept. 6, supplied by the United Booking Offices, with Doc Breed looking after the arranging of the shows.

The house will play twice daily.

NEW THESPIAN CLUB BOOMING AS BENEFITS MARK ITS START

"The Lights" of Long Island Receive Fresh Impetus as Membership List Swells. Any Male Player, Manager or Agent Eligible to the New Actors' Organization. Late Plans.

Two shows are to be given this week by "The Lights," the organization of professionals recently formed at Freeport, Long Island. The first benefit for the club was held last (Thursday) night at the American theatre, Freeport. The next will be Sunday night, at the Globe theatre, New York.

Max Hart has been appointed chairman of the entertainment committee. The other members are Jack Pierre and Jack Welch.

The full name of "The Lights" is the Long Island Good Hearted Thespians' Society, as reported in *VARIETY* last week. It was formed for social purposes only, and will accept for membership any eligible male player, manager or agent in the show business. There are neither dues nor initiation fee. Funds are to be supplied through a series of benefit performances. Headquarters will be in Freeport, and the club there to be maintained will be known as "The Lighthouse." "The Lights" has about 75 members to date, with many applications to act upon.

At the Freeport performance last night among those appearing were Brice and King, Gould and Ashlyn, Flanagan and Edwards, Leo Carillo, Valeska Suratt, Nellie Nichols, Gen. Ed. Lavine, Diamond and Brennan, Three Leightons, Cross and Josephine, Moore and Littlefield.

Some of the volunteers for the Sunday night performance are Four Mortons, Fred Stone, Clifton Crawford, Robert Edeson, Will Rogers, Brice and King, Fox and Dolly, Harry Kelly, Mr. and Mrs. Vernon Castle, Gould and Ashlyn, Bernard Granville, Frank Tinney, Valeska Suratt, Blossom Seeley, Cross and Josephine. An old piece, called "Skinny Shaner" ("Patsy Bolivar") will end the Sunday night show. Harry Bulger will be the school mistress and Victor Moore, "Skinny."

FIRST WEEKS BOOKED UP.

Without a large number of routes given out, the managers of the United Booking Offices say their bills for the first few opening weeks of the season are pretty well filled up.

Programs have been composed from acts routed and those available, without any special system attaching to the manner in which the turns were secured. It is the usual manner of filling up opening vaudeville bills, though in former seasons more big time turns have been routed at this season of the year than there are at present.

The routing meetings were resumed this week. It has been decided that before the close of the current week many acts will be finally routed. Heretofore

the meetings have been for the purpose of accepting the acts and deciding upon salaries.

Up to Monday the only big attraction that had been generally routed was Weber and Fields, who return to the big time in December after a few months in pictures.

ENGLISH ACTS DELAYING.

English acts booked to open over here are delaying their appearance, for one reason or another, paralleling through their action the American vaudeville turns which have refused to go to England at these times.

The foreign agents in New York cannot exactly determine why English artists are trying to postpone the American appearance. There are several foreign acts booked to start on the big time circuits over here within the next two or three months. The agents are making every effort to learn which acts may be depended upon.

SUN CIRCUIT OPENING.

In the course of another fortnight the Gus Sun circuit of theatres will open. The prospects in the Pennsylvania steel districts look decidedly good. This section was a poor theatrical point last season because of the business depression. A number of the smaller houses in and around Pittsburgh were forced to close, and many have delegated the Sun agency to supply them with semi-weekly vaudeville bills.

A Sun office has also been established in Buffalo to handle a string of houses recently acquired in northern New York.

FRAUD CHARGE DISMISSED.

Chicago, Aug. 18.

The indictment held against Morris Williard and Arthur Barrett, professionals, on a charge brought by a local cafe man, has been ordered dismissed through lack of evidence.

The men were charged with operating a confidence game after winning several hundred dollars from the cafe man through wagers on baseball games. After being released on bonds for several months, the case came to trial with no complainant present.

Included Friends in Bankruptcy.

London, Aug. 18.

The creditors of Sam Stern met in the Bankruptcy Court here recently. Stern filed a schedule of liabilities approximating \$5,200 and valued his assets at \$800.

Among other liabilities scheduled were items for small sums due to friends for card debts, which totalled \$1,000.

CIRCUSES CLOSING EARLIER.

The way conditions look at present, few of the traveling circuses will make Texas, owing to the high licenses, continued rains and action against traveling organizations carrying live stock (hoof and mouth disease).

Oct. 15 will find some of the biggest shows closing. Of these, Barnum & Bailey will likely be the first. Sells-Floto, prior to July 14, on which date it played Chicago, was behind on the season, it is said. Rainy weather is said to have been the cause.

BIG TIME FOR HOBOKEN.

The Gaiety theatre in Hoboken is to play "big time" shows and to be booked out of the sixth floor according to the present plans. The house is to open on Labor Day and Elliott Foreman is to be the resident manager.

By placing big time shows in Hoboken it is practically assured the Hudson, Union Hill, N. J., will continue in stock. This policy has been very successful there, the weekly profit averaging about \$1,500.

SEXTETTE WITH JANIS.

The Clayton Sextette is to be with the new Elsie Janis show "The Missing Link," to follow "Chin Chin" into the Globe. The engagement was closed this week and the rag musicians started rehearsals with the company almost immediately. They have been touring with Bessie Clayton in vaudeville.

Gloria Goodwin is another of the added starters with the Janis show. She was originally engaged for "Town Topics" to dance with Clifton Webb. The completed cast includes Maurice Farkoa, Francis D. McGinn, Malcolm Fassett, Melville Ellis, Eugene Revere, David Todd, Leavitt James, Jules Raucourt, Mlle. Bordini, Vivian Rushmore, Annie Esmond and Diane Oste.

HUGH WARD ARRIVES.

Chicago, Aug. 18.

Hugh Ward, representing the Williamson theatrical interests of Australia, is in Chicago this week looking over the production of "Kick In," which he has signed for an Australian engagement.

Ward is scheduled to arrive in New York Friday.

Billy Montgomery Agenting.

Chicago, Aug. 18.

Billy Montgomery (formerly Montgomery and Moore) will soon branch out as an agent. Montgomery will have Lloyd Spencer as his representative on the floor of the Western Vaudeville Managers' Association, providing he receives the expected franchise from that agency.

Up and Downstairs Vaudeville.

The William Fox Rivera will play vaudeville upstairs and down during the coming season, when the Roof of that theatre will be continued.

Fox's Riverside, next door, will give a picture show at the same time.

I have had an offer to appear in a big London show, but the music hall managers won't release me.—VAN HOVEN.

PEARCE AND POPULARITY.

Chas. Pearce, for several years assistant manager of the Chicago branch of the Shapiro-Bernstein Music Co., has been appointed Chicago manager of the firm again and will assume immediate charge with an enlarged staff.

Pearce, who is incidentally considered one of the best pianists in the profession, has been lately touring vaudeville with Ray Samuels. He has an unusually large acquaintance among the profession and is particularly popular in Chicago, his home town.

BISPHAM FOR 20 WEEKS.

Despite all the publicity given David Bispham and his future plans to appear in "Adelaide," it was announced this week that the baritone would open on the Keith time for a 20-week run beginning at Baltimore Sept. 20. After his vaudeville time is played out Bispham will take to the concert tour now being arranged for him.

SQUARE, TAB HOUSE.

The Union Square theatre (recently turned back to the landlord by the Keith circuit), after a brief trial experiment with tabloid shows under the management of Ben Kahn, has decided to continue that form of entertainment throughout the coming season, provided sufficient shows can be obtained.

Globe, Philly, Amalgamated.

Philadelphia, Aug. 18.

The Globe, booked last season by the United Booking Offices, will be supplied from the Amalgamated Agency (Moss'), New York, opening Aug. 30. The change arrived with the interest obtained in the theatre by Sablowsky & McGurk.

Proposed Booking Changes Reported.

In the reported proposed changes of booking connections by New York and Brooklyn vaudeville theatres, one of some importance is included.

Livingston Separation Suit Dismissed.

Judge Brady in the Supreme Court of the Bronx has dismissed the application for a separation brought by Murry Livingston against his wife, also throwing out at the same time the counterclaim by Mrs. Livingston.

August Dreyer appeared for the defendant, who is receiving \$10 weekly alimony.

LOUISE MAYO.

Louise Mayo is a talented young woman, now featured on the Loew Circuit in a dialogue. She gained distinction at the Memorial Services in Havana for the victims of the Maine, acting as soloist upon that occasion.

Miss Mayo, whose photos are reproduced on *VARIETY*'s front page this week, scored a huge success on her last tour of the Sullivan-Considine Circuit, and is repeating the western triumphs in the east.

Of decided ability, it is agreed by all whom have seen Miss Mayo that a brilliant future of her professional career is practically assured. She is under the vaudeville direction of Harry Pincus.

WITH THE WOMEN

BY MISS RUBY.

Who wants a negligee to make folks rave—a costume that will create a regular sensation whether worn on or off the stage? Well, the answer is about universally, "Yes"; so here's a description of a costume Yansci Dolly wore at the Palace, Wednesday night: Two mandarin skirts, yellow satin, striped with those strips of blue satin embroidered in other shades of blue, such as Chinese stores sell, with panels front and back, embroidered in wonderful tones of violet and blue. One skirt formed the skirt of the gown, the other was pulled up to a shallow circular yoke of black satin gathered about this and seamed over the shoulders; sleeves of black chiffon inserted into slits that served as an armhole, a cord added, to run outside the gown on the sides, and beneath through slashes, so as not to hide the embroidered back panels—and there, about the simplest and most original costume seen on the stage. Miss Dolly wore it for a Chinese song, but as a negligee—or a ball gown, if one had the courage to wear so striking a costume—it would be a marvel. And, as a hint, Chinese stores in the foreign section of most any big city sell these Mandarin skirts from \$10 up, depending on their elaborateness.

Miss Dolly wore two other bewitching gowns, one a soft rose shaded taffeta, embroidered in silver, with a short skirt pulled over to each hip, then gathered into an elaborately draped effect, suggestive of a short flaring pannier. The other was a mauve colored silk net, with a silk jacket laced through with blue ribbon velvet. The décolleté of the back followed a style seen on a few recently imported gowns—to describe it would be to say that it looked as though someone had taken hold of the loose back of a waist, pulled it down and pinned it fast to the belt, letting the folds of material gather around the V shape thus produced. The effect is novel and pretty.

Jule Power did not have much of a role, unless sitting in a chair and looking sweet may be called a dramatic part. If it is, she played it well. Miss Power is in "The Peace Cry," the object of which seems to be to preach sermons of neutrality with Biblical quotations bearing thereon, while holding the patience of the audience by promise of a ministerial scandal. It is well talked, even if the two ideas do not mix well in it, and Miss Power looked very charming in a midsummer dress of the latest type; that is, a blue silk Jersey waist, made like a sweater, with a pleated skirt of blue and white striped silk.

Ruth Royce wore one costume only, a white net, heavily embroidered with sequins and rhinestones, with six rhinestone straps over the shoulders, and a flaring skirt banded with bead work. An odd little hat made of beaded net with a fringe of stiffened chiffon in place of a brim, completed a charming effect. Ameta, whose act consisted of waving wings of chiffon in time to

music, posing in a semi-circle of mirrors with colored lights, gained some stunning effects with no particular effort. Her costumes, of course, were the floating, indefinite sort needed for a turn of this kind.

As far as fashions went, the American Roof offered very little, new or old, in the bill early in the week.

Chief among the women was Marguerite Ford, who did some excellent character acting and singing in the role of a boy, but who wore only the young man's clothes. At one part of a song only did she let her voice out, in the upper register, to disprove that after all she might be a boy under a girl's name.

A farce that followed her, gave an opportunity for Dorothy Rogers to display two costumes worthy of mention—a black velvet evening gown, made over white satin trimmed with a pretty design of beadwork. This was made on the general order of the tight fitting Princess style now coming into favor, but with a tight skirt and a pointed train. The second costume change brought out a really very charming negligee, of white crepe de chine and cream colored lace, an effective style, easily imitated. Front and back were two straight pieces of the crepe de chine, cut into a deep V at the top, and joined under the arms. Below the waist, the two pieces were slit, to show a sort of petticoat arrangement of the lace.

In "The New Impresario" the leading woman appeared first in one of the simple high-waisted dresses seen so much around town just now—a dull blue taffeta, with three wide tucks to trim the skirt. A girl with the Four Windermers wore a cute dress, made of rose-colored satin, very short, over knickers of black velvet.

ESTABROOK AT PALACE.

It is quite possible Howard Estabrook, who closes with "Search Me" at the Gaiety tomorrow night, may play at the Palace to fill in before opening with "My Lady's Garter" with which he is to be seen later in New York.

Remick's Philadelphia Office.

The new season will find a professional office of Jerome H. Remick & Co. in Philadelphia. It is Remick's first invasion of the Quaker City for professional purposes, that territory heretofore having been handled from the New York office.

George Freeman, manager of one of the Remick stores in Philadelphia, will manage the office, with Ben Bloom transferred from New York to act as chief assistant.

Nine Two-Day Montana Stands.

Chicago, Aug. 18.

The Western Vaudeville Managers' Association has lined up nine towns in Montana, each town arranging to play two acts twice weekly on the split-week basis.

TOMMY'S TATTLES.

By Thomas J. Gray.

See they are giving ten-cent baseball in hopes of drawing the people away from the picture shows. If they want to be successful at it they should have some of the players make up like Charlie Chaplin.

Single woman in vaudeville spent her vacation under an assumed name so she wouldn't be recognized and asked to sing in the parlor.

If these war plays keep on teaching audiences to hiss the various flags there should be a plenty of work for those old time magicians who used to take all the flags out of a high hat.

You have heard these before—

"We do a little nut stuff."

"Say, did you ever hear the wife sing a ballad?"

"You want to see this hotel for a dollar a day."

"Give the boys on the stage my regards, will you?"

"It just happened to be one of those places where everybody dies."

"You can't make empty seats laugh."

"It's the best dog you ever saw, never makes a sound."

"They should book us there, it's our home town."

"Just look how that guy ruined those photographs!"

A lot of pleasant jobs in this world but the people who must measure chorus girls for costumes!

The "Peace" songs have died but the war goes on.

NEW ACTS.

Camillo and Rose Poncillo, new "sister act."

Quinn and Mitchell, sequel to "Lemon City."

Sophie Bernard and Lew Anger, new act by Edgar Allan Woolf.

Katherine Grey, new act by Frances Nordstrom.

"The Dream Dancers" (9), pictures (Rose & Curtis).

Dave Roth (formerly Pearl and Roth), single.

John Walters and Pauline Emerson in "The Secret."

Lucy Weston and Peg Rosedale, singles, will have new acts written by Frank G. King, an Australian.

"The Master Move," dramatic sketch, with George P. Marshall and Josephine Hamner.

• Molly McIntyre starts next week playing the lead in the former Taliaferro sketch, "A Breath of Old Virginia."

William A. Brady is producing an act in which Billy Gaxton is to be featured. It is by Edgar Allan Woolf and is being staged by John Cromwell, the Brady general stage director.

Lew and Joe Cooper will separate after fulfilling present contracted engagements for a few weeks longer. Lew Cooper is going to appear as a single turn. Joe will become a part of his brother's (Irving) agency.

OBITUARY.

Charles Thilemon Hall, known throughout theatrical circles as the veteran playhouse manager of the coast, died Aug. 11 after a lingering illness at Oakland, Cal. The deceased had been retired for several years, was 74 years old, and is survived by a wife, brother and sister.

John J. Magee, the comedian, died July 25 of a complication of diseases at a hospital in New York. He was 57 years of age, and a member of the B. P. O. E., No. 13, of Indianapolis, and the White Rats. He is survived by a mother, sister and four brothers.

James Gordon Cowper, best known professionally as Jimmy Cowper, black-face comedian, died July 28 at the home of his parents, East Lynn, Mass., and was buried in Pine Grove cemetery, there. A widow (non-professional), two sisters, two brothers and his parents survive.

Clement Straus, a prominent picture actor, was found dead in a bathroom at his home in Hollywood. Hemorrhages of the lungs were responsible. In his pocket was a letter addressed to Mrs. E. E. Straus, 2046 Prospect avenue, New York City.

Mrs. JULIA KELCEY

Beloved Mother of
3 KELCEY SISTERS
Died at her home, 4223 Christiana Ave.,
Chicago, Aug. 2nd

Melville Stewart, the tenor, of "The Follies," died of heart failure Aug. 5 as he was about to step into a boat to go on a fishing trip. He is survived by a widow and son.

The father of George Armstrong died at his home in Chicago, Aug. 13, at the age of 68. Armstrong was unaware of the death until the remains had been interred.

Tommy Foy, the old time comedian, producer and acrobatic dancer, died Aug. 9 at the General Hospital, Kansas City, Mo. Foy was about sixty years of age and leaves no one.

Mrs. Martin J. Dixon, aged 42 years, wife of the former lessee of the Third Avenue theatre, died at her home, 605 West 141st street, New York, Aug. 6. She had appeared in many of her husband's productions.

Jack Henry's eight-weeks-old daughter died Aug. 6 at the Henry home in Illion, N. Y.

George Dubard, brother of Walter Dubard (Homer and Dubard), was drowned Aug. 15 at Detroit.

The mother of Chas. Gillette (Correlli and Gillette) died at Noblesville, Ind., Aug. 17.

Alex Fuerst, father of Sophie Everett and Gladys Arnold, died Aug. 12.

Convincing evidence of the value of newspaper advertising has been given during the present week in connection with the opening of the season at Hurtig & Seamon's 125th street theatre and the Yorkville theatre. "The Behman Show," with the tremendous advantage of a fourteen weeks' run at the Columbia ending last Saturday night, opened at the Harlem house Monday to about one-third the capacity of the house, afternoon and night. The Yorkville on the other hand opened Saturday night to all the house could hold and literally hundreds turned away, Monday and Tuesday receipts showed but very slight falling off. In the case of the Hurtig & Seamon house not one line of advertising appeared in any daily paper, whereas extended space was used in nearly all of the dailies announcing the opening of the Yorkville. Very little outside billing had been done for either house. It must be regarded as a certainty the methods pursued in both cases were the direct cause of the results at the box offices. Wherefore, the comments so frequently indulged in in this department may be repeated at this time for the guidance of house and company managements in their efforts to secure business. If "The Behman Show" had been properly exploited in the newspapers there is no doubt it would have at least doubled its Monday business.

Reliable reports on the dozen or more shows already opened indicate the complete fulfillment of promises for a higher quality of productions than has ever before been known in burlesque. Included in these are the offerings of some of the producers who have heretofore failed to keep step with the march of progress in this field. These reports have come from men chosen for their experience and fitness by the executive committee of both the Columbia and the American Circuits. Producers have apparently discarded old material, which was the main point to be achieved, and it is evident much greater care and more expenditure of money have been devoted to the preparation of scenery, costumes and other details such as electrical effects and properties including furniture, draperies and the other accessories that constitute pretentious up-to-date stage furnishment. The coming week 44 burlesque shows, or a little more than one-half the entire number, will be in full operation. The outlook gives promise of little difficulty in securing altogether desirable and satisfactory productions and performances. For this reason burlesque appears to have a much brighter prospect in all respects than ever before.

HOWARD ALONE.

The Grand opera house, Boston, where the Extended shows played last season, has been leased to a Yiddish stock company for the coming year.

The Howard will be the only theater in Boston playing American Circuit attractions.

HELLO PARIS.

The opening of the newly organized American Circuit, the reopening of the Olympic theatre and the debut of "Hello Paris" were celebrated simultaneously this week on 14th street. Judging by the initial week's activities, the Olympic has no thoughts of reform, for the lobby speculating still endures, which fact doesn't speak well for the promises of progressiveness made by the Columbia Amusement Co. which sponsors the American Circuit and tolerates the Olympic. "Hello Paris" and Pipinta should do big business there this week. Pipinta is an agile "cooch" dancer whose stomach wriggling is nauseating to some and nourishing to others.

Beyond the "cooch" thing, what suggestiveness the show contains can be leniently overlooked, for it seemed to be appropriately attached for the exclusive benefit of the Olympic. In spots the comedians took advantage of the book to smear, but this was at the Olympic.

The show itself is as yet somewhat weak, but allowances must be made for the early season. The book was written and produced by George A. Clark who also essays the role of principal comic. A few novelties stood out conspicuously in silent testimony of Clark's ability as an originator and author, but in many instances some time-worn bits were prominent to the detriment of things in general. One thing was readily recorded: Clark has assembled a classy chorus, all good looking, all well built and a great singing aggregation, circumstances considered. The producer has been reasonably liberal in costuming the piece also, three or four numbers carrying an excellent array of clothes and all good looking. Clark in the opener played a tramp role, seconded by Ed Crawford in a similar type. Crawford is exceptionally clever, works easily and with plenty of confidence and "pep." Irene Meara is the soubret, a lively, good looking youngster, who will develop. Her opening gown might be recut to avoid accidents such as the one that happened Tuesday eve at Sammy Krause's Olympic. Florence Tanner is the principal female lead, with sufficient personality and general ability to justify her presence. Charles Fagan played a few bits, but was visibly handicapped through lack of opportunity. Fagan should be handed a bigger part in-stanter for he has the right burlesque idea. Fred Hall in a "straight" role acquitted himself nicely, and Helen Stuart in a character part filled in without much trouble.

An operatic medley in the first half took away the musical honors, with "Araby" earning the legitimate honors of the afterpiece. A novelty number was cleverly arranged and earned numerous encores through the girls each wearing a large heart on which was printed their proper name.

Hall and Stuart shared the olio with "A Moving Picture Rehearsal," the latter a black and white idea that interested, but failed to arouse enthusiasm.

"Hello Paris" should improve with playing.

BURLESQUE AT DALY'S.

Daly's theatre reopened with burlesque Monday night. Moore and Scanlon's "Winners" are the current attraction, playing to 75 cents in the boxes at night, with 10-25 matinees.

The house is being operated by Ben H. Stivets, a downtown man, who secured the license to open at the last moment, after removing a couple of violations the department insisted upon. William Bentley is the manager of the show, with Jimmy Morris, advertising agent. Bob Russak put on the numbers in this week's production.

The Moore-Scanlon company is playing an indefinite engagement on a 50-50 sharing basis with the house. Some paper seems to be out, but Tuesday night Daly's filled up quite quickly with a much better grade of patrons than the burlesque regime there last season drew. Special nights are being given, and the house management anticipates a profitable run, to be furthered by conservative direction that will not go wild. Daly's is again opposing the Olympic on 14th street, in the location and style of performance. The Moore-Scanlon group will change show weekly, it is claimed, if the business warrants.

The company exhibits no remarkable strength in any particular, but some active ballyhooing is being performed under the direction of Mr. Morris. During this week a sight-seeing coach carrying about 20 girls has been parading the streets, bearing banners telling of the Daly show, and proclaiming it as "The only burlesque house on Broadway." (Mr. Morris asserts the Columbia is on 7th avenue.)

The first part of this week is called "The Fortune Hunters," with Snitz Moore playing "Dutch" and George Scanlon in Irish character. It is a fairly "clean" performance. In the burlesque Mr. Moore is a Hebrew and Mr. Scanlon a "hick." The principal women are Hazel Grant and Miss Oden (first name not programmed). There is a chorus of 18 girls, some fair and some fat. But all rather nicely costumed, and the aggregation looks able to continue a stock policy of the kind that will draw down there. Doubtlessly, if business keeps up as it started, the cast will be strengthened. It can easily stand strengthening.

A "cooch" dancer is in the burlesque. She is called "Mlle. Fif," but is confining herself to a more mild form of contortional dancing, one that could not be quickly complained against. An olio separates the two parts. Three turns are given, Brown and Williams, Snitz Moore and Co., and Miss Grant, all principals.

Some of the best numbers, and during all of them the girls are continually moving about, are "Celebrate the End of the War in Ragtime," led by Mr. McKee, rather a pleasant young "straight" man. "Old Plantation Ball," sung by Williams and Brown (who can likely dance better than they sing); "Cake Walk Ball," by Miss Oden, a sprightly soubret in the present company; "Pincy Ridge," "Bom Bom Bay," "Mother May I Go Into Swim" and "Military Band."

YORKVILLE OPENS.

The Yorkville theatre on 86th street, between Third and Lexington avenues opened with burlesque under the direction of the Columbia Amusement Co. Saturday night, Aug. 14. The thickly populated locality, made up largely of the medium classes, warrants the belief burlesque will thrive there and the capacity audience at the opening, also at both performances Monday and Tuesday, indicates no mistake was made in shifting the American Association shows from the Murray Hill.

Frank Calder's "High Life Girls" was the initial attraction and the performance was received with every manifestation of approval. Mr. Calder has provided an unusually complete and effective production and the show is above the average in comedy, musical features and specialties.

Michelena Pennetti is the featured member of the well balanced cast that includes Ambark Ali, Willie Mack, Don Manning, Pauline Russel, Trixie Ayers and Sye Ali. A number of novelties cannot fail to prove attractive at the box office throughout the season. Principal among these is Miss Pennetti's specialty in which she gives remarkably life-like imitations of a number of popular players and in some of which she is capably assisted by Willie Mack.

The song revue, with the chorus girls going through the orchestra, balcony and boxes, is a well worked out feature, and Trixie Ayers' football number secured no less than a dozen encores. A tango orchestra consisting of piano and four banjos enlivened a cabaret scene that has been cleverly put together. There are 18 good looking chorus girls whose work in the numbers displayed commendable skill.

PASSES AT ONE-HALF COST.

The American Burlesque Association has adopted rules governing the issuing of passes to the theatres on its circuit. There will be no billboard passes, and for all courtesies extended members of the profession half the regular box office prices will be charged. No passes will be issued to anybody Saturdays or holidays.

General Manager Charles E. Barton asserts the adoption of this system will minimize the imposition that has always been a source of annoyance and the loss of a great deal of money to theatres generally throughout the country.

BOSTON'S MORAL CODE.

Mayor Curley of Boston has established a code of morals for the theatres of that city. Among other things forbidden is the mingling of female players with the people in the audience, either in the aisles, seats or boxes. Living pictures and one-piece union suits are barred and the Mayor's injunctions extend to muscle dances, female impersonators and dope fends.

In view of these restrictions many shows other than those presented in burlesque theatres will require considerable rearranging before visiting Beantown.

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Vol. XXXIX. No. 12

Work and Ower have reunited.

A theatre is being built at Saranac Lake.

Herbert Wilkie has joined "The Follies."

The Hippodrome, Baltimore, plays vaudeville beginning Dec. 1.

The Star, Buffalo, will play legit this fall.

Ethel Grey Terry has been signed to play the lead in "The Natural Law."

Margaret Greene has been engaged for "Come On Charlie" by John Cort.

Duff, Geisler and Lewis, after separating, reunited.

Henry W. Savage's "Sari" resumes its travels the latter part of this month.

The Ben Greet Players have taken up tour of an eastern Chautauqua Circuit.

Alex. Pinkerton, at Otisville, N. Y., for his health, expects to return to Broadway in another month or so.

Willie Solar has received a full Orpheum route and will open at San Francisco.

Catherine Tower will have the feminine lead in "The Guilty Man" this season.

The Garrick, Wilmington, Del., reopens its season under the guidance of Bill Dockstader Sept. 6.

Mrs. Chas. Waldron indignantly denies the rumors of her death. Mrs. Waldron is at present living in Boston.

Sunday concerts at the Murray Hill this winter will be booked by the Loew offices.

Jack Halliday has been engaged for the Drury Lane production of "Stolen Orders."

A new opera house at Weyauwega, Wis. (population, 5,000), will open about Sept. 10. It will play road shows.

Polly Moran has been engaged for another year by the Keystone. Polly is playing opposite Eddie Foy in Keystone film comedies.

The Dayton, O., house to be supplied by the United Booking Offices as a full week stand, will be booked by Joe Goodman.

Cora Jerome Southe, recently divorced from Paul Southe, will shortly marry S. G. Ogden, a non-professional of Middletown, N. Y.

The Irish Theatre of America, with some new principal players, opens in Chicago and will close its tour in New York.

Dorothy Jardon has been engaged for the Raymond Hitchcock revue which Cohan & Harris are to produce in New York during November.

At the Ford motor plant in Detroit is a band of 65 pieces and the musicians have been promised a trip to the Exposition. The band will play at points en route.

Elita Proctor Otis, playing a sketch at Keeney's, Newark, fainted during the Monday afternoon show, the excessive heat being responsible. She was able to resume at night.

Arthur Blondell is raffling off an \$800 diamond ring, selling chances on the sliding scale basis. The winner has the privilege of accepting the ring or \$600 in cash.

Bert Young, last season's manager of Keith's Alhambra, has accepted the berth of treasurer at the Hippodrome and will assume his duties there with the reopening of the house.

"The Red Rose," with E. S. Bunch, manager and Howard Robey, advance, opens Sept. 6 at Reading, Pa. Maurice Darcy is stage manager while the principals include Donald Archer and Alden MacClaskie.

Rehearsals for "The Duke of Killcrankie" started Monday. The Charles Frohman office will give this show a few days' performances up New England way, prior to opening it Sept. 6 at the Lyceum.

H. B. Burton, for several years manager of the Orpheum, Des Moines, will handle the managerial reins of the Orpheum, Seattle, next season, replacing Carl Reiter, who goes to the Portland Orpheum.

Rehearsals have been called for the resumption of "Moloch" play which is scheduled for a New York premiere in September. Of the principals will be Creighton Hale, with Pathe for some time, and Louise Rutter.

The Helena Theatre Co., proprietor of the 116th Street theatre, disclaims any connection with the stock tabloid recently playing the house a week without salaries. The house management engaged the show as a whole, but had nothing to do with the individual engagements.

Billy Wood is to manage the Crescent theater in Brooklyn, to open its season with Keith stock on Sept. 4. Al Darling will return to the Colonial as manager, with the opening of the season.

In Place of "Tipperary" in "Chin Chin" at the Globe Montgomery and Stone have a song that was written in the trenches before Ypres. The title of the song is "Bally Mooney and Biddy McGee" and it was written by Trooper Terence Lowrey.

The Colonial, Erie, Pa., will reopen its regular vaudeville season Sept. 6, again booked by Johnny Collins of the United Booking Offices. The Colonial has undergone extensive alterations, including an increase in seating capacity.

"Along the Rocky Road to Dublin," by Joe Young and Bert Grant is an Irish number Waterson, Berlin and Snyder has, that includes about all the Hibernian melodies ever written. The writers of it regret they can not place their real names underneath the title.

The Watson Sisters have permanently given up the idea of another season in burlesque, the decision being made this week when a 30-week route was tendered the girls that called for an opening Aug. 30 at the Bushwick, Brooklyn.

The Laughlin theatre, in course of building at Long Beach, Cal., will be opened about Sept. 20. The house will book the road shows appearing in Los Angeles, also playing Orpheum vaudeville two nights a week. The Boston, Long Beach, is now playing pictures and pop vaudeville.

The Empire, Paterson, N. J., seating 1,200, has been sold by its owner, A. M. Bruggemann, to Rudolph A. Rodell, who may play stock in it. The other Bruggemann Empire, at Hoboken, N. J., will again play Columbia burlesque this season, managed in person by Mr. Bruggemann.

The 81st Street theatre, booked through the United Booking Offices, became dark Sunday night and will remain closed until after Aug. 30. The ceiling became defective in several spots and in order to avoid an unnecessary accident, the management decided to close for a fortnight.

Edward M. Hart, manager of Harmanus Bleeker Hall, Albany, four years, resigned last week to join the staff of F. F. Proctor. P. J. Shea, who managed Proctor's Troy, also resigned last Saturday. He was succeeded by H. R. Emde, formerly manager of Proctor's Griswold.

Lou-Tellegen is at work on three plays, two practically completed. One is for his own use and will be produced in the late autumn after the tour of "Taking Chances" is completed. At present he is in Los Angeles completing his picture appearances in "The Explorer" for Lasky.

Arrangements have been made for the first time "The Whip" was presented in the United States for the big Drury Lane piece to play the south this fall and winter. "The Whip," in shape to meet the requirements of the road, will be a three-car show and will start its travels Oct. 4 at Jersey City. Frank J. Lee will be the man ahead.

Canton, O., will become a split week next season, opening Labor Day with a five-act bill at 10-20-30. Heretofore the house has been a full week stand, supplied through the big time offices. Billy Delaney will handle the booking through the Family Department of the U. B. O. this season, the other end of the split not having been decided upon as yet.

Among the latest engagements announced are: Carlotta Monterey, leading woman with the "Bird of Paradise"; Vivian Rushmore and Frances D. McGinn, with the Elsie Janis show; Claude Fleming, with "Two Is Co." company; J. Harlan Briggs, with Coutts & Tennis' "When Dreams Come True"; Allene Crater (Mrs. Fred Stone) for the Selma Rawlston role in "Chin Chin," and Zola Telmzart to handle the Florence Reed role with "The Yellow Ticket."

The Grand, Knoxville, Tenn., will be supplied through the United Booking Offices (New York), playing a split week show of four acts. Last season it was booked from the Chicago U. B. O. branch. The Piedmont theatre, Charlotte, N. C., reopens Sept. 20 after a summer of darkness, while the Roanoke theatre, Roanoke, Va., will close for repairs, to reopen Labor Day. The latter two houses are also listed on the Family Department books of the U. B. O.

The Miles Circuit of theatres, booked by Walter Keefe through the Loew Agency, will officially open the new season, Sept. 6, when the Miles, Pittsburgh, reopens. The other houses, including McVicker's, Chicago (Jones, Linick & Schaeffer) and the Miles theatres in Cleveland and Detroit, have remained open over the summer. Next season Keefe will send a road show intact over the four weeks, opening the bills at Cleveland on the Miles time after closing at Toronto on the Loew Circuit. The fill-in acts required at McVicker's and the several other J. L. & S. houses in the middle west will be looked after in Chicago.

A peculiar situation cropped up in picture making last week which brought about two big rival service feature manufacturing concerns getting together to straighten out what appeared to be a hopeless muddle. The World Film has a "Trilby" feature on its list with the Brady company as its sponsor. While Brady controlled the stage rights to the piece the book rights were in the hands of the Famous Players. The E. P. raised a contention as to Brady's right to the picture version. The matter expected to be settled amicably with the World duly scheduled to release the big feature.

WITH THE PRESS AGENTS

Frances Prichard has returned to "The Passing Show."

"The Law of the Land" will start the season in Rochester Sept. 2, with Julia Dean starred.

Francis E. Reid will be business manager of the road tour of "The Girl from Utah."

Fred H. Spears will be with "Potash and Perlmutter Inc.," this season.

Frederick Kaufman will be general stage manager for E. M. Southern this season.

Al. Straussman is press representative for "Some Baby" at the Fulton.

Ormsbee Court will be in advance of "Princess Pat."

Maurice J. Coughlin has been assigned the advance for the W. D. Patton show, "The Good Samaritan."

Clarence Harvey and Royden Keith are the latest additions to "Two is Company," now in rehearsal.

Rehearsals will begin in a few days for "Roast Beef Medium," in which Ethel Barrymore is to star.

Richard Watson Tully is reported spending the heated days writing a new play with Turkish atmosphere.

Among the principal engagements for the new production of "My Lady's Garter" by the Monarch Producing Company is Milton Sills.

Tom Cambell manager of the Tulane and Crescent theatres, New Orleans, was in New York this week.

H. A. Morrison will be enrolled with the advance agent colony of Selwyn & Co. this fall.

S. T. King, brown as a berry as the result of his 52 weeks' travel on the road, is back on Broadway.

Jim Early is in A. C. managing "The Birth of a Nation." He will start on the road in advance of "Twin Beds" in about three weeks.

Booth Tarkington has written "The Ohio Lady," to be produced by Klaw & Erlanger and George C. Tyler.

A tour that will take the company to the coast has been laid out for "The Girl from Utah" when it leaves the Knickerbocker.

Adele Hassen has been cast for one of the principal roles in one of "The Only Girl" companies.

G. Franklyn White will not be back in road agent's harness this fall as he will stick to the farm up state in the hope of benefiting his health.

George M. Cohan has written a new play called "Hit the Trail Holiday" which he will produce this season. It has a theme that has been prompted by the work of Billy Sunday.

The controversy between the legitimate managers and the musicians' union has again been taken up by the dailies, who are giving much space to it.

Sidney Riggs, Marguerite Battersoff, Miriam Collins and Gladys Fairbanks are in "The Road to Happiness," which opens in New York Aug. 30 with William Hodge starred.

Will Roddy will be ahead of "Peg O' My Heart," with which Dorothy Mackay will star. With the Florence Martin company George Atkinson will be the advance man.

Emanuel Reicher, who, last year, founded the Modern Stage, is to lease a theatre for this season and further carry out his plan of producing modern plays by authors of all nationalities.

David Blapham will be in the musical playlet "Adriatic" after the first of the year or later. In the piece Blapham will give a portrayal of Beethoven. The company will include Marie Narelle, Kathleen Coman, Idelle Patterson, Henri Barron and Graham Harris.

The James J. Corbett starring vehicle will be known as "Brother Bill" and not "Home Again," as formerly announced. The company will include Helen Evly, Elisabeth Valentine, Helene Haskell, Billie Perrine, Thomas Stewart, Charles Carey.

The Al. H. Wilson show, "As Years Roll On," with Ed. Everett ahead, management Sidney H. Ellis, with William Fields, treasurer of the Ellis company, will open Sept. 2 at Reading, Pa., a tour of Pennsylvania and the south to follow. Rehearsals started this week.

The cast that will support Elsie Janis in her new production "The Missing Link" will include Maurice Farkas, Francis L. MacGinn,

Malcolm Fassett, Melville Ellis, Eugene Revere, David Todd, Leavitt James, Jules Raucort, Mme. Bordoni, Vivian Rushmore, Annie Esmond and Diane Oste.

Lucien Bonheur director of the New York Theatre Francals who arrived here Tuesday announced that he had made extensive preparations for a season with French stars for this country. Among those who will arrive next month or October are Mlle. Andree Mery, Lillian Greuse, Paul Cappellani, Paul Joffre, a cousin of Gen. Joffre and Mme. Cheneal.

A new entry into the press agenting field has drawn favorable notice to himself over the summer. He is Carl Bernstein, in charge of the press agent department at the Brighton theatre. Mr. Bernstein has been furnishing the local dramatic editors with news notes in connection with his weekly press sheet that have found a large circulation. It was a departure for a vaudeville house press agent, and stamped Mr. Bernstein as owning an idea or two of his own.

George Gorman has been engaged as general stage director for the Gus Hill shows, now in rehearsal for their annual road season. He will be assisted by Edward Hutchinson and Sol Fields. Howard Collins is general musical director. Hill will have out five "Mutt and Jeff in College" and four "Bringing Up Father" companies. M. T. Middleton is general representative for Hill, as well as office manager. For the "Mutt-Jeff" shows the managers and agents will be Joe Pettigill, Charles White, Charles Williams, William Gaen, Harry Hill, William Proctor, Robert Monroe, Dick Radford. For the "Father" shows the executive staff comprises Charles H. Yale, Harry Yost, Charles E. Foreman, J. E. Clifford, Grif Williams and A. M. Ruland.

"The New Henrietta," with William H. Crane, Thomas W. Ross, Macklyn Arbuckle, Amelia Bingham, Mabel Tallaferro and Rose Coghlan, opens Aug. 20 at the Morocco, Los Angeles. Ed. J. Cooke will be ahead while the manager will be E. J. Cohen. The show plays four or five big western cities including San Francisco, Portland, Seattle and will then go south, returning east along the seacoast. Jos. Brooks' production of "Trilby," with Lyn Harding, Phyllis Nielsen Terry, George MacFarlane, Charles Dalton, R. Paton Gibbs and Ignacio Martinetti, which went into rehearsal Monday at the Comedy theatre, opens at the Royal Alexander, Toronto, Sept. 7. Despite the reported adverse condition in Canada, owing to the war, "Trilby" has been booked for six weeks of that territory, and will follow with a several weeks' tour of New England, the show having the Majestic, Brooklyn, on its route. A route up to June has been listed. John Harley, for years with Leibers, will be the agent, while Frank Jackson, who is now en route home from the other side, will be the manager.

An outline for the coming season's plans of William A. Brady has Grace George as announced directing the Playhouse, with her first production "The New York Idea" opening Sept. 20. Her company will include Kenneth Douglass, Conway Tearle and Mary Nash. A new American play by Charles Kenyon will open at the 48th St. theatre Sept. 13, "Ruggles of Red Cap" will have its premiere in Wilmington, Del. Sept. 14. Ralph Herz and Lawrence D'Oraay will be in this piece. Mr. Brady in association with the Shuberts and Comstock & Gest, will produce the Drury Lane melodrama, "Stolen Orders," at the Manhattan O. H., with Connie Edies and Franklyn Ardell in the cast. "Henry VIII" will be given a revival with big star cast in January. Robert Mantell will appear in the revival. Midge Kennedy will open in a starring piece in November. Alice Brady will be in "The Will of the Wisp," opening in October. De Wolf Hopper will have a couple of operatic revivals and one new production after completing his picture work. Several new plays are ready to be put into rehearsal. "Sisters" will be presented by four companies and "The White Feather" by two.

CHANGES FOR TWO.

Of the 12 attractions out so far on the American Circuit two have been called upon by the executive committee to make important changes. The others are up to the standard.

Victoria Stock, Sept. 6.

Louis Oberworth has been appointed manager of the Victoria, Pittsburgh. The house will open with stock burlesque Sept. 6 and the productions will be made by Jack Perry.

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

"SEPTEMBER MORN" HERE.

The entry onto Broadway of "September Morn" is being projected by Martin Sampter, who has secured the rights to the La Salle theatre, Chicago, success of last season. Greatly elaborated and prepared for New York, the piece is apt to find a Main Alley lodging place early in September.

Frances Kennedy and Minerva Corderale are two of the original cast thus far engaged by Mr. Sampter for the production.

FILMS LOSING SATURDAYS.

There was elation around some of the New York booking offices where the show managers and agents are getting their routes lined up for the new season, over the fact that where pictures got the first call upon the Saturday night dates last season the roadsters are having no trouble in penciling in week ends.

Some managers playing films have written in to the booking agents, asking them to book in road attractions.

SHOWS IN 'FRISCO.

San Francisco, Aug. 18.

"Omar," with Guy Bates Post, is registering good business at the Cort, now in its fourth week. The show on its month's stay will draw about around \$32,000.

Light business prevailed at the Columbia Monday night, where Mrs. Patrick Campbell is offering repertoire.

A packed house greeted the Lytell-Vaughan stock at the Alcazar Monday. Company doing an excellent business.

The Exposition attendance now reaches big figures weekly.

LONGACRE IN DOUBT?

Though the H. H. Frazee attraction, "A Full House," closed its long summer run at the Longacre last Saturday, principally because there was no profitable business to be drawn in this weather, it is not a certainty Mr. Frazee will give up the house. It was expected the owner, Al. Pincus, would take it over Sept. 1, when the Frazee lease expires. The latter is said to have made a proposal to Pincus which, if accepted, will leave the Longacre in Frazee's possession for another term.

Pincus is reported having an interest in "The Girl Who Smiles," opening last week at the Lyric. The show felt a slump toward the centre of the first week, accounted for by the hot spell; but this, according to the story, may have some effect upon Pincus' intention to go more thoroughly into show business as a commercial proposition.

The house will remain dark until after Sept. 1, when it is possible, however, "The Girl Who Smiles" will be moved from the Lyric to that house.

"Brother Masons," opening out of town Monday, is a new Frazee production and it will be brought into New York.

The complete cast for the second "Full House" includes Walter Jones, Helen Lowell, Ethel Valentine, Edward Wade, Cordelia McDonald, Adelaide Hibbard, Isabel Winlocke and Raymond Van Sickle. The third company will be headed by Edward Garvie.

CUT-RATERS CONFIDENT.

A general meeting of the house and producing managers of New York was held at the Astor theatre Tuesday afternoon for a general discussion of ways and means of eliminating what they term as the "cut rate evil." At the close of the meeting it was said that no definite understanding had been arrived at, although several of the managers agreed they would abide by the decision of the majority. The meeting was postponed until Sept. 6.

The Shuberts did not appear personally at the meeting, but sent a representative who stated his message was to the effect these managers were willing to stand with the majority. A. H. Woods was not represented at the meeting.

It had practically been agreed upon some time ago that none of the managers or the cut-rate agencies would issue any "Moe Levy" coupons this season. The cut-rate men were willing to agree to this providing the managers did not use any of these aids themselves to attract business.

The cut-rate men stated that they did not worry regarding the final outcome of the meeting. It was with their aid that theatres in New York, with the exception of one or two, remained open last season, and they are quite certain none of the managers will pass up any easy money next season.

GOOD IRWIN COMEDY.

Reports of the Jersey opening of May Irwin's piece, "13 Washington Square," this week, said Miss Irwin had a good show. It is going into the Park, New York.

The play was staged by Willie Collier, and accounts of it mentioned the piece had plenty of snap, with a well-balanced company that ran second to Miss Irwin, who monopolizes the piece.

MACFADDEN AN AUTHOR.

Bernard MacFadden, the physical culturist, has written a play which at present is in the hands of three New York managers who are considering it for production. MacFadden claims a following of three million people throughout the United States as sure fire patrons.

MAJESTIC, ERIE, SOLD.

Erie, Pa., Aug. 18.

The lease of the Majestic here has been disposed of by Feiber & Shea of New York to O. A. Potter, of this city. The house has played several policies.

Feiber & Shea's remaining theatre, Park, will house combinations the coming season.

Cherry-Herz Piece Opening.

The Charles Cherry-Ralph Herz piece, "Ruggles from Red Gap," a William A. Brady production, is to open its season Sept. 18 at the Broadway, Long Branch, N. J.

Frank Drew Personally Managing.

The Empire, Cleveland, will next season be under the personal direction of Frank Drew, who is also interested in the Star, that city.

LEGITIMATE

CHORUS GIRL SUPPLY TIED UP BY "EXTRA" WORK IN PICTURES

Producers of "Girl Acts" Learn Chorus Material Prefer Studio Employment to Stage Engagement. More Money with Better Hours.

The chorus girl market is undergoing a panic this season, seriously alarming the producing managers, the supply of experienced choristers being considerably shorter than any previous year in the history of theatricals.

The cause is laid at the door of the picture industry, the majority of the girls deserting the speaking stage to accept extra parts with local film manufacturers where their income is larger than that offered by the producers, with a permanent residence assured and seldom evening work. One producer contemplating an output of ten "girl acts" was forced to turn to the advertising columns of the daily papers to try and locate "raw" material this week, with very little success. He issued a call for 60 girls. Less than one-tenth applied for the positions.

The burlesque shows are well equipped, the majority retaining their chorus from last season; but to the producer of new material the chorus girl market offers little promise. Those particular agencies who specialize in placing girls claim their books are practically closed this fall while in previous seasons at this time the supply was abundant enough to permit the application of a dozen or more girls for each position.

CHANGE BOOSTS BUSINESS.

The sudden turn in the weather Tuesday caused the show business to jump all over town. The jump heartened several managers so instead of closing some of the new shows they decided to stay open in the chance that they might "catch on."

At the Lyric where "The Girl Who Smiles" is the attraction the business went up Tuesday \$160 over the night previous. This caused the management to discontinue negotiations for "cut rate" tickets for the balcony and gallery although there was a guarantee of \$1,500 a week offered from this course.

"Chin Chin" at the Globe is surprising some people in the manner in which the return engagement has started off. Although booked in for only three weeks, to be followed by the new Elsie Janis show, the management is sorry it did not arrange for a longer stay. The house was sold out Monday night in spite of the heat, and Tuesday night saw another capacity house. The Wednesday matinee was big and it looks as though the show will top \$16,000 this week, which is the 43rd for the play in New York.

"ROBIN HOOD" GOING OUT.

The De Koven Opera Co., in a revival of "Robin Hood" has had a long route mapped out by Charles Riggs, business agent, and it opens Sept. 14.

Fred Walker will manage.

In the cast will be James Stevens, Ralph Brainard, Henry T. Hamlin, Marie McConnell, William Schuster, Cora Tracey, Juy Scott, Phil Branson, Tillie Sainger, Sol Solomon and a large chorus. The orchestra will be under Luige de Francesco. The show is playing K. & E. houses.

MONARCH'S FARCE.

The Monarch Production Co. is the title of a new organization of theatrical producers who have thus far managed to keep away from the regular path.

The offices are situated on East 42d street. The production that it is to make is a farce entitled "My Lady's Garter." In the cast thus far engaged are Milton Sills, Minna Gombel, Leah Peck, Martin Alsop and Harry Stafford.

LUESCHER WITH DILLINGHAM.

Mark Luescher, formerly of Werba & Luescher, has been engaged by Charles B. Dillingham to act as advance representative for Montgomery and Stone in "Chin Chin." The salary is said to be \$200 weekly, one of the top-notch figures for an advance man on the road this season. Mr. Luescher will leave for Chicago in the interests of the attraction tomorrow.

Louis F. Werba will continue to maintain the old office of the firm in the New York theatre building and there is a possibility a musical production will be launched in the near future.

FIXING UP LAST ACT.

The reason for continuing the road tour of "Common Clay," scheduled for the Republic, New York, is because of certain changes being made in the fourth act.

The first three, according to reports, are so full of action the last act seems weak in comparison.

FERGUSON'S "QUEEN HIGH."

Frank Ferguson has written a new three-act farce, "A Queen High," which goes into rehearsal shortly under Edgar J. MacGregor's direction.

"P. & P. in Society" Now.

Another change in the title of the second "Potash & Perlmutter" play makes the name "Potash & Perlmutter in Society," one of the early selections. It starts rehearsal Labor Day, Roi Cooper Megrue having been delayed in finishing the script through being rushed on the book of "Under Fire."

Burgess' Augmented "Uncle Tom."

Earl Burgess is returning to the legitimate as a manager and is booking up an augmented "Uncle Tom's Cabin" company.

HERTZ' HOUSE OF MAGIC.

London, Aug. 18.

A lease for five years on a London theatre has been secured by Carl Hertz, the magician, who will make the theatre a permanent home for his conjuring entertainment.

INITIATION FEE SUSPENDED.

The books of the Actors' Society of America are open for new members at a reduced initiation fee, applications now being acceptable when accompanied only by the annual dues fee of \$5.00.

Heretofore an initiation charge of \$10 was required, but because of the current money stringency, the board of directors voted to suspend the initiation fee temporarily to encourage new applications.

ELLIOTT'S THREE PLAYS.

William Elliott is going into producing on his own account after Sept. 1. He has arranged to take offices in the Aeolian Building and has engaged Glenmore Davis as general manager and press representative. Three productions are contemplated by Mr. Elliott at present. Last season he was associated with Comstock & Gest in "Experience."

CORT OPENS SEPT. 27.

The opening season's date for the Cort theatre, New York, is Sept. 27, when "Princess Pat" will be first played there.

The delay has been approved of by John Cort, in order that other local houses shall have the first grapple with the early season's openings against the weather.

TIM MURPHY BACK.

Tim Murphy is returning to the stage. Little has been heard of him since last seen at the Hudson theatre in a new play. Murphy is scheduled to come back in a new comedy, southern time having booked, the show opening early in September.

"KICK IN" INTERESTING.

Chicago, Aug. 18.

"Kick In" opened at the Olympic Monday and is called an interesting playlet of the underworld. An expert in box office possibilities believes the show should run to money-making business for four months, at the scale, really \$1.

SECOND "BLUE PARADISE."

The Shuberts are recruiting another "Blue Paradise" which will take to the road next month.

For Marjorie Rambeau's Return.

When Marjorie Rambeau makes her next appearance on Broadway it will be in a new three-act comedy by Avery Hopgood, entitled "Sadie Love." Miss Rambeau's husband, Willard Mack, will continue in pictures on the Coast.

Lincoln Hippodrome on P. & H. Time. Chicago, Aug. 18.

The Lincoln Hippodrome, Chicago, is now attached to the Finn & Hyman circuit.

FAMILIAR BILLING.

The Great Dramatic Success
One Year in New York
A Metropolitan Cast
Everything New But the Title
A Treat for the Children
Funnier Than Ever
The Big Show
A Play of To-Day
Last Word in —
No Advance in Prices
Free List Positively Suspended
Original Broadway Cast
Last Two Weeks
Reservations in Order of Receipt
With a Carefully Selected Cast
Stop! Look!! Listen!!!
The Sensational Melodrama
In Her Latest Triumph
New York and London Success
Teaches Great Lesson
The Great Western Drama
Carrying Their Own Orchestra
Produced Under Direction of —
Farewell Tour
Last Seven Times
The Drury Lane Spectacle
Perfect Cyclone of Laughter
A Play of Love and Thrills
Girls! Girls!! Girls!!!
Chorus of 100
First Time Here
Will Hold You Spellbound
The Play with a Punch
Adapted from the French
Three Carloads of Scenery
Direct from an All Season Run
All Attendance Records Broken
87,964 Persons Saw This Play
Success of the Century
The Modern Farce
Welcome Back of the Favorites
Musical Comedy De Luxe
The Delightful Operetta
An International Hit
Playing to Crowded Houses.
A Laugh a Second
Smashing Hit
Drives Away Dull Care
Same Splendid Company
The Famous War Drama
Six Months at — Theatre
Wonderful Costumes
The Great American Drama
Pulsating with Life
Unequalled Beauty Chorus
A Great, Big Human Play
A New Play in Four Acts
The Quaint Rural Drama
Curtain Promptly at Eight
Secure Your Tickets Early
Direct From Broadway

O. M. Samuel.

ELLIOTT'S FIRST PLAY.

The Elliott will have as its first play for the new season Oliver Morosco's "Our Children," which is to start there Sept. 6, opening the week previously at the Savoy, Asbury Park.

Emmett Corrigan has been engaged to play the principal role Henry Kolker created. Until Morosco opens "The Unchastened Woman" Christine Norman will play opposite Corrigan.

Niblos' Show Opening Labor Day.

The Niblos' play, "Hit the Trail," by George M. Cohan, is slated to open Labor Day at Long Branch, N. J., probably appearing at the Astor, New York, the week following.

CABARETS

Joel's has undergone a change within the last few weeks. The old platform reserved for the entertainers has been torn out and in the rear of the dance hall an extension has been built. The alterations which Joel has under way will cost about \$10,000 and will include the redecorating of the entire establishment.

The **Speedway Inn** at the north end of the Speedway is getting to be one of the popular hideaway places for a lot of boys who sport a motor car. Charles Bassman is running the place. He has added a colored orchestra to the attractions of the cabaret and also arranged a portion of the porch for dancing.

Marshall's, the colored resort on 53d street, notorious several years ago, has reopened and is making an extraordinary bid for popularity with the all night set on Broadway. Those of the type who affect the wrist watch and effeminate mannerisms are in the majority among the usual attendance.

The **Arena** is to be the title of the former Broadway Dance when it is reopened as a combination dance place and roller rink by Harry Morton and Harry Sartoris. Harry Morton was formerly associated with the management of the Folies Bergere (now Rector's).

The **Casino**, Paterson, N. J., is using a new cabaret show this week booked by Max Rogers, consisting of Viola Sisters, Miss Tappan, Regina Lorenz, Adele Phillips and Dorothy Kramer.

Five girls, Mabel Clifford, Josie Schiller, Marie Warner, Agnes Prendegast and Millie Gardner, sail Saturday to supply the cabaret entertainment at the Colonels Hotel, Panama.

Peter F. Shanley held the official opening of his new restaurant on Broadway, Yonkers, on Thursday night of last week.

STOCKS OPENING.

The stock season at the Gotham, Brooklyn, will start Sept. 4 with the MacCurdy Players. The company is headed by James Kyrle MacCurdy and Kate Woods Fiske. The theatre has been leased by MacCurdy from the B. F. Keith interests; he operating it year before last with the same policy. Charles Umla, Jr., will again manage the house.

"Inside the Lines" has been selected as the opening bill for the new season of stock at the Grand, Brooklyn, which will have Enid May Jackson as its leading woman.

The opening date for the new stock season at the Grand, Brooklyn, will be Aug. 30. Lew Parker has been engaged as manager.

Several New York parties are in negotiation for Keeney's Metropolis, New York, to install stock there for the winter.

Philadelphia, Aug. 18.

William Leahy, of Boston, is to take over the Walnut Street theatre from Klaw & Erlanger and will install a stock company at that house commencing Aug. 30. The first bill is to be Robert Edeson in "Strongheart" and is to be followed a week later by Leah Winslow in "The Easiest Way." The leads with the company are to be played by Ainsworth Arnold and Eda Von Buelow.

Baltimore, Aug. 18.

Cecil Spooner is to head a new stock for a permanent winter engagement here at the Colonial.

S. Z. Poli is also reported as returning Poli stock here while the Auditorium will have a company directed by Frederick Schanberger.

Philadelphia, Aug. 18.

W. H. Leahy, who inaugurates a season of stock-starring at the Walnut Street Aug. 30, is now in New York engaging a permanent company. His first star for one week will be Robert Edeson.

San Francisco, Aug. 18.

It is said a popular priced stock is being organized to play a few weeks at the Macdonough theatre, Oakland. Another rumor is to the effect that Ed. Redmond contemplates putting 10-30 stock into the Victory, San Jose.

Newark, Aug. 18.

Thais Magrane and Charles Dingle have been engaged for leads of the Forsberg Players, opening at Proctor's Park Place Labor Day.

Portland, Ore., Aug. 18.

That stock will be back at the Baker is now assured by the signing of Edward Woodruff as leading man. Woodruff was at the Baker before.

Cleveland, Aug. 18.

Sometime this month Vaughan Glaser and Fay Courteney will head a stock company that will remain indefinitely at the Prospect.

Halifax, N. S., Aug. 18.

Stock reopens at the local house here Labor Day, Sidney Toler, now in New York, heading the permanent organization.

Lowell, Mass., Aug. 18.

The Emerson Players open at the Lowell opera house Labor Day. The house has passed to Francis J. Sites.

St. Louis, Aug. 18.

The Shenandoah, with the Players stock, opens Aug. 30. The Shenandoah played stock last season.

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

MILLER SHOW AT GAITY.

"Just Outside the Door" is scheduled to open at the Gaiety Aug. 30. "Search Me" will close at the house tomorrow (Saturday) night. The attraction opened last week.

STOCKS CLOSING.

Rochester, Aug. 18.

Vaughan Glaser closes his stock season at the Temple, Aug. 28. His company will be reorganized for the winter season which Glaser opens at the Prospect, Cleveland, Labor Day.

STOCK MANAGER MARRYING.

Troy, Aug. 18.

The announcement of the engagement of Helen R. Barnett to George D. Ford, manager of the Ford stock, to open a season at Rand's Sept. 13, has been given out. Miss Barnett is a professional, having appeared in stock.

STOCK AT COLUMBUS.

Sol Meyers and Wash Martin have taken over the lease of the Lyceum, Columbus, O., and will install burlesque there Aug. 30.

The company is now being engaged and the house will be operated in conjunction with the Heuck circuit of burlesque houses in the middle-west.

ADA REEVE RECOVERED.

London, Aug. 18.

Ada Reeve, recovered, opens at the Victoria Palace, Aug. 30.

INGRAHAM DIRECTING.

Reg Ingraham, who has been writing feature scenarios for Fox, has been named as director for that corporation in the future. Mr. Ingraham is to spend the next month in the woods and after his return will direct an eight reel picture, for which he has written the scenario.

Settle's Wife Starts Two Suits.

Cincinnati, Aug. 18.

C. W. Settle, proprietor of several local picture theatres, was made the defendant in two lawsuits today, his wife being the complainant. One suit calls for a divorce with alimony and the other asks for the return of \$900 alleged to have been taken by Settle from his spouse.

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

IN PARIS.

Paris, Aug. 2.

The Scala will be reopened soon under the temporary management of Valles, who will mount a revue by Heros and D. Bonneau. The house has been closed since the outbreak of the war. Likewise the Athenae will take down the shutters and play a revue by Rip, under the temporary management of Richemond.

Dumien, of the Folies Bergere, has acquired the lease of the Cafe Viennois, in conjunction with Albert, owner of the cabaret by the name at Montmartre. The price paid is said to be only \$40,000 for a lease of about thirty years.

Most of the Paris vaudeville theatres remained open this season. The shows for the most part are poor, and worth the reduced price of admission. New managers are to be found, for the time being, at all the halls: Folies Bergere, De Marsans and Tarrault; Marigny, Dente and Montpreux, Olympia; Baretta; Mayol Concert, Dufreigne; Eldorado, Valles; Nouveau Cirque, G. Pasquier; Ambassadeurs, Voltero.

No steps have yet been taken for the reconstruction of the Moulin Rouge, destroyed by fire early in the year.

Clement Bannel will probably resume the direction of the Folies Bergere for the coming season.

A new revue has been produced by Dante and Montpreux at the Marigny where business is picking up. The receipts still remain good at the Olympia, where two shows daily are being given. Baretta is taking over the Coliseum (Paris) which he may run on the same lines.

Gaumont Palace (Hippodrome) has closed for the season. There is a rumor Paul Gavault may be appointed manager of the Comedie Francaise after the termination of the war.

GRACE GEORGE'S CO-STAR.

London, Aug. 18.

Kenneth Douglas is sailing for New York, where he will co-star with Grace George.

LEAVING L-KO.

There has been quite a split in the ranks of the L-KO picture ranks. Harry Gribbon is reported as having left and his wife is no longer taking part in the L-KO comedies.



BATTLE OF PRZEMYSŁ.

A scene in the feature film produced by the American Correspondent Film Co.

BILLS NEXT WEEK (August 23)

In Vaudeville Theatres, Playing Three or Less Shows Daily.

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit. Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—(U. B. O.), United Booking Offices—(W. V. 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)
 Gertrude Hoffmann Co
 Mercedes
 Belle Baker
 Haydn Borden & H
 Bradley & Norris
 Dooley & Sales
 Moran & Wisner
AMERICAN (loew)
 Saxon
 3 Cox Sisters
 Scamp & Scamp
 Golden & Keating
 Gertrude Barnes
 "Mysterious Will"
 Danny Simmons
 Gidding O'Mearas
 (One to fill)
 2d half
 Henry & Lisle
 Duquesne Comedy 4
 Roehm's Athletic Girls
 John Dove
 "Just Half Way"
 Gertrude Barnes
 Miller & Lytle
 Mlle. Nadje
 Stewart & Sterling
 (One to fill)
ST. ST. PROCTOR'S
 Evelyn & Dolly
 Fred Hildebrandt
 Beatrice Craig Co
 Ratcliffe & Anthony
 Flora Stern
 Elsie Gilbert & Girls
 2d half
 Tossing Austins
 McDermott & Wallace
 Milo Belden Co
 Fatima
 Peterson, Dick & M
 Van Bros
GREENEY (loew)
 Edgar Berger
 John Dove
 "Getting Her Rights"
 Aveling & Lloyd
 (Two to fill)
 2d half
 Louise Mayo
 Carol Pilot Co
 Foye & Page
 Ross Bros
 (Two to fill)
LINCOLN (loew)
 Beth Chellis
 "Way Out"
 Moss & Wray
 Gilet Harris & M
 (One to fill)
 2d half
 3 Norrie Sisters
 "Name Was Dennis"
 Willie Smith
 6 Navigators
 (One to fill)
TH AVE (loew)
 Richard Burton
 Andy Lewis Co
 Minstrel Four
 Azard Bros
 (Two to fill)
 2d half
 Brown & Newman
 Rene Parker
 "Getting Her Rights"
 Harry Rose
 Martine Bros
 (One to fill)
NATIONAL (loew)
 Carol Field & Co
 Willie Smith
 Lewis Belmont & L
 Miller & Lytle
 6 Navigators
 (One to fill)
 2d half
 Beth Chellis
 Lipinski's Dogs
 Stanley Burns & H
 Gidding O'Mearas
ORPHEUM (loew)
 Brown & Newman
 Maud Tiffany
 Lester Trio
 Stanley Burns & H
 (Two to fill)
 2d half
 Ward & Schubert
 "Real Mr Q"
 Aveling & Lloyd
 Azard Bros
 (Two to fill)
BOULEVARD (loew)
 Koster
 Smith & Farmer
 "Just Half Way"
 Handie & Miller
 Colonial Quintette
 2d half
 Leonard & Alvin
 Frank Gaby
 Hoy's Minstrels
 Lewis Belmont & L
 (One to fill)
BLANCEY (loew)
 3 Norrie Sisters
 Add Hoy's Minstrels
 Miller & Vincent
 Ross Bros
 (Two to fill)
 2d half
 2 Chappies
 "Way Out"

Atlantic City, N. J.
KEITH'S (ubo)
 Martinetti & Sylvester
 Ethel Hopkins
 Mollie McIntyre Co
 Whitfield & Ireland
 Dresser & Gardner
 John & Mae Burke
 Stan Stanley 3
 Baltimore
MARYLAND (ubo)
 Ken & Weston
 Bolger Bros
 Julie Ring Co
 Marie Fontana
 Gene Hodgkins Co
 Della & Bart
 Conroy & Lemaire
 Howard & McCane
 Odiva
Boston
KEITH'S (ubo)
 Binna & Burt
 Augusta Glose
 Frances Nordstrom
 Huxing & Frances
 Bell Family
 Winsor McKay
 Nat Willis
 "Mary Ellen"
GLOBE (loew)
 Dequesne Comedy 4
 Smith & West
 Dresser & Gardner
 Harry Rose
 2d half
 Leonard & Louie
 (One to fill)
 2d half
 Parise
 H & A Seymour
 Abe Attell
 Huth Norton Co
 Cook & Stevens
 (One to fill)
ST JAMES (loew)
 Abe Attell
 Walsh-Lynch Co
 Cook & Stevens
 Kansasa Trio
 (Two to fill)
 2d half
 Leonard & Louie
 "Neutral"
 Minstrel Four
 5 Beauties & A Spot
 Margaret Ford
 (One to fill)
BRIDGEPORT, Conn.
PLAZA (ubo)
 Cliff Bailey
 Kelly & Berg
 Edmunds & Farrell
 "Bachelors & Sweethearts"
 (Two to fill)
 2d half
 The Youngers
 Miller & Mack
 Roatina & Shelly
 Levering Troupe
POLI'S (ubo)
 Emille Sisters
 Isabella
 Wells & Mack
 Crawford & Broadrick
 "Local Revue"
 2d half
 Zyllo Maids
 Georgia Earl Co
 Heath & Raymond
 Bob Hall
 Burns Brothers
 (One to fill)
Wadsworth, Conn.
PANTAGES (m)
 Dockrill's Horses
 4 Renes
 5 Normans
 4 Gillespies
 Ed Berna
 Mr & Mrs Fisher
Chicago
MAJESTIC (orph)
 Kitty Gordon
 Jack Wilson Co
 Dainty Marie
 C E Evans Co
 Mienotte Kokin
 Cameron & Gaylord
 Ben Berger
 Galotti's Monks
MCVICKERS (loew)
 Mabel Hamilton
 "On the Veranda"
 "Childhood Days"
 Arthur Rhy
 Fling De Valle
 Dorothy Harris Co
 Dorothy Herman
 Five Carrs
 McFarland & Murray
NORTHERN HIP
 (wva)
 Ed & Jack Smith
 La Toy Bros
 6 Water Lillies
 Friend & Downing
 Military Dancers
 Howard & Chase
 Rome & Kirby
 Baleria
 Saterly & Jay
 Arno & Scott Longen
 (Four to fill)
KEDZIE (wva)
 (26-28)
 Musical McLarens
 McGowan & Gordon

Indianapolis
KEITH'S (ubo)
 Yvonne
 Bonham & Karr
 Jas Reynolds
 Doris Wilson Co
Jackman, Mich.
BIJOU (ubo)
 Chabot & Dixon
 Clara Illig
 Cal Dean & Girls
 Jas H Cullen
 Camille 3
 2d half
 Marx Bros
Kalamazoo, Mich.
MAJESTIC (ubo)
 Marx Bros
 2d half
 Gaumnal 3
 Santos & Hayes
 J C Mack Co
 Aveling & Lloyd
 Geo Damerel Co
Lancaster, Pa.
MAJESTIC (ubo)
 Fairfax & Stafford
 Jerg & Hamilton
 John C Lewis
 "Midnight Rollercoasters"
 2d half
 Evelyn Cunningham
 The Faynes
 DeMichelle Bros
 Sully Family
Lansing, Mich.
BIJOU (ubo)
 Weber & Diehl
 Harry LaMont
 Tates Motoring
 Cantwell & Walker
 Kerville Family
 2d half
 Jewell Comedy 3
 Mrs G Hughes Co
 Stone & Haven
 Cycling McNutts
Los Angeles
ORPHEUM
 Wm Morris Co
 3 Steindel Bros
 Jackson & Wahl
 James Teddy
 The Volunteers
 Nan Halperin
 "Song Revue"
 Alan Dinehart Co
PALADIN (m)
 Hanlon Bros
 Barto & Clark
 Kitner Haynes M
 Kelley & Galvin
 Morton Bros
Madison, Wis.
ORPHEUM (wva)
 The Gliders
 Primrose 4
 Beaumont & Arnold
 Horlick Family
 (One to fill)
 2d half
 Steinle & Lee
 "Between 8 & 9"
 Kirk & Fogarty
 Herbert Germaine 3
 Minstrel De Luxe
Chicago, Ill.
PANTAGES (m)
 Chief Cas
 Bottomley Troupe
 Lombardi Quintet
 The Blimbo
 Santucci Trio
 Howard & White
Pail River, Mass.
BIJOU (loew)
 Lawton
 H & A Seymour
 Frank Bush
 "Neutral"
 2d half
 Kansasa Trio
 John Neff
 Smith & West
 Harry Brooks Co
Flint, Mich.
MAJESTIC (ubo)
 Harry Sterling
 Santos & Hayes
 Geo Damerel Co
 Aveling & Lloyd
 Guzman 3
 2d half
 Chabot & Dixon
 Clara Illig
 Cal Dean & Girls
 Jas H Cullen
 Camille 3
Grand Rapids, Mich.
RAMONA PK (ubo)
 Valentine & Bell
 Rutland & Clinton
 Thurber & Madison
 9 White Hussars
 Diving Girls
Flintland, Conn.
PALACE (ubo)
 The Youngers
 Brent Hayes
 Mack & Sangster
 Harry Haywood Co
 Eckert C Parker
 20 Navassars Girls
 2d half
 Cliff Bailey
 McGinnis & King
 Leonard & Whitney
 Diard
Hoboken, N. J.
LYRIC (loew)
 Arno & Mayo
 2 Chappies
 "Real Mr Q"
 Frank Williams
 Vanderhoff & Louie
 2d half
 The Regars
 Grant & Grundy
 E E Clive Co
 Gordon & Marx
 Sig & Edith Frans

New Haven
POLI'S (ubo)
 The Wartamos
 "Autumn Fall"
 Dancing Mars
 Bob Hall
 Wolf & Haney
 Harry Gorman Co
 2d half
 Emille Sisters
 Weir & Mack
 Crawford & Broadrick
 Al Herman
 Symphonie Sextet
 (One to fill)
BIJOU (ubo)
 Zyllo Maids
 Levering Troupe
 Miller & Mack
 2d half
 Kelly & Berg
 4 Montana Girls
 Edmunds & Farrell
 New Rochelle, N. Y.
LOEW (loew)
 Harry Gilbert
 Foye & Page
 Ethel M Hall Co
 2d half
 Gonne & Linney
 Betts & Childow
 "Mysterious Will"

Oakland
ORPHEUM
 "Society Buds"
 Ball & West
 Bernard & Phillips
 The Gaudmids
PANTAGES (m)
 (Open Sun mat)
 Victoria Four
 Gordon Highlanders
 Shadow Girls
 Mint & Werts
 Clark & McCullough
 Edith Helena
Oklahoma City
EMPRESS (wva)
 Cooper & Ricardo
 (One to fill)
 Six Cecilians
 Jim Everett
Omaha
EMPRESS (wva)
 Fenner & Talman
 Great Howard
 Johnson & Tracy
 2d half
 Banks Breakable Duo
 Mme Risita Co
 Gordon Bros
Ottawa
DOMINION (ubo)
 Jackson & May
 Foster & Dog
 Mr & Mrs N Phillips
 Cartmell & Harris
 Monroe & Mack
 Horlick Family
Philadelphia
GRAND (ubo)
 Turelly
 Carl Statser Co
 Ward & Howell
 "Earl & Gilt"
 Warren & Connolly
 Booth & Landers
St. Louis
KEITH'S (ubo)
 La France & Bruce
 Adonis & Dog
 Grace Fisher Co
 "Mysteria"
 Tom Lewis Co
 Chas Olcott
 Willard Simms Co
 Amets
Pittsburgh
HARRIS (ubo)
 Jimmy Dodd
 Gladstone & Talmadge
 Mr & Mrs T Friel
 Bernard & Meyers
 Kalma Co
 Jolly Bachelors
 Ward Sisters
Portland, Ore.
PANTAGES (m)
 Henrietta DeSerra Co
 Welch Carabasse Co
 University Four
 Alexander Bros
 May & Kilduff
Providence, R. I.
EMERY (loew)
 Margaret Ford
 Huth Norton Co
 John Neff
 Cole & Denaby
 (One to fill)
 2d half
 Lawton
 Walsh-Lynch Co
 Frank Bush
 (Two to fill)
Rochester, Ill.
PALACE (wva)
 Diamond & Grant
 Olga
 Keno & Green
 Willing Bentley & W
 Nichols Nelson tr
 2d half
 Henry Toomer Co
 Oakley Hanvey & D
 Gordon & Rica
 The Gliders
 Estelle Reed
Reginaw, Mich.
FRANKLIN (ubo)
 Leonard
 Jewell Comedy 3
 Mrs G Hughes Co
 Stone & Haven
 Cycling McNutts
 2d half
 Weber & Diehl
 Harry LaMont

Tates Motoring
 Cantwell & Walker
 Kerville Family
St. Louis
FRST PK HGLDS
 (orph)
 DePage Opera Co
 Lewis & McCarthy
 Marie Hennings
 Libby & Barton
 Chybo
O H (wva)
 Aerial Eddys
 Musical Hunters
 Morton Wells & N
 "Visions d'Art"
 Bowman Bros
 Sumiko Co
EMPRESS (wva)
 Cavanna Duo
 Luckie & Yost
 Al Fields & Co
 Taylor & Arnold
 (One to fill)
 2d half
 Pearl Davenport
 Bernard & Harring
 Newhoff & Phelps
 Chas McGoods & Tates
 (One to fill)
HAMILTON (wva)
 Sari Sisters
 Ed Vinton & Buster
 Chas Anna
 Montrose & Sardell
 2d half
 Cavanna Duo
 Ethel Mae Barker
 Sabott & Wright
St. Louis, Ill.
ERBER'S (wva)
 Rosella & Rosella
 Bernard & Harrington
 Newhoff & Phelps
 Chas McGoods & Tates
 2d half
 Montrose & Sardell
 Taylor & Arnold
 Chas Kenna
 Princess Charles
St. Paul
ORPHEUM
 (Open Sun Mat)
 Long Tack Sam
 Eugene Diamond
 Rooney & Brent
 Morton & Moore
 Stella Treacy Co
 Mm Beeson Co
 Brooks & Bowen
EMPRESS (sc)
 Stansfield Hall & L
 Owen Wright
 Little Caruso Co
 Bertie Herron
 Ambler Bros
PRINCRESS (wva)
 Electric
 20 Century 4
 4 Ishikawa Bros
 (One to fill)
 2d half
 De Vroy & Dayton
 Guerry & Carmen
 Riley Wilson
 Buckley's Animals
Salt Lake
PANTAGES (m)
 (Opens Wed Mat)
 Tom Linton & Girls
 King Thornton Co
 Eddie Rosa
 La Toska
 Maye & Addie
 Jue Quong Tai
San Diego
PANTAGES (m)
 "Candy Shop"
 Rogers Wiley
 Jessie Hayward Co
 Bigelow Campbell & R
 Neuse & Eldrid
San Francisco
PANTAGES (m)
 (Opens Sun Mat)
 Edmund Hayes Co
 Lady Alice Pets
 Dorach & Russell
 Belle Oliver
 Lombardi Sextet
 John P. Reed
Saratoga, N. Y.
BROADWAY (ubo)
 Morris & Wilson
 5 Annapolis Boys
 Vacuum Cleaners
 2d half
 Spanish Goldins
 Eugene Le Blanc
 Hones Boy Minstrels
Schenectady, N. Y.
PROCTOR'S
 Sorrell & Antoinette
 Joe Lannigan
 "Last Laugh"
 Marshall Montgomery
 Nichol Sisters
 Fatima
 2d half
 Gailon
 Ratcliffe & Anthony
 Dore's Quartet
 "Vacuum Cleaners"
 Millicent Doris
 Orange Packers
Seattle
PANTAGES (m)
 Salt Lake Belles
 Will Armstrong CO
 Archer & Carr
 Gaskoignes
 LaZar & Dale
Seattle, Wash., Ind.
ORPHEUM (wva)
 Ford & Hewitt
 Henry Cullen
 Henry Toomer Co

Harris & Manion
 Lohse & Sterling
 2d half
 Laypo & Benjamin
 Marie Bishop
 Usher Trio
 Chick Sale
 La Graciosa
Spokane
PANTAGES (m)
 (Opens Sun Mat)
 "Little Miss U S A"
 Will & Kemp
 Ober & Dumont
 Kennedy & Burt
 Gray & Wheeler
Springfield, Mass.
PALACE
 Bush Brothers
 Follie Sis L
 Georgia Bari & Co
 Benington Sisters
 Al H. H. H.
 "Local Revue"
 2d half
 The Wartamos
 C & M Cleveland
 "Last Laugh"
 4 Haley Sis
 Barnes & Barron
 Pauline
Tacoma
PANTAGES (m)
 In Cupid's Cafe
 Sullivan & Mason
 Emma's Pets
 Inness & Ryan
 Joe Roberts
 Lalla Seibin Co
Terre Haute, Ind.
HIP (wva)
 Lays & Benjamin
 Murry K Hill
 Three Lyres
 Edw Farrell Co
 La Graciosa
 2d half
 Vandion & Lewis
 Dena Cooper Co
 Fred Sooman Co
 Creole Band
 Harris & Manion
Toronto
HIP (ubo)
 Henry Catalano
 Cameron-Davitt Co
 Miles & Rambo
 Musical Conservatory
 Layvin Trio
 (Two to fill)
YOUNGE (loew)
 Tyler-St Clair 3
 Mullen & Gerald
 Brown & Jackson
 Mashatan 3
 Frank Terry
 The Seabury
 (One to fill)
Troy, N. Y.
TAYLOR (ubo)
 The Faynes
 Evelyn Cunningham
 Sully Family
 Monte Trio
 McClure & Dolly
 2d half
 Bush & Engel
 Nora Brady
 Larue & Graham
 John C Lewis
 "Bway Review"
Troy, N. Y.
PROCTOR'S
 Vincent & Maybelle
 Jennings & Evers
 Lohse & Ester Drew
 "The Impresario"
 Hyman Meyer
 Spanish Goldins
 2d half
 Myrl & Delmar
 Nat & Fay Franklin
 Waiters & Lorraine
 Marshall Montgomery
 Joe Lannigan
 "College Girls"
Vancouver, B. C.
PANTAGES (m)
 "Herdashery"
 Winch & Poore
 Rondas Trio
 Dow & Dow
 Harry Vonfossen
Victoria, B. C.
PANTAGES (m)
 "Birthday Party"
 Spencer & Williams
 Maude Leane & Co
 Parisian Trio
 Hanlon Dean & H
Washington
KEITH'S (ubo)
 4 Danubes
 Baby Ann Sutter
 Clarence Oliver Co
 Frances Bent
 Maybelle & Taylor
 Eyal Jackson
 Eyal Early
 Emerson & Baldwin
Waterbury, Conn.
POLI'S (ubo)
 Conner & Foley
 Rostine & Shelly
 Arthur Hohl Co
 4 Haley Sis
 Barnes & Barron
 Pauline
 2d half
 Dancing Mars
 Brent Hayes
 Follie Sis L
 Heras & Prescott
 Mack & Sankster
 Harry Gorman Co

Gertrude Hoffman and Co.
 "Sumurun" (Panto-Drama).
 70 Mins.; Eight Scenes.
 Brighton.

Mighty Shekh Charles Henderson
 Sumurun, favorite wife..... Cecil Jacque Archer
 Her Maid.....Guarany Schriff
 Shekh's Son.....Kenneth Harlan
 The Hunchback.....Earle Murie
 Nur-al-Din.....Richard Ordynski
 The Beautiful Slave.....Gertrude Hoffman
 The Old Snake-Charmer.....Edward Colebrook
 The Negro.....Hamid Schriff
 Cadi in the Bazaar.....Robert Milash
 Slave Dealer.....Clyde MacKinlay
 Chief Eunuch.....Howard Holden
 Attendant in the Carpet Shop.....William Dixon
 Lungs of the Haram.....Annabelle Booth,
 Emily Drange, Lillian Drewery, May Jennings,
 Mildred La Gue, Doris Lloyd, Martha Perrie,
 Lillian Stein.
 Scene 1—Oriental Bazaar.
 Scene 2—Hunchback's Theatre.
 Scene 3—Nur-al-Din's Shop.
 Scene 4—On the Way to the Shekh's Palace.
 Scene 5—In Front of the Shekh's Palace.
 Scene 6—A Hall in the Haram.
 Scene 7—The Hunchback's Revenge.
 Scene 8—The Denouement.

Would it belittle the Great Reinhardt to say that "Sumurun" is best remembered because it was the first stage production over here to have a "runway" through the orchestra? So is there this week a "runway" (costing 25 orchestra seats) at the Brighton, and "Sumurun" all over again, a "Sumurun" for 70 minutes, with Gertrude Hoffman as the Beautiful Slave, a clipped "Sumurun" that follows the original with fidelity in story and settings, or as much so as 70 minutes of "Sumurun" could, but still a 70-minute "Sumurun" built for vaudeville, which means a vaudeville "Sumurun" could not contain a cast of pantomimists (through the expense) that "Sumurun" should have. "Sumurun" needs panto players, and "Sumurun" at the Casino had them. This may not amount to much in the vaudeville reproduction, for "Sumurun" as presented by Miss Hoffman is heavy and straight, long and somewhat tinged with weariness, without singing or dancing sufficient to relieve a vaudeville audience with what is expected from a Hoffman act—and there is but one Ordynski in the company. Ordynski put on "Sumurun." He plays the Hunchback, in love with The Beautiful Slave of the Fatal Enchantment. The Hunchback in this vaudeville presentation draws more sympathy than the original, for Ordynski's performance is so far beyond that of any of the others that theirs seem woefully light, and with an exception (that of the mincing Chief Eunuch) one would comment the entire company appears to have been miscast. But more could not have been expected, for did "Sumurun" have in players what it called for, "Sumurun" could only be given as a \$2 show. And very few in vaudeville audiences ever saw "Sumurun" as a full play, and by the same token as few in a vaudeville audience could become intensely interested in it. But this production of "Sumurun," with its company of about 45 people, an orchestra of 25 pieces, the elaborateness of it, the popularity of Gertrude Hoffman wherever she may appear, and the weirdness (to vaudeville) of the piece itself will probably suffice for one engagement in a vaudeville theatre. "Sumurun" by Hoffman, however, was not a wise choice for vaudeville, for vaudeville will not appreciate it even if it wants it, although the chances will be better with the show cut to 50 minutes.

Time.

Edwards, Davis and Co (9).
 "The Peace Cry" (Dramatic)
 25 Mins.; Full Stage (Special Setting; Interior).
 Palace.

Impassioned oratory—the kind which has kept William Jennings Bryan on the run for the presidency and still has him running—is dished up this week at the Palace where Edwards, Davis and Co are presenting a sketch entitled "The Peace Cry." This sketch, as the program tells us, is a condensation of the third act of Davis' "The Blessed and the Damned." While the story starts out about suspicion attached to the finding of a maid in a minister's study room and the church directors are gathered together at the church to hold an inquiry, the playlet swings wildly off in another channel, that of war, the minister crying out in flames of oratory why there should be no war and why the United States should be the first to help bring about peace and right at the start, stop selling war supplies, munitions and the like to the warring nations. Just what this had to do with the minister permitting a young woman to enter his study hadn't been explained up to the time Davis as the Rev. Dr. Horace Storrs was lambasting Civilization and Christianity for letting such a bloody war as the present one come to a head. The sketch is disjointed and disconnected. There is a lot of talk and about ten-minute preliminary before the oratorical preacher appeared. As best as could be observed, one of the church officers was manufacturing cartridges and selling 'em to Europe. The preacher told his congregation how dead set he was against war. A board meeting is called. The cartridge man and the janitor of the church are at the meeting. Calvin Hildreth (MacBarnes), a pillar of the church, and his daughter (Jule Power) are also present. Between the cry for peace one minute and the accusation the minister had been locked up for at least 30 seconds with the maid and something had happened in that time (so the churchmen said), the daughter of Hildreth admitted she had sinned and had come to the minister for help and that the maid was there but the only thing the maid did was to read the Bible. The curtain fell as the minister took the maid's hands and said her sacrifice was great and all that sort of thing. Though "The Peace Cry" may have a great purpose it does not belong in vaudeville, anyway not in its present incoherent shape. Davis is there with the oratorical delivery and he made some of his speeches fairly dramatic. If the war doesn't end soon Davis may call upon Bryan to head a No. 2 small time cast.

Mark.

Lewis, Belmont and Lewis.
 Songs and Comedy.
 15 Mins.; One.
 City.

This act has two men and a young woman, with the men occupying the stage most of the time. One is a comedian, the other straight. Popular numbers make up the routine, though the men talk. The turn should prove satisfactory on the pop time. The man's comedy will bring laughs.

Os-Ko-Mon and Red Feather.
 Songs, Talk and Dances.
 17 Mins.; Two (Special Drop).
 Henderson's.

Maybe the first genuine Indian two-act is being done by Os-Ko-Mon and Red Feather, the former having been a single before, while his partner has been in burlesque for several seasons. At present the act needs speeding up, as it is only while he is dancing and she is singing there is real success. The two when on the stage together do not seem to harmonize. Os-Ko-Mon shows grace in his war dance, one of the best things of the turn. Red Feather with her high soprano has one lengthy selection worthy the applause given it at Henderson's Tuesday night. The opening duet carries little weight and the rag dancing finish also helps little. The bringing out of an old Indian, said to be 100 years old, at the finale is sure fire and is helped along by "The Star Spangled." The couple are forced to finally retire with all honors going to their grandfather, as he is called. Indian costumes are worn, together with a drop representing an Indian village. It is a novelty two-act that can stand improvement.

Walter Clinton and Julia Rooney.
 Songs, Talk and Dancing.
 15 Mins.; One.
 City.

Julia Rooney and Walter Clinton are a two-act that should gain recognition on the strength of their youthfulness and Miss Rooney's dancing. A bench number with the two talking of each other starts, after which Miss Rooney uses the picture reel showing her changing to the bell boy costume for her dance. This was formerly done by her as a single, as well as the picture thing. Clinton then has a patriotic number, the couple closing with a published song ripe with age. The green coat and white trousers worn by the boy will do for the hot weather, but evening dress suit will be necessary when the season gets under way. Miss Rooney has two fairly attractive gowns, neither looking very new. A likeable two-act but a little primping here and there will help.

"Sinking of Lusitania."
 Mechanical.
 22 Mins.; Full Stage.
 Jefferson.

A mechanical production that will do for a short swing around the pop houses. It is in three scenes—the Harbor of New York, showing the ship before departing, the giant craft swaying majestically among the rollers of the Atlantic on a moonlight night, while a third and last scene is worked up in masterly fashion, displaying a torpedo boat reconnoitering, the launching of the torpedo, the disaster, the S.O.S. call by the wireless operator (well done) and the sinking of the doomed boat. A woman makes her appearance at the conclusion. The act held interest, and might do in a number of the small houses, for a while.

NEW SHOWS NEXT WEEK

"13 Washington Square" (May Irwin),
 Park, Aug. 23.

Moore, Gardner and Rose.
 Piano Act.
 17 Mins.; One.
 Henderson's.

Three men, one singing, another playing the piano and the third coming. With the possible exception of the singer, there is little real class to the trio, although billed as "Clean, Clever, Classy Comics." The singer has the work of the entire act resting upon him. The comedian, of the Hebrew variety, dressed in a Prince Albert, does much talking in guttural tones that is not amusing. But one or two real laughs can be credited him. The pianist is given little to do. Two of the men open with "Firefly" in white evening dress with purple capes and hats. A Chinese number and "The Song of Songs for Me" as solos, with the comedian using a burlesque on "Gunga Din," closing with a burlesque operatic selection. A recitation mentioning the current plays is the encore. The trio could improve upon its singing. A new voice would be more welcome than the comedy.

Marguerite Ford.
 Character Comedienne.
 10 Mins.; One.
 American Roof.

Marguerite Ford, because "she" is billed as "Marguerite," seems to take it for granted the audience will believe she is a "she." As to the billing of "character comedienne" there doesn't seem to be any reason for the "comedienne," unless the "joke" was on the audience. Marguerite appears in male attire of a worn and torn sort and sings three ballads in a baritone voice. Her opening number is "When I Leave the World Behind," followed by Tolstoi's "Goodbye." The voice seems to be there for small time, but the present repertoire contains too much of a sameness and there is a lack of showmanship in putting the material over. The act is just about fair for an early spot on small time bills.

Prod.

Lambert and Fredericks.
 Singing and Dancing.
 14 Mins.; One.
 Fifth Ave.

This mixed team sing and dance, with the dancing most noticeable. Opening with a solo song and dance, fairly likeable, the girl then does a light song and dance, allowing the man to make a change to evening dress. After, they do another duet number. For a finish a Chinese song, their best at present, landed biggest returns. The girl has personality and youth, but is weak on the song numbers. The team are capable dancers, and when they decide to stick more closely along these lines, with a rearrangement of songs, they will do real nicely on any small time bill, with a chance for an early position on the big time.

PALACE.

On paper the show looked like quality and there were sufficient names of the standard make to insure the best of vaudeville entertainment, yet the close, sticky, mucky heat of Monday night simply took everything out of the bill's immaculate front. There was no speed and no inclination to the part of any turn to put any ginger into the show. A heavy, cumbersome dramatic sketch proved too much of a handicap on a humid, oppressive night.

The heat is the alibi. It not only affected the acts, but also affected business, although just about the time Weber and Fields were to appear quite a bunch dropped in for the Dutch comedians' revival of some of their old stage bits.

The LaVas opened the show. They worked pretty hard to please, and a bond of sympathy was extended to the dancing team. The LaVas are not sensational, but they dance effectively and show team work. That's some asset to be considered nowadays when dancing exhibitions are so commonplace. Gus Van and Joe Schenck were "No. 2." They were almost through before the people stopped walking in. Despite the confusion in the audience the boys did well, but lacked their former pep. Van and Schenck have changed considerably in their style, and the boys are now inclined to take their work a little more seriously. They should also pay closer attention to their song routine. If memory serves us correctly it was the rag stuff that first brought them into favor.

Charlie Ahearn has a number of new comedy wheels and a new drop for the racing travesty at the close, but that's about all. He was in the "No. 3" position, but grossed up the acts are not as popular as they were in other days, as Ahearn's is pretty familiar on the circuits.

Everybody seemed to feel sorry for Harry Fox and his new clothes. He and Yancsi Dolly followed the cycling turn and apparently registered well, yet all the time Harry hardly winked an eyelash so dressed up that he might reduce a trifle and the perceptible stiffness of summer dannels might not work such a handicap. Miss Dolly is one woman on the stage who is not stingy with her clothes. Every time she joins a production, appears in a new dancing number or reappears in vaudeville, she never fails to display new and nifty wardrobe. For the finish she wore a very Chinesey creation of the Orient, Harry and Miss Dolly singing the new "Chinaman" song for the finish. It's a happy combination—Fox and Dolly—with an "encore hit," taking place with Fox kidding the stage hand who unrolled the carpet and told Harry what he thought about the act. This "help" appeared nervous, but managed to make himself heard over the house. Harry sang, talked, danced a little, whistled, coughed and kidded in his proverbial and popular way. Edwards, Davis and Co. (New Acts) closed the first part.

Trovato and Addie started out quietly. So little was the applause it looked as though the musician and his eccentricities were flopping, but there was an awakening when he started the popular stuff. Here Trovato shined, and the rest was easy on a hot night. The "singing plant" displayed a musical voice that blended with Trovato's violin. The audience wanted more of the singing but didn't get it. That was where Trovato was wise.

Weber and Fields were in a parlor set and in their old stage play made mincemeat of the English language, first at the pool table and then later further down stage. The borrowing of the orchestra leader's violin and the breaking of it over Weber's head by Fields appeared funnier than ever, the way they did it. That vaudeville has made a wonderful change since Weber and Fields first slammed each other about in the old German attire, and the result deduced from the old style compared with that used by the "two man" variety teams. The comedians worked about 20 minutes.

Ruth Royce was next to closing. She is a capital entertainer, yet there appears to be a sameness about her song delivery that should be remedied in some way. Miss Royce is doing very little of the rag routine that characterized her first days in the bigger houses. First she used "Green River," which earned a few laughs and a little applause. It remained for her final number, "When I Get Back to My Home in Tennessee," to boom her average.

Amata danced and held many in with her mirror dances. To Amata credit is due to the artistic way she finishes her dances. The butterfly, fire and lily effects, ala serpentine, were striking. Mark.

BRIGHTON.

The largest crowd the Brighton theatre has held on a Monday night for three years assembled that evening this week, most of them to watch their summer neighbor, Gertrude Hoffman in "Sumurun." New Acts and Hoffman and therefore George Robinson gave indication of his astuteness in booking Miss Hoffman for the initial week in a new production, regardless of the merit of it (not known in advance of course), but depending upon her name to draw. Mr. Robinson is the manager of the Brighton. He will not admit that this has been his best summer, but it would appear that that should be the result of no position at the Brighton Beach Music Hall, at least in vaudeville, but this summer at the Music Hall "A Birth of a Nation," a feature film, has been operating, and it has kept the Brighton from continual capacity, in fact it has hurt the Brighton's receipts. With the weather breaking right this week, however, Mr. Robinson should have his hands on one of the seasons.

It wouldn't be fair to say the Brighton "cheated" on the bill this week, as much as that seems to be so on the program and the stage. The Hoffman turn must be an expensive one, even in its try-out week, and the

Hoffman name was the only one on the bill to draw real business. If they go there to see Hoffman, it mattered little what else they saw.

"Sumurun" made up the second part entirely, opening at 10.15 and closing at 11.25. The first half ran in this order, Grey and Peters, Edwin George, Comfort and King, Grace Fisher, Ed Blondell and Co.

Laughter was readily obtained from the Monday night "Sumurun" had held any comedy it would have been a riot. Mr. George started them giggling, with his comedy-talking juggling. Comfort and King in blackface singing and comedy also worked some wrinkles in the warm phizzes of the multitude, and even Grace Fisher got laughs when she used an old woman "plant." In a "Biddy" make up to sing the chorus of an Irish number. Miss Fisher has a carriage for a single many others might envy, she looks good and could handle certain songs quite well, but her numbers as at present used will never bring her to much attention. She has placed two popular numbers for her last songs. One of these is "My Little Girl." Miss Fisher is delivering it exactly as everyone else has done, reading a letter and singing about it. The under the letter to her over the footlights. Miss Fisher could have learned if she visited the vaudeville houses, big and small, everybody has been singing this number the same way, the same letter, the same business, the same everything—of those who were coached. It's about the quickest way to kill a number for stage use, when "ad lib" business in connection with it is always the same. Nor does Miss Fisher use good judgment with her "plant." Insisting upon an encore, following the first chorus which was just right as executed, and a dandy "plug" for the Irish number. If Miss Fisher intends to continue in big time vaudeville, she had best revise her song routine, for she seems to have everything else.

Ed Blondell and his company of one played "The Lost Boy" last night. It has been changed about somewhat since Ed played it in Australia, and one or two new "kaxs" in it may have been suggested in that country. Instead of the young girl who couldn't holler very loud, there is a woman now opposite Blondell, whom he wants to marry, but she recites how her three husbands died as he "Haw-h-h-h" and runs away under the trick umbrella.

The Hoffman act, closing, found it hard to hold all of the audience until the finish, although the lateness of the hour may be partly responsible. Anyway, those in the rear held the idea of the company going over the runway, particularly the girls who seemed to be clad for the summertime. Same.

HENDERSON'S.

Just why Houdini could not gain his release from his confinement at Henderson's for the current week to play the Palace for the third week was clearly demonstrated at the beach house Tuesday night when it held capacity in all parts, with Houdini due for the credit.

Henderson's has a heavy bill this week in support of the headliner. The show was in all probability arranged to offset any slackening in business that might be caused by the Gertrude Hoffman act, closing at the Brighton, although that house can hardly be termed a close competitor for Henderson's, as both seem to draw from different sections.

Tuesday night was cool which naturally helped business for indoor amusements and brought the big crowd to Henderson's, as the house draws to a large extent from residents of the island, as evidenced by appreciation for local acts.

Houdini had "No. 6" spot in the nine-act bill, using 32 minutes, half occupied by the handcuff king's picture used to demonstrate his ability in tricks not done by him in the present act. The needle trick and the water case mystery are the turn this week.

Francis Dooley and Corinne Sales, who followed, scored one of the big hits of the show. The couple got right at home with the audience, who were loath to see them depart.

The show started with Fred and Edith Bijou (New Acts). On-Ko-Mon and Red Feather (New Acts), were second. Eddie Carr and Co., with the familiar sketch, "The Office Boy," was welcomed with many hearty laughs. The audience was in exceedingly good humor during this turn and continued so during Fields and Halliday, who followed. The comedy work of these two, although decidedly old, was amusing to those present. The Six Musical Gormans appeared next with their excellent band work. The little boy leader secured applause. Moore, Gardner and Rose (New Acts). Martinetti and Sylvester closed with their tumbling.

AMERICAN ROOF.

Condensed opera, a boy impersonator, an infant elephant, and a genuinely good English Johnny act, helped make an interesting evening at the American Roof Monday. Of the sort that calls out a lot of applause or hilarious laughter, but the sort that is pleasantly remembered the morning after. Which is a good test.

It started tamely enough, though. Si Kitchi, another of the Japanese trapeze artists, opened with some work that was decidedly ailing, an "sensational." Unfortunately, acts of this kind, however good, win little applause these days. Si Kitchi rides a swinging and twirling trapeze, balanced on his head on the crossbar, and not otherwise supported. And he holds himself in an inverted position head down, feet in the air, supported by his arms, and in his teeth, a rope stuck into the trapeze bar. Yet the spectator gets more thrills from the roll of the snare drum that accompanies him than the difficult feat itself.

Noidy and Noidy, Italian comedians, left

nothing but an air of depression. They may not be amateurs, but one suspects it strongly. With so many really laughable jokes about, why build an act on "I came over sewerage." "No, you mean storage," when talking of immigration. The humor is supposed to come from the slow understanding of one of the men—alike, though, the more farce comedy is built upon the stupidity of some of the characters, but the working out here consists of stupidity minus the element of farce.

With "Little Hip," a bored looking infant elephant with an assortment of tricks, things woke up a bit. Marguerite Ford (New Acts). The Beauty Doctor, a farce, featuring Dorothy Rogers and Sully Guard, is another of the great class of "might-have-beens" that people the popular houses. It might have been improved by being less slip-sticky in construction, it might have run a few minutes longer, and it might have been on the big time stage if it had fulfilled these conditions. But it amused the audience for its purpose.

So were The Minstrel Four, who built up logically an amusing bit by continuous repetition of the question "Why?" But best of all was "The New Impresario," an act that needs only a little more polishing to make it a hit. Contrary to most vaudeville rules, it puts 15 people on the stage at once—four principals, a dancer and a chorus that honestly sings. Some of the best known operatic arias, such as the Spinning Song from "Martha" and the Toreador from "Carmen" are strung together in the rehearsal scene of a vaudeville act being put together by a stage manager. It drew applause and deserved it. So did the American Roof orchestra, for the excellent accompaniment.

Leyton and Lennie put on an act featuring an Englishman and an American. Not half bad. If it did run somewhat too much to the "old top," the "silly ass," the "Jove" and other expressions current among the English—as impersonated on the stage. The Four Winermeers (New Acts).

FIFTH AVE.

Despite the heat the Fifth Ave. was comfortably filled Monday evening. The bill was first class and well arranged. A noticeable feature was the appearance of Meud Lambert and Ernest Ball, each taking an individual turn, and sharing the headline position with Howard Thurston's "Mile a Minute," a melodramatic sketch.

Miss Lambert's popularity was shown when some one presented her with a basket of flowers and she was forced to an encore, singing her former partner's song, "Mother Machree," and Ernest Ball, each taking an individual turn, and sharing the headline position with Howard Thurston's "Mile a Minute," a melodramatic sketch.

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Bertha Creighton and Co. held the first sketch position and pleased through the addition of a few new situations and catch lines that go to make the little offering an acceptable turn for the bigger houses. The girl handling the wife character shows wonderful improvement. Miss Creighton has a pleasing personality and speaks her lines in faultless style.

A two-reel Keystone comedy, "A Rascal's Wolfish Way," gained any number of laughs and applause at the finish. An illustrated song, "Don't Blame Me For What Happens in the Moonlight," by Mabel Burke, who is a big favorite down here, came in for applause, due to Miss Burke's voice, which seemed in somewhat better condition than the last time.

Following Miss Lambert, who stopped proceedings for a few minutes, "A Mile a Minute," a melodramatic, did well. Billy Raymond as the chauffeur received a few laughs with his talk. The little girl looked and acted her part well.

Ernest Ball, next to closing, scored a distinct hit with a repertoire of his own compositions. His popularity was attested to also by the 20 odd minutes he was obliged to do. And before he could get away he had to sing a medley of his past successes and a new war ballad that sounds as though it might be a consistent winner.

The show was brought to a dandy close by the Wellings Levering Company of comic cyclists, the girl drawing not a little comment on her peachy figure, and the turn held the majority in to the last.

HARLEM OPERA HOUSE.

Novelty advertising has a champion of its own in the Harlem opera house, where Harry Swift exercises his brain to dig up new advertisements to attract the patrons, the result of a summer campaign being of great patronage. A capacity orchestra and gallery there Monday night, probably the hottest night of the summer season, with only a fair show on the cards. Swift's latest wrinkle is a number of announcers placed throughout Harlem on conspicuous corners, all worked from a switchboard planted in the theatre office. The machine alternates between popular song records and announcements of the evening's entertainment, marvelous, record breaking, astounding aggregation of high class talent, all for a dime. The smokers' section in the balcony was a trifle light Monday, but the overflow on the other two floors balanced it up well.

The show is headed by Eva Fay in her mystic offering, Mrs. Fay being held over for the week. There is no chance to her routine without a review, or principal character lying in a charming personality and the apt manner in which she makes her replies and comment, mixing in sufficient comedy to keep the house in good humor, yet never failing to keep up the mystic tension. Mrs. Fay was un-

doubtedly responsible for many of the gathering, for at her finale a large number exited unceremoniously, leaving the remainder of the show to work to a diminished house.

The bill opened by Hermany's Pets, cats and dogs, going through the stereotyped routine of animal tricks, although Hermany provided something novel in his style of apparatus. The swinging bars allow for some difficult feats and if the principle would dress up the turn, add something classy in the way of scenery and generally bolster up the appearance, the offering should qualify for the larger houses. It will please as well as any similar act.

Alice Farrell, a violinist, held second spot and did surprisingly well with the house, considering her routine. A dance to her own music for a finale earned her a hit, but at best Miss Farrell can only qualify for the smaller circuits. Sidney Stone and Co. came next with a comedy skit labelled "Oh, I Say," in which Stone essayed the role of an English Johnnie. Four people complete the cast, one character a uniformed policeman. This shows faulty direction, for he should appear in plain clothes to take the liberties allowed the part in this script. The younger girl showed to best advantage as her second character, while the elder character held up to expectations. The story rambles at times, but sufficient comedy situations are there. For the pop houses Stone has a likely offering.

A Keystone two-reel called "A Rascal's Wolfish Way," was the comedy hit of the bill, bringing out the best comedy situations imaginable. An illusion shows a train, automobile and a number of comic characters running up atop a jack-knife bridge to disintegrate into the water, while in another section an alibi is wrecked and brought to the ground. Superior direction makes it a splendid product and one good for a week's run at the Harlem house.

"The Camp Fire Girls," with a juvenile cast, held down a lengthy section with a routine of comedy bits and gags crediting someone with an elastic memory. In spots the act is decidedly good, but as a whole it runs completely off. The drill number is especially well staged and the Italian characterist smoothly with expected results, but the others of the cast show little beyond ordinary talent. The straight man held his end up and helped with the comic. A good flash for small time.

An illustrated song preceded Eva Fay, after which Hattie and Hawley and the Metropolitan Dancing Girls appeared. The former turn should eliminate the opening act right down to the comedy routine. The younger number should also be pulled out for something more suitable and the comedian might change to evening dress for better effect. The comedy patter is excellent, the comedian carrying a story of his own, but the present construction of the skit will hold the pair back.

"The Metropolitan Girls" closed with fairly good dances, the costumes measuring up nicely, but as yet the act is not in condition to step beyond the smaller houses. With some work and a slight rearrangement they will qualify for the big time. Two more girls would help somewhat. As a closing turn it went exceptionally well. Wynne.

JEFFERSON.

A mechanical reproduction, "Sinking of the Lusitania" (New Acts) held the big letters out front. But placed in favor by the inside Carrie Lillie received sufficient applause to warrant her the hit of the show. Miss Lillie sang four songs and made as many changes, displaying some stunning gemature. Her repertoire at present consists of a couple of mediocre numbers, that could hardly be eliminated. For the turn really never starts until the last number, "Safety First," a number which has many catch lines, and it was on the strength of this she succeeded in registering the hit of the evening.

Ada May Weeks, a versatile little miss, had the initial position, and did very well with her combed toe dancing and contortions. A new opening song has replaced the old one, but it might be advisable to sing more loudly, as it was not heard beyond the tenth row. A nifty cake-walk also inserted for a finish, make the turn an acceptable pop time single.

The Reynolds, two girls and a male partner, gained a few laughs on a burlesque magic "bit" that is weak. The girls look as though they might have served their apprenticeship as a "sister" turn, but in an endeavor to do better, through the addition of the male member, have not succeeded. "Leave the World Behind," by the man, came in for applause, as did "Rom Rombay."

Felham Linton, an English comedian, came forward with a number of new jokes. A song-number was his best, he gathering quite a little applause at the finish. His third number could go out or at least one of the choruses, for it is too long.

Porter and Sullivan scored throughout their turn. A complete re-arrangement is in vogue with their present vehicle, which has finally gotten them away from the ordinary idea of mixed teams. "Don't Blame Me for What Happens in the Moonlight," a new number having pleased owing to it, gave them a good start. "On the 102," by the man, was well rendered. A couple of characters were received applause. With the finish fixed, their turn should prove itself.

A Pathe pictorial and a Nestor comedy did no good in breaking into the show at this juncture. Carrie Lillie, next, pulled down the big hit.

Fiether, Libby and Pond in a hodge-podge of old jokes and a couple of song numbers, passed off to but fair return.

Selbin and Grovina proved a splendid closer, and came a close second for honors of the evening.

\$55,000 FOR NEW ENGLAND; STATES RIGHTS RECORD FIGURE

Louis Mayer Pays That Sum for "Birth of a Nation." A. J. Duffy Offers \$200,000 for "The Battle Cry of Peace," Vita's Big Feature, Figuring 2,000 days at \$100 Daily

What is regarded as the biggest solid lump invested in one section of states rights for a picture has been consummated, "The Birth of a Nation" being sold to Louis Mayer for New England for \$55,000.

On top of this offer came another that was with another concern. A. J. Duffy, representing the United Booking Offices Feature Film Department, offered the Vitagraph \$100 a day for 2,000 consecutive days of theatre booking for "The Battle Cry of Peace" which was turned down.

Commodore J. Stuart Blackton, who personally saw that the picture was made, the idea being a hobby of his, has decided to give the V-L-S-E full booking power over the "special feature."

MINN. ORGANIZATION.

Minneapolis, Aug. 18.

The exhibitors of Minneapolis and St. Paul have incorporated under the title of the Motion Picture Exhibitors, Inc., of Minnesota. Much of the credit for the new organization is due to D. G. Rodgers of this city, who has been elected president. Albert Hill is vice president, and Edward Hinz, secretary, with C. E. Van Duzee, treasurer. The board of directors in addition to the officers includes Messrs. Carrish, Greene and Barnett. Minneapolis Local No. 2, and St. Paul Local No. 1 have paid in \$10 for stock.

Coal, lamps, carbons and all accessories will be sold at actual cost to members with only 10 per cent. added for cost of handling. Dividends will take care of any surplus.

U'S TWO "SPECIALS."

Having finished the Chicago part of the Pavlowa feature, "The Dumb Girl of Portici," an eight-reeler which the Smalleys adapted from the grand opera of that title, the Pavlowa company has been transferred to the Pacific Coast. As all the stages at Universal City are busy, the Pavlowa company was installed at the old U place, Gower street and Hollywood, Los Angeles, where the old ten stages will be utilized. In Pavlowa's support will appear Edna Maison, Betty Shade, Douglas Gerard and Rupert Julian.

The Pavlowa will be a "special" which the U will not release on the regular program. Another "special" will be the big water picture the Stuart Paton (director) company is now making in the Bermudas and which will have the finishing touches on the Coast. This picture entitled "20,000 Leagues Under the Sea," will be supervised by the Williamson Brothers, who turned out the Williamson undersea feature. At present they are using an

aeroplanes, submarine, balloon and two boats.

The Pavlowa feature will be ready for October while the Paton-Williamson picture may also be done about that time. Both "specials" will be sent out in road outfits, playing the bigger houses upon a percentage basis.

VITA PRODUCTIONS.

The Vitagraph has a number of big features for the fall and winter season. Among them are Chas. T. Dazey's "The Guilty Man," "The Surprises of an Empty Hotel" by Archibald Clavering Gunter, and "The Living Dead" by Will M. Ritchney. Each will be five parts and released via the V-L-S-E.

Other books and plays scheduled for Vita production are "Tootles of Treasures Town," by Frederic Chapin, "The Money Mill," by Roy McCardell, "Glorious Betsy," by Rida Johnson Young, "Black Prince Carl," by Allan Campbell, "Who's Who?" by Richard Harding Davis, "Sir Henry Morgan, Buccaneer," by Rev. Cyrus Townsend Brady, also "Blue Ocean's Daughter," "My Lady's Slipper," and "The Fetters of Freedom."

A C F PICTURES ARE NEUTRAL. American Camera Men at the Front Prepared Views of War From Every Side.

It may be of interest to exchanges and exhibitors to know that the pictures turned out by the American Correspondent Film Co., Inc., makers of A C F Real Life Features, are strictly neutral. They are assembled from the various centers of interest in Europe and deal with the war strictly on a fair and impartial basis. This is a gratification as well as a pleasure to the New York critics and experts who have viewed the "Battle of Przemyśl." It is true to life and is presented for the purpose of entertainment and instruction with no comment or prejudice that might affect any audience.

The pictures were taken by American citizens who are still in Europe at the scene of action.

Another American Correspondent Film Co. envoy will be dispatched within the next few weeks to Italy, where he will gather pictures and news stories on the Italian-Austro-Hungarian frontier. It is seen from the foregoing, that the American Correspondent Film Co. is sparing no expenses to get real war pictures and that they are endeavoring to review the colossal struggle of Europe from every side.

MAY WEST IN PICTURES.

May West, the vaudeville comedienne, has signed a contract with the U to go to the coast for four weeks.

EQUITABLE STORING UP.

The Equitable is experimenting with a plan to plunge into the picture market, the directors having decided to have ten pictures on hand prior to the first release. Six directors have been active in the manufacture of the contemplated features for the past seven weeks and will continue for another month before the initial release happens.

Four of the first ten pictures to be released have already been accepted by the examining board of the firm, the first being a production of "Trilby" with a cast headed by Wilton Lackaye, Clara Kimball Young holding down the feature feminine role. John Ince is busy working on a new Equitable feature, and Webster Cullison is directing the production of "The Bludgeon," in which Kathryn Osterman is featured. Joseph Golden is directing the picturized version of "Divorced" with Hilda Spong. Golden will also supervise the screen production of Paul Armstrong's "Blue Grass" with Tom Wise.

Isadore Bernstein has general charge of the directing staff.

"Human Cargoes," the work of Walter McNamara, who wrote "Traffic in Souls" and "Ireland a Nation," is now being made by the Equitable at its studio in Flushing. Robert T. Haines is the principal player and with him are Bess Sankey, Isabel MacGregor, Mrs. Laura Macklan, Mrs. Blanche Davenport, Willis Granger, C. E. Kimball, William Evans, F. M. McQuirk, Thomas Morrisary, Mrs. Vernon and Miss Hill. The film deals with politics, with a political boss, the laboring man and the rich youth, both in love with the city editor's daughter, etc.

The Equitable is also making "Life's Crucible" with William Courtleigh as the male lead.

Thos. Wise is under contract to the Equitable to be featured in "Blue Grass" by Paul Armstrong; direction Charles H. Seay.

Florence Reed will be an Equitable star in "The Cowardly Way," directed by John Ince, and Kathryn Osterman is to star in a light comedy especially written for her.

For the Equitable stock company Clara Whipple, George Soule Spencer, late of the Lubin forces, and Ray Applegate are under contract.

CHAPIN IN LINCOLN'S LIFE.

Benjamin Chapin is now appearing in a Cycle of Lincoln Photo plays which are gotten out by the Charter Features Corporation with Chapin in the character of the famous Emancipator.

The first is entitled "Old Abe," the cycle to comprise a Lincoln series of five to nine-act pictures.

Chapin has been doing his Lincoln impersonation for 15 years. His first chapter will tell of the pioneer adventures of Grandfather Abraham Lincoln and Daniel Boone as told by President Lincoln.

The Charters Corp. has gotten out an elaborate and comprehensive outline of activities in promoting the Lincoln Cycle and they will be furnished to the exhibitors playing the new Chapin series.

U STARS AT WORK.

Before taking up the fall legitimate work Florence Reed is to appear in another feature picture, the old Julia Dean piece, "The Primrose Path" being the screen play. The release date by the Universal is Jan. 24 next.

Another legitimate actress, Helen Ware (under a U contract), will appear in a screen version of the famous novel, "Lass o' Lawrie's," released Dec. 27.

Wilton Lackaye is working daily at Coytesville, N. J., where the U has him finishing a feature (five reels) entitled "His Double." Most of the scenes were taken in Montreal, the story being of French-Canadian atmosphere. The release date is Oct. 4.

The U releases the Marie Tempest feature, "Mrs. Plum Pudding," written and produced by Al Christie, Aug. 23.

When Anna Little's contract with the Universal expires in September it is understood it will not be renewed and the former Nymph star will be free to make new picture connections. Her last starring work for the U was in "The Black Box" series.

Herbert Rawlinson, who has been playing opposite Miss Little, has had his Universal contract renewed for another year and he will be starred in a number of forthcoming U features.

Among other Universal stock players whose contracts run out this fall are Lillian Peacock, Edward Sloman and Alan Forrest.

The U's latest annexations to its playing force include Harry Benham, for four years leading man with Than-houser. He will eventually be assigned opposite Violet Mesereau, but for the present he will enact a role in the Edwin Stevens feature, "The Man Inside." Others with Stevens will be Louise Huff and Tiny Marshall. Edna Payne will be assigned to the Big U company.

CUTTING DOWN QUALITY.

Business in many of the New York and Brooklyn picture houses has not been up to expectations and as a result a lot are cutting down the quality of their shows. Vaudeville houses playing pictures have also chopped their film rentals, thereby saving from \$50 to \$75 on the week.

For instance where houses, using a General Film service heretofore paid \$150 the managers, by using less first run subjects and not being so particular as to just when they were shown, are now paying \$75 and \$100.

MAC HUGH WITH MOSS

Arthur MacHugh has been appointed general press representative for the B. S. Moss picture enterprises. He will take the berth in about a week. The first picture that he will map out the publicity campaign for will be "The Salamander," which is to be released shortly.

New Broadway Picture House.

The picture house building at Broadway and 7th street is due to shortly open under the direction of Clyde Sleeth. Mr. Sleeth is said to be the attorney for the corporation promoting the theatre, which will seat 600.

BROADWAY MANAGERS WORRIED OVER MANY PICTURE THEATRES

Seven to Compete with Legit Houses in Times Square. \$2 Split Up Among Them Will Carry Visitors to Four or Five Film Shows. Others Expected to Fall in Before Season's Far Started.

The legitimate speaking stage producer of Broadway is reported worried over the increasing number of picture houses in Times Square. There are seven now lined up for next season with others that are said to be expected in the film division before the season is well started. The Casino is reported on the market, ready to be leased by the Shuberts to any one who will agree to pay the rent they demand.

The Times Square theatres already known to play pictures are the Liberty, Knickerbocker, Broadway, Vitagraph, New York, Strand and Rialto, the latter probably not before New Year's, it now rebuilding. The Knickerbocker opens in September with the Triangle program. The others are at present in operation with feature films, the New York having a combination picture program that changes daily.

What concerns the legitimate producing manager the most is whether people will be drawn to the picture houses, through the \$2 or less required in the speaking play theatres being capable of carrying a visitor to four or five of the feature film places. Though the Liberty, with "The Birth of a Nation" has practically a \$2 admission scale, it is the single one of the feature film theatres holding its wares at so high a price. The average admission to the others will be less than 50 cents for the best orchestra seat.

The Triangle has announced its opening program for the Knickerbocker, New York, and Studebaker, Chicago. It will be composed of a farce, "My Valet," with Raymond Hitchcock, Mabel Normand and the Mack Sennet company; "The Man and the Test," a modern adventure, with Douglas Fairbanks and the D. W. Griffith company, and "The Coward," with Frank Keenan, a civil war play, by Thomas Ince.

The entire front of the balcony is to be remodeled and loges seating four people at \$12 each will be placed in this section of the house, making it the 6th \$3 picture show.

NO OPERATORS' STRIKE.

J. A. Crehan, president of Local No. 306 (I. A. T. S. E.), Moving Picture Machine Operators' Union, in behalf of the New York union machine men, says there is no immediate danger of the New York and Brooklyn operators walking out in an effort to boost the present salary scale. The report there were indications of complaint and dissatisfaction among the local operators is believed to have originated from some of the former members dropped from the membership through non-payment of dues or violations of the union constitution and by-laws.

President Crehan reports the local in good shape and says the membership is continually growing. Crehan is now in his second term and appears to be quite popular with the operators.

The scale, depending upon the time men start and quit, with morning starts calling for more money on the week, ranges from \$18 to \$27, with one instance or two where operators, working overtime, earn \$35 a week.

INCREASED FEATURE DEMAND.

The demand for feature films in the West and South, according to some of the New York manufacturers who are grinding out features week after week, is considered 30 per cent. stronger now than a year ago.

This increase is attributed to the bigness of productions, the advertising of the stars and photoplays in which they appear and to the fact the people are now educated up to features.

One big firm reports wonderful increase in its feature demands from the road, the filing of the mail and wire applications proving conclusively features are very popular throughout the breadth of the land.

G. F.'S CHAPLIN'S PRICE.

The General Film Co. is taking 500 copies of the Essanay-Chaplin prints, paying a guaranteed price of 16 cents a foot for the reels, this being the latest arrangement to guarantee the General the exclusive distribution privileges of the Chaplin comedies.

At first the G. F.'S arrangement necessitated only a purchase of 200 copies of each Chaplin and the price was as low as 12 cents per foot. Since Chaplin's production of "Work" the new arrangement went into force.

The exhibitors are forced to pay the G. F. a rental fee of \$25 daily for the early runs while formerly the Chaplin comedies could be had at \$10 per day.

INEXPERIENCE, \$5 HOURLY.

Pittsburg, Aug. 18.

Judgment for \$187.90 was rendered against T. H. B. Patterson of the Public Safety Department of Pittsburg in a suit brought by Phyllis Ray for alleged wages due her for appearing in a film for the "All Pittsburg Show" recently produced at the Nixon.

Patterson played the principal role, wrote the scenario and directed the picturing. The defense claimed Miss Ray agreed to render her services free in order to market her talent, but the plaintiff testified Patterson agreed to pay her \$5 an hour, although the girl admitted she was without former experience.

MUTUAL'S RESIGNATIONS.

There have been a series of resignations handed in at the Mutual office within the past week or so, following the ousting of W. F. Rogers, who was the assistant general manager of the Mutual. Those who have resigned are J. N. McNulty, formerly vice president and general manager; Alfred Weiss, manager of the N. Y. Mutual Exchange; Mel. Simmons, special Pacific Coast representative; Arthur Lucas, general representative, and P. N. Brinch, general auditor and office manager.

Twelve branch managers have also resigned. After withdrawing they allied themselves with the Triangle.

In the publicity department three resignations were handed in, Arthur James, director of publicity, and Merritt Crawford, editor of "Reel Life," leaving to join the Metro. Henry James who was the business and advertising manager of "Reel Life" also resigned.

DISPLAY PART OF SERVICE.

There is an arrangement under way at present between the big picture producers which may tend to standardize the lobby displays for all big features.

The idea at present is to arrange a lobby display for each copy of the feature sent on tour and to include it as part of the advertising of the picture. The scheme has been started by Gus McCune with the aid of the firm now supplying the Strand theatre in New York with its lobby displays. Two feature concerns in the V-L-S-E have already added this feature to their service for forthcoming releases.

"BLINDNESS" TOO BROAD.

The Philadelphia Board of Censors, after viewing the six-part picturization of "The Blindness of Virtue," decided it was a little too plain for the Quaker City and refused to grant the official pass, despite the endorsement of a number of prominent clergymen who held the picture carried a moral that acted as a warning to young girls.

CENSOR RESIGNS.

Portland, Me., Aug. 18.

W. S. Wessling, local manager of the Pathe Exchange, and a member of the local censor board, appointed by Mayor Albee, resigned last week. He was not in accord with the action of the censor committee.

Wessling claimed on matters of vital importance the minority members were given but little consideration and he felt that under those circumstances his efforts in behalf of those he represented were useless. His successor has not as yet been appointed.

TRIANGLE BRANCHES.

The Triangle Film Corporation has decided to open a number of branches throughout the country and has sent ten men to various cities to organize the branch offices.

The brands that are to be released by the company will bear the title of "Sig," a combination of the first letters of the names of the Sennett, Ince and Griffith.

WAITING FOR COURT'S DECISION.

Film men are watching the break between the California Motion Picture Corporation and the World Film, the former having removed its supply from the World's distributing service after the rejection of its "Phyllis of the Sierras" feature. This resulted in a series of legal suits and the decision on the part of the western firm to release its own products direct hereafter via the states right method.

The rejected picture has not reached the market as yet, being held in abeyance to await an early decision.

"Salvation Nell," the last production made by the California, reached New York this week, but was not offered to the World, the manufacturers instead looking over the field to ascertain the possibilities of a states rights release. A large offer was made for the New York state rights after a private exhibition, but nothing will be done for at least another week.

The contract said to exist between the World and the Coast manufacturers is alleged to call for an option on all the products of the firm, but the pending suit is to annul the contract.

PLAYING OPPOSITE PICKFORD.

Marshall Neilan, whose work as leading man in a number of recent productions by the Famous Players attracted attention, has been signed to a long term contract by that firm.

Neilan appeared to particular advantage opposite Mary Pickford in her last two releases and has been cast permanently as her principal support. The next picture in which Neilan will be featured is another Pickford, called "A Girl of Yesterday."

GLOBE MAY PRODUCE.

There is a possibility the Globe Feature Film Booking Corporation (formerly the United Booking Offices Film Co.) may enter the producing field shortly.

There has been under discussion the advisability of adding a production department to the company for several weeks.

ROTHAPFEL STAGING SHOWS.

S. L. Rothapfel, formerly managing director at the Strand and who is to fill a like capacity at the Rialto when that theatre opens, is at present staging the picture programs for Fox's Academy of Music.

The Academy inaugurated a picture policy patterned after the Strand's shows at ten cents all over the house, recently, and Mr. Rothapfel lays out the running order of the program twice weekly. There is a change of feature at the house Monday and Thursday.

The business at the Academy in the hot weather has confirmed Fox's belief in the future of the Rothapfel policy.

NEW COMEDY COMPANY.

Frank P. Donovan, Bert Kirkman, William F. Adams and James A. Fitzgerald have formed a company to make comedies which are to be known as "Fad Films." The first production will be ready for release shortly.

FILM FLASHES

Pearl Shepard is with the Wizard.

"Red Robin," one of Fred Jackson's stories, is to be made a feature for Pathe.

The new Ramo studios at Flushing, L. I., have been completed.

"John Gladye's Honor" has been put into film form by the Frohman Amusement Co.

Lillian Tucker is appearing in "The Humming Bird and the Mummy" with Charles Cherry.

Florence Rockwell will be starred in the next production of the Frohman Amusement Co.

Augustus Carney (Alkali Ike) arrived in New York last week.

Harry Well is assistant to director Frank Lloyd of the Pallas forces.

"Colorado" is now in the making, with Hobart Bosworth as the principal player.

Owen Moore has been put under contract by Griffith.

Hilda England is to work in pictures, the plays of Ibsen reported as her film selections.

Cecile Arnold is a member of Mack Sennett's comedy film makers.

Bosworth's next Dustin Farnum feature will be "Davy Crockett."

Gail Kane, in "Her Great Match," is a Metro feature for release Aug. 30.

Frank Ormston is now head of the technical department at Universal City.

Work on the next Lederer Filmotion feature, "The Revolt," has been deferred for the present.

The V-L-S-E has set Nov. 15 for the release of its Rex Beach feature, "The Ne'er Do Well," with Kathryn Williams.

Jack Cunningham, who has been doing some bully press work for Cort, has allied himself with the new Harry Lambert Co.

B. S. Moss has accepted "The Undertow," a play by Eugene Walter, for a film feature and it will be started next month.

The Mutual has a long list of three-part Star Features which it will release at the rate of two each week, starting Sept. 1.

Dustin Farnum is engaged in winding up the feature, "The Iron Strain," for the Nymph, which is being directed by Reginald Barker.

Kalem is to discontinue its "Hazards of Helen" series with the Helen Holmes subject, "Helen's Vindication."

It has been decided to make a five-reeler out of the Hobart Bosworth feature, "Colorado," instead of four, as first announced.

Robert Warwick has started work upon his next feature, "The Flash of the Emerald," which Capellini is directing.

In the new Burr McIntosh feature, "My Partner," will appear John Leach, Marie Ethel Wells and Ethel Mantell.

Allan Dwan has signed contract to stage features for the Triangle. Dwan is on the Coast making a picture for the Nymph.

The police of Duluth have gone in heavy on film censoring. They have been doing some tall cutting and stopping of Chaplin pictures.

Edna Goodrich arrived in New York last week from Europe, and will leave shortly for the Lasky studio at Hollywood.

Oct. 7 has been set as the release date of the Mollie King World feature, "The Code of the Mountains."

Edna Aug will appear in a special comedy film for the Universal under A. Christie's direction.

A. W. Goff, of Chicago, formerly with Pathe, is now a western division manager for the V-L-S-E.

Belmont Park was used last week for scenes to be used in the World Film release "Blue Grass" with Thomas A. Wise.

Helen Ware and Frank Campau will be seen in a Triangle production to be made by D. W. Griffith.

Pathe will hold a tennis tournament at Lee Woodruff's courts at Brighton Beach Aug. 28. Pearl White is expected to referee.

R. C. Fox is traveling on western trails in the interests of the new Kleine-Edison features.

Wallace Reid and Signe Aven are featured in the four-part feature (Majestic), "A Yankee from the West."

T. N. Heffron, formerly of other directing companies, is with Selig and his first feature was "The House of a Thousand Candles."

Pathe has bought George Scarborough's play, "At Bay," and will make a feature subject out of it this fall.

Robert Leonard is reported as losing sleep in order to put some big thrills into the Julia Dean feature, "Renunciation." It comes out Sept. 6.

L. V. Jefferson is the author of "At Watt College," which Carter DeHaven and wife, Flora Parker, are putting the finishing touches to on the Coast.

It's settled the film production of "Carnival," which will be entitled "The Ballet Girl," that Alice Brady will have the lead. Laura McClure will be in her support.

The Famous Players "Poor Schmaltz" with Sam Bernard will be released on the Paramount Program Aug. 23 and "The Heart of Jennifer" with Hazel Dawn Aug. 30.

The new Waterville, N. Y., picture concern, which has Anna Cleveland as its leading woman, is getting ready to take possession of a new studio there next month.

Charlotte Walker's new production is to be "Out of the Darkness," written by Hector Turnbull, who before joining the Lasky forces was dramatic critic of the Tribune.

John B. O'Brien, William Christy Cabanne, Paul Powell, Lloyd Ingram and Allan Dawn are assistants to D. W. Griffith at the Fine Arts studio in California.

Richard C. Travers has been doing the lead in the Mary Roberts Rinehart film production of "Affinities." Essanay has been making the film in southern territory.

Harry Spangler, who played juvenile roles with Dustin Farnum and other film stars, has been specially engaged to appear with Ben Wilson in Universal pictures.

Henry E. Dixey has started upon the five-reel comedy, "A Pickled Romance." T. Hayes Hunter was engaged last week to do the chief directing.

When James Grainger attempted to arrange a three days' booking of "Cabrila" in Pueblo the film manager there wanted to know what "Cabrila" was.

The newest Nat Goodwin film, "Business Is Business," was shipped from the Coast last week and is now in New York awaiting release Dec. 13.

Al. G. Buck, at one time the general booking manager for the Edison talking pictures, is now in charge of a feature exchange in St. Louis.

The Strand, Richmond, Va., formerly playing Paramount pictures, is now using a tabloid policy, starting this week. Paramount pictures are now at the Little theatre, next door to the Strand.

Al. W. Cross, of the Hudson Film Exchange, was in New York last week signing up new features for his concern. Al shows unmistakable signs of prosperity since quitting the road as an advance agent.

Wellington Playter, one of the tallest leading men in the pictures, is at liberty. He was playing leads for the Bison company, but a controversy between himself and director resulted in Playter handing in his notice.

The Metro announces that it will make feature films out of "Sky Farm," "Mississippi Bubble," "Once Come from Every Man," "Empty Pockets" and "Rosemary for Remembrance."

Tully Marshall and Thomas Jefferson are on the Coast doing "The Sable Larch," adapted from Horace Hazeltine's novel. Lloyd Ingraham is directing, the feature being made at the Reliance-Majestic studios.

The complete film cast for the Pathe feature of "The Closing Net," by H. G. Rowland, has been signed. Howard Estabrook will be leading man, supported by Bliss Milford, Kathryn Browne-Decker and Madeline Traverse.

David Horsley announces he will call the George Ovey comedy series the Cub Comedies, the first to be released Aug. 19, entitled "The Little Hero." Horsley is now attached to the Mutual.

"Jordan Is a Hard Road" will be among the Triangle feature releases this winter. This film was adapted from Sir Gilbert Parker's novel of that title. It will be done by the Nymph.

Vera Robson, lion tamer, is doing some important picture work for the Rostock Jungle Film Co. Miss Robson works "Nero," a fine looking lion, more than any of the other beasts.

The Great Northern has released "The Heart of Lady Alaine," with Betty Nansen and Marc Aron featured. This film subject was adapted from the play which was produced at the Little Theatre, New York.

The Clara Kimball Young feature, "The Heart of the Blue Ridge," has progressed favorably. Miss Young and husband (James Young, who is directing the picture), are now in the Blue Ridge Mountains taking "exteriors."

A new ground floor theatre will be built by the newly formed Elm Theatre Co. at the corner of Elm street and Congress avenue, Portland, Me. It will have a seating capacity of 1,400, with Dan Leader as the probable manager.

"The Renegade," produced in play form by William A. Brady, is in the making for pictures, with Alice Brady to enact the principal feminine role. Joseph W. Smiley will direct the feature. Others in the cast will be George Ralph and Claude Fleming.

Hereafter the Big Four Family, the V-L-S-E's house organ, will be edited by Leon Hanger, manager, sales department, as Publicist, Chas. J. Giegerich will devote all his time to the preparation of special news articles and to advertising.

Joe Vion is in charge of the "Birth of a Nation" picture at the Brighton Beach music hall this week. Last week at Atlantic City an attempt was made by the censoring authorities to stop the exhibition of the Griffith film, but resort to court proceedings prevented interference.

President Richard A. Rowland of the Metro has issued a statement saying that the Metro was not going to send out advice to exhibitors as to being done by other feature services. Rowland believes that the exhibitor knows better how to run his theatre than the manufacturer, and with that in mind the Metro forces are sticking closely to making pictures.

When a certain film manufacturing firm endeavored to land a legitimate star in a hurry last week to engage in immediate picture work it learned the market had been drained with a fine comb and that the type wanted was either under film contract or was working or rehearsing with one of the new fall stage productions.

Geraldine Farrar and party are due to arrive in this city on the special car "Superb" late this afternoon. According to the transportation arrangements by Bill Lindsay of the Lehigh Valley, the party left Los Angeles last Sunday. Included in the party are Miss Farrar, her parents, Mrs. Morris Gest, Mrs. David Belasco and W. C. DeMille.

In the "School Bells" feature (five reels), which the World will release, has the leading roles enacted by Frank Longacre and Ethel Mary Oakland. Other kid players appearing are Nicholas Long, Jr., Florence Foley and Jack McCauley. Sixty-five kids are used in the school room scene, while more than 200 boys and girls romp about in the schoolyard.

The Universal has changed the name of its house organ of Universal Weekly to The Moving Picture Weekly, changed the style of paper and increased its size, and now has it on the market at a nickel. Paul Gulick is editor-in-chief, Robert S. Dugan is city editor; M. Winkler, music editor; Wade L. Morton, business manager.

Contrary to repeated reports that "The Birth of a Nation" was leaving the Liberty theatre the second week in September, to make way for the new George Tyler-Klaw & Erlanger show, "Moloch," this feature film is to remain their indefinitely. The "Nation" company has arranged for a continuation of its tenancy and it may be that the film will remain at the Liberty all season. Another New York theatre will be turned over to the "Moloch" show when it has completed its fall rehearsals.

House owners and theatre managers, who planned to renovate and redecorate their playhouse interiors have found a decided change in prices for rugs and carpets since they first opened their houses. Last week several men decided to install a new supply of Whitehall's Durham carpet in the aisles and between the seat sections, learned that there was a twenty-five per cent. increase over their last visit. The tilt is said to be due to their having made dye scarce in the carpet centres of the United States.

JOHN INCE MOVES.

John Ince, who has been connected with Lubin as director, has severed connections with the Philadelphia concern and accepted a more remunerative position with the Equitable.

With Ince from Lubin went the technical staff that has been working under him, Assistant Joe Boyle, Ed. Hopkins and Photographer William Black.

Ince's first work with Equitable will be "The Cowardly Way," with Florence Reed as the principal player.

COAST PICTURE NEWS.

BY GUY PRICE.

Henry MacMahon is in Los Angeles on business.

Owen Moore has been secured by D. W. Griffith to play in forthcoming productions.

Bertram Bracken is at Long Beach directing for Balboa.

Death hovers over Charles Greenick, injured in an automobile accident last week. He has a fractured skull.

A life sized photograph of Edith Storey in the nude is missing. It stood in front of a picture theatre in Los Angeles as an advertisement. The police are searching for it.

Helen Ware and Frank Campau, both of the legitimate stage, have been engaged to work for Griffith.

Many screen favorites attended the funeral of Oscar Dempsey, who died from injuries received in the discharge of a cannon during a mimic battle at Venice, Cal.

Sixty x 100 feet has been purchased by D. W. Griffith on which an open air stage will be built to be used for staging scenes of great depth.

Allan Dwan is to produce one picture at the Griffith Hollywood studio before leaving for New York to direct feature pictures at the Triangle Fort Lee studios.

The Keystone has added a novel feature to its equipment. Each film released will be accompanied by special music, written and arranged by its own staff of musicians.

A freight steamer struck the small launch in which Raymond Hitchcock and party were washing and capsized it. They were saved by a boatful of Japanese fishermen near by.

Eugene Pallette is among the principals permanently engaged by the National Film Corporation.

Mrs. Margaret Talmadge, mother of Norma Talmadge, has arrived in Los Angeles from New York.

William T. McCully, late of the Keystone, has joined the National to produce comedies.

Nelson Nichols, of the mechanical staff of the National, and Mary Holmes were married at the Los Angeles grocers' picnic given at the beach.

Charlotte Burton, a film actress from Santa Barbara, is working in Los Angeles this week.

"REGENERATION" FILM.

Owen Kildare's life story, "Regeneration," based upon Kildare's "My Mamie Rose" is to be filmed. Fox is making the picture with Anna Nilsen as leading woman, and R. A. Walsh directing.

With "Regeneration" being made by Fox, "Renunciation" is a feature which the Universal, with Julia Dean featured, is cameraing on the Coast.

In the Kildare feature Fox will have photographic reproductions of Callahan's famous old Bowery saloon, a steamer excursion will be burned (this scenic bit with several hundred real Bowery dive supers was done at Glen Island Tuesday); and there will be Chicory Hall and other East Side reminders.

Ohio Attorney General's Opinion.

Cincinnati, Aug. 18

Attorney General Turner at Columbus has announced as his opinion that should the proposed amendment to the state censorship law be voted down at the November referendum, the original bill holding exhibitors alone liable for violations would stand.

The amendment makes the manufacturers and exchange men responsible also.

Robinson Gets Colonial, Albany.

Albany, Aug. 18

C. L. Robinson has obtained a lease on the Colonial here and will rename the house the Strand, for pictures and music.

Maciste, that great black of "Cabrira," who became an indissoluble memory of the magnificent and highly successful "big feature," has been given his chance by the same maker, Italia, in a six-reeler now about to be issued. Ernest Pagano is Maciste, playing under the same character-name and the same character as he did in "Cabrira." The feature tells the story of a young man's physical power. Many fights are made necessary by the story. In the numerous conflicts, Maciste, single handed, always vanquishes all of his antagonists or enemies. The tale is of a young girl and her mother, cheated of their rights by a villain-uncle, the Duke Alexis. The Duke had the mother placed in a private sanitarium for the insane. Her daughter, Costello, is Maciste's girl. He does not believe her story until she also is kidnapped. In going to her rescue, the several battles occur. After many victories and hard effort, she is found by Maciste, as is the mother also later on, with the uncle imprisoned with his confederates. It's a great picture for one man, though he is the mighty Maciste, but Pagano's strong work has never been equalled, he alone coiled, on the screen, and only his large portion in "Cabrira" could be compared with his performance in this six-reeler. Besides lifting men as though leaves, Maciste carries a huge tree, and breaks through a floor with his back. There are but few roles of importance. Second to the star is the girl (Arline Costello), played well enough, but the young woman is named as being the daughter of Farnsworth, as the mother, and Robert Orman, as the Duke, did not appear. The production does not stand out conspicuously. Six reels seem much too long for "Maciste," but that may be a matter of opinion only. To those who admired Maciste so greatly in "Cabrira," he will as surely appeal in this, and as his admirers in this country are legion, "Maciste" as a feature appears to have been established before made. It is probable that the same is expected "Maciste" in six reels to compete with the long "Cabrira," nor to be compared with it, other than the star himself. In individualizing Mr. Pagano as the Italia has done in the six-reeler, it may have found a very attractive and profitable manner to market something that was made a commercial product solely through the Italia's output. It is probable that the same pattern work of "Maciste" with the connection made of his "Cabrira" association will guarantee attention for "Maciste" wherever shown.

THE STOLEN VOICE.

A World Film feature, said on the screen to have been "picturized" by Robert Crane at Fort Lee, N. J., and with Robert Warwick starred in it. There is real sense to a feature film, such as this, that is, real sense in the scenario writing and directing. Besides which it gives Mr. Warwick abundant opportunity in the very many ways his admirers will like him the most. The "picturized" wording is a bit confusing. It does not seem plausible. "The Stolen Voice," as shown in this film production could have been a play. If so, it must have been liberally adapted, for it's most modern in tone, with some incidents too current to have been employed in a speaking stage play of old vintage. In the plethora of "adapted plays" for features, this "Stolen Voice," for a regular service release, stands out like an oasis. It goes a long way as well to repeat and clinch the argument that a scenario written manuscript in 90 instances out of 100, if well put together, is far preferable to a stage play that must be followed in general story outline, revealing the finish and trim after commencing. The stage play is a skeleton, more or less to be followed—the scenario feature may be juggled as the director wishes to. It's the old argument, interest is heightened, wider scope is secured and far better results are obtained in the written scenario feature film. Among the present-day releases of the play sort, "The Stolen Voice" is a novelty. Its human in reading and construction, door atmosphere the stage has been removed though the stage is present in it, and while its naturalness, as far as main plot is concerned, is a shock to crudelity, the story contains sufficient holding strength. The weak points do not interfere with the novelty of the film, and that novelty is almost wholly created through this script having been written in the most intelligent manner, from a picture play standpoint. Mr. Warwick plays an opera singer in vaudeville. Warwick's play name closely resembles Orville Harrold's and his opening song as shown on the sheet is costumed after Harrold's "Punchbello." Reported to be receiving \$2,000 weekly, Warwick is noticed by an adventuress who is in close friendship with an Italian doctor of a jealous disposition. At least the jealous one looks like an Italian and the captions admit he is a doctor. Simultaneously one of Warwick's front-of-the-house worshippers is a little shop girl, who exchanges with him after the performance one day at the stage door a little diamond of her own for a rose thrown by the adventuress upon the stage. Several supper parties follow the initial meeting of the adventuress and Warwick. Their friendship thickens, and the doctor believes it is Warwick's voice that attracts the girl he is so fond of. The doctor tries hypnotic suggestion at long distance to cause the singer to lose his voice. He succeeds so well Warwick becomes dumb, and is obliged to leave the stage, seeking restoration in Europe, which he fails to find, after losing what money he has and all of his friends, excepting one, a former actor, who had fallen by the wayside and whom Warwick "staked" to his bankroll in the dressing room after the "bum" had robbed him a part of it. "The bum," with this start, reformed, and became a director in a picture studio. With voice gone and no labor to be secured by him, Warwick looks for picture work, running into the actor-director, who gives him a position, and he becomes as famed in this picture-studio as a picture as he really has become on the screen. The little shop girl was noted by the director one day while exchanging goods at her counter, for her expressive eyes. He told her she could have a position, and the girl applied for it, about the same time Warwick did, they thereafter playing opposite in pictures and growing famous together. Some of their picture making is shown on the sheet, and a timely rescue in a fast current is worked in very nicely. Warwick as an Indian with only a breech cloth on, dives into the rapids, towing the canoe to shore as the girl was about to shoot with it toward a swift water fall. (This is not unlike a scene in last week's "Blaine" episode.) The adventuress and her picture director, although the doctor in her train. While walking past a picture house they noticed Warwick's name displayed as the star of a two-reeler, and went inside to see it. The sight of Warwick on the screen overcame the doctor, and he expired on the floor of the picture place. Concurrent with his death, Warwick, then at a baseball game some miles away, found his voice, and immediately phoned the little girl to ask if she would marry him, now that he could speak. The finale is the bridal couple standing upon a wedding cake. The interpolation of the vaudeville stage, also the picture studio, dressing room and a glimpse of a picture house, or so, to Warwick, is a bit familiar to the screen, are so ably placed in it is the very thing that disarms any staginess otherwise there. Warwick was also stripped to the waist in the dressing room, quite unnecessary, but the girls will likely appreciate his sacrifice to art. The weakest point and what is beyond a "stake" (picture license) even, is the hypnotic influence, the infliction and success of it, also the auto-suggestiveness in the first place, and the recovery in the second. Nor is there logic in an adventuress being attracted by a \$2,000 salary of a professional, who are even "wiser" than adventuresses are. But these may have been necessary, at least they make a good story, though the director went so far as to have Warwick then playing and singing twice daily, take a swim in evening dress in the ocean at sunrise to fulfill the "dare" of the woman! At least give a headliner credit for a little more common sense than that implies, but still it's the picture, and this picture will be accepted by all of the public, though not by the critics, as big a favorite, if not bigger, on the screen than he was and is with the matinee girls, and

those as well who only like pictures. Warwick does good work in it, he fits into his role, and is well supported. The little shopgirl, who once she is, easily carries out the line, left by the picture man when he first met her, the character of "Dick" is well taken, the doctor looks his stealthy part, and the adventuress was fairly well played. "The Stolen Voice" should secure return dates. *Time.*

THE MASTER HAND.

The first feature of the Premo company, released through the World. It has Nat C. Goodwin for the big name. Harriet & Knoles is the concern's director. He also scenarized what was once a play, played perhaps by Goodwin. The picture is a dramatic, melodramatic in fact, at least in subject matter if not in thrills or execution. Villainy and romance run side by side throughout the five reels. Goodwin is the hero if elderly figure. He takes care of everyone, restores their fortunes and for a grand finale reunited mother and daughter. The mother states that she is waiting for the girl to sign over to her husband certain properties he wanted. So, what did the dastardly husband do? He done a lot of stuff, principally to have his ill wife sent away to a sanitarium as insane, and then he kept her there for 15 years, when he needed money again, having gone through her wife's fortune. So then he went to Mr. Goodwin and Goodwin saved him. It was so easy Goodwin offered the villain \$500,000 to answer a single question, and Goodwin knew the answer when he made the offer. But what's a half million on the screen? Nothing absolutely nothing, so no one need be a piker in pictures. After a rather fair stock exchange scene, Goodwin claimed he had cleaned up \$2,000,000 in an hour and there was no one to dispute him. Then Goodwin disguised himself as a butler and went to the sanitarium, remaining there for two days, and carting the wife away in an auto. The only real slip of the film is that showing the death by an auto's plunge of the villainous husband. The machine, however, did the side of a bill after a caption had said the car turned the wrong way. You should have seen the road the car was expected to make a mistake on! Even an Hupmobile wouldn't have done it. But nevertheless, it put the husband out of the way, and his daughter, who had grown up, married the young architect, the mother was reunited to her position and property, and Nat Goodwin was at liberty to make another picture. Florence Malone had a prominent role, also Theodore Babcock. Mr. Babcock did the villain, well, too, and Mr. Goodwin's could be pronounced as a sufficient performance had he looked at all like Nat Goodwin should have.

TO DRAMATIC EDITORS

VARIETY, as a trade paper, has never objected to the lay press making use of such matter in it, as might be desired to reprint, and has relied upon the spirit of fairness for credit commensurate with the quantity of matter employed.

But VARIETY does object to lay papers reproducing its Film Reviews verbatim without credit whatsoever, and will not permit it. If continued by the papers which have been guilty of this practice, VARIETY will copyright and refuse permission to use.

If he chose to sink his identity into the character which is doubtless certainly do it so thoroughly, the Nat Goodwin as popularly known is recognized only in this feature through profile resemblance. A very pretty children's birthday party is the main relief view against the dramatics. Two of the children are entitled to especial attention. These are the little blonde girl in the opening reels, and Kathryn, the little girl who is on the screen, who often employed later on. What a director can do with little Kathryn is almost beyond belief. Mr. Knoles got remarkable results in emotional expression from this little more than baby child. Other than the scenes mentioned there is no intense action, but it's a story likely strong enough for a Goodwin feature, here's the style of the one would expect to see Mr. Goodwin take part in. Nor does it help that impression when the very slight attempts Mr. Goodwin make in a comedy vein do so well one can not help but wonder why a lighter scenario was not selected for a famous comedian. Still the Premo has made an excellent start for its first feature, and it will be a welcomed World feature, through the five reels that are not any too many. Mr. Goodwin and "The Master Hand," the subject securing additional attention through the unalterable sympathy an audience must extend to the patient wife and mother in an insane asylum though sane. Some might reproach the picture for the "affair of the husband-father and the nurse," but this is not made too strong. *Time.*

A ROYAL FAMILY.

It's better than a good story, is this "Royal Family" in five reels by the Columbia (Metro). It commences with action and ends with action, plenty of action all the time, and if the action often is not impressive that may be more surely laid against the appropriation than the director. The Columbia should have issued a program of the cast, to accompany the picture, for the story is a balanced company deserving to be known. From memory and captions only may be recalled William Nigh as the director and who played the Minister of Police in the feature; A. A. Cadwell, the chief cameraman; Fuller Melliish, as the Cardinal; Montague Love as the hero, and, of course, Ann Murdock, who is the society leader in the picture, the woman is unknown by her proper name. Whomsoever she is, it may be said that there has

never been a better bit of acting on the screen than when she, with her long lost son confronting her, hesitated and wept before placing her hands upon him, in the dreaded fear he was but a vision. But there are other pieces of film showing most excellent direction, and Mr. Nigh's own performance as a hanging police chief made for quiet comedy in the midst of love and war. "A Royal Family" has a prolog, disclosing the abduction at an early age of the heir-apparent of the Kingdom of Arcadia, a designing noble of the small principality who abetted in the abduction, and after a lapse of 15 years, the Prince is tending har for his kidnapper, while the noble, who believed the boy dead, has evidently become Prime Minister or Minister of War for his country. Arcadia adjoins Kurland, and the two nations are on the brink of war. The Cardinal foresees it. He writes the Crown Prince of Kurland, suggesting a marriage with the Princess of Arcadia, to avert the calamity. The Princess (Miss Murdock) is a willful girl. When the marriage is broached to her, she repels the suggestion, advocating war instead of marriage. Kurland's Prince answers the Cardinal, he will visit Arcadia incognito and see what's going on. He does so, accidentally meets the Princess, they fall in love, and although the Princess is known to the Prince, his identity to her remains a secret. Events, principally based upon the machinations of the Prime Minister to immediately provoke a conflict between the two principalities and which partially succeed, persuade the Princess to accede to the demand she promote peace by wedding Kurland's prize son. She does consent, though asking the incog boy for a final meeting, probably to tear herself away, but he announces himself to her, and the heir-apparent, by this time recovered to his own station in life, joins his sister's hand in that of the Crown Prince, who had saved both their lives while engaged in battle with his own soldiers Kurland (whom he called traitors) in the bar-room where the boy was employed. Before the finale occurred, however, the Princess killed the Minister in a sword duel, and did it very well. Miss Murdock can also sit a horse with much grace, which is more common in pictures than to see a girl sword a man twice her size. It was when the lost boy returned to the castle with his brothers and recollections returned of his boyhood, and he recognized his mother, the Dowager Queen, who had grown mellow dawdling over his pair of little shoes. He approached her, and she saw him, but would not believe her sight until finally clasping him to her breast. Not a caption aided this scene until the finale of it.

portunity for a rich haul if he can convince her with that she ought to work in accordance with his plans. The wife (Julia Swayne Gordon) agrees to apply for the position. Once in the house she arranges for her husband's followers to effect an entrance. In the struggle which follows her husband is shot and the house catches fire, the incidental excitement giving the woman a chance to escape with her baby. After twenty years she in the meantime having assumed the leadership of the gang and incidentally acquired much wealth, the child, which she has raised as her own son, returns from school. The Judge whose child was kidnapped, has adopted a girl child. The two become sweethearts, for it seems that Neiga must have moved in the same set that the Judge for all those years and the Judge never recognized her. The gang one evening turn a trick in a jewelry store and the loot in turn is delivered to Neiga. A private detective is called in on the case and he gets on the track of the crooks. One piece of jewelry in particular is desired among the gang, a diamond earring which bears the tale. The boy who has been raised as her own child and the Judge's adopted daughter elope. When they return they tell the secret to Neiga. She presents the girl with the stolen piece of jewelry as a wedding gift. (If Neiga was in the habit of being as careless as this one wonders that she was able to keep out of jail for the twenty years that she was supposed to be leading the gang.) Anyway, to cut a long story short, the "copper" riding on a Broadway car recognizes the haul on the girl and trails her to the Judge's house, where he interviews her in the presence of the Judge and the story of how the gift was received is told. He then tracks a "crook" to the old hangout of the gang, enters and overpowers several of the gang, finds the secret panel that leads via an underground passage to the home of Neiga and there confronts her and her supposed-to-be son. The Judge and his daughter arrive and there is a confession and finally Neiga swallows a dose of poison and passes out. *Fred.*

DRIVEN BY FATE.

Just why the title of "Driven by Fate" was chosen for this picture will never be understood. It may have been that the expressman who held the same horse and rig for more than 20 years was named "Fate," and that the title has something to do with his driving the horse. Otherwise there is no reason for the title whatsoever. It is true the picture gives Violet Mersereau an opportunity to play dual role—that of mother to herself—for after 20 years have elapsed she plays the daughter. The picture is an Imp three-reeler issued by the Universal, in which William Garwood is featured with Miss Mersereau. The story tells of a chorus girl, who becomes a mother while on the "road," and who grows up to become mother. But the baby is in its mother's arms at the opening of the picture. The mother is in a small town boarding house and broke. She has just received a wire from the manager of the show she could have her old job back and, being wise enough to know that it would never do for one of the chorus of a burlesque show to be seen leading down the street carrying a baby in her arms, she decides to desert the child. She does this by placing it in a basket of freshly-laundered clothes which she sends to a neighbor who lives across from the house where she was boarding, and climbs into the express wagon with her trunk and rejoining the show. Twenty years pass. The child (a girl) has grown up and the neighbor's own boy has helped to keep house and when the boy returns from college he falls in love with her against his father's wishes. The father upbraids the girl and she decides to leave the old country place for the big city. She gets a job in a sweatshop but loses it because she wouldn't give dinner with the boss at her boarding house. She is a girl who works in a music hall of the old McGurk's type on the Bowery. The latter hears the country girl crying because she has lost her job and after comforting her tells her that she will take her to the hall and get a job for her there. Out in the country the boy has been pining for his sweetheart, and finally he decides to take a trip to the big city to look her up. He wanders into the concert hall just in time to save her from the hands of a roughneck and the two are married. There is a comedy touch at the close of the picture showing the old folks that that is the only thing that is at all plausible about the story or the picture. *Fred.*

THE BLINDNESS OF COURAGE.

"The Blindness of Courage" is ticketed for public exhibition as a Dragon feature. Its theme harkens back to the days when the men wore long-curved wigs and Indians swarmed the lands. Just what the story was about was pretty hard to conjecture, although one surmised the man who became blinded and fell captive to a band of Indians, and was loved by an Indian girl and a woman back in the settlement. The redskins tie the man to a stake when the girl discovers he's blind and he's permitted to live with the band. He has a dream or vision that the girl he left behind was being married and he starts out without anyone to guide him. One scene shows him walking into water and being saved by the Indian girl. Finally the Indian miss plots him to the very scene of the wedding, getting him there in time to stop the ceremony. The Indian girl returns to her own people. Story misses fire. Acting only fair and production as a whole doesn't measure up very well with some of the two-reelers in the nickel houses. The direction in some sections is decidedly amateurish. *Mark.*

THE TIGRESS.

Nelga Petrona.....Julia Swayne Gordon
Ivan Petrona, at 7 years.....Bobby Connelly
Ivan Petrona, at 20 years.....Garry McGarry
Judith Harmon.....Zena Keefe
Jim Harrigan.....Leo Delaney
Tim Rooney.....George Stevens
Osip Petrona.....Frank Holland
Judge Thos. Harmon.....The Crow's Prince
The Tigress.....The Crow's Prince
and in the production of the tale there isn't a moment that contains a real thrill. The story, judging from the outline given in the program, could have made a good picture had it been properly directed, but as it is it will serve for the five-cent houses where the film recitation of crime is always welcome. A society leader is supposed to be the guiding spirit of a band of criminals. At his home he and his wife have just suffered the loss of a baby child through de... The wife is inconsolable. The husband goes to the rendezvous of the gang and an ad in a daily paper calling for the services of a nurse maid in the home of Judge Harmon is called to his attention. The Judge is a wealthy man, the gang leader immediately sees an op-

THE WOMAN IN BLACK.

This four-reel feature, sponsored by Klaw & Erlanger, is constructed around a rather daring theme and one that will undoubtedly meet with opposition, not positive rejection, by particular exhibitors who cater to a family audience. The first reel brings to view the ruin of a young Gypsy maiden by an unscrupulous politician, the deed being so clearly pictured there is not even a pretense at the double entendre. The story tells of the career of a contractor and his daughter, the former having at some time or other come to the attention of the authorities in some business proposition. The politician in question has incriminating evidence in his hands which he uses as a club to force his attentions upon the contractor's daughter. The latter is really in love with her father's chief engineer, but at the politician's demand the engineer is immediately discharged. The prompt dismissal of the engineer on the reform ticket and he eventually wins the nomination and election over his rival in politics and love. Prior to this, the politician, while travelling through the south, happens across a Gypsy caravan, carrying among other attractions "The Woman in Black," a palmist, whose daughter is in love with another member of the caravan. The latter's love affairs are interrupted through the infatuation of still another Gypsy maiden whose affections prompt her to take advantage of every technicality and possibility to gain her ends. The politician arrives and through a few coins and some soothing words managed to entice the Gypsy girl away from her tent to a deserted barn some distance away. The reel shows the two entering the barn and a short time after they emerge, the girl crying while the man gives her some more money. However their actions are watched by the other Gypsy girl and later when the victim is married in true Spanish Gypsy fashion to her original fiancé, the eavesdropper conveys her evidence to the priest and husband, who upon the marriage is publicly annulled and according to the Gypsy ideas the offender is publicly lashed. The woman in black determines upon revenge and with her daughter starts upon the journey to find the rapist. Of course she eventually learns of his whereabouts and just in time to prevent his forced marriage to the contractor's daughter. The wedding arrangements are completed and the Gypsy girl is substituted for the prospective bride, heavily veiled and with her identity hidden. The ceremony is performed, whereupon the new wife lifts her veil to the groom's astonishment and the four-reel complication adjusted. However, to make things more hindering, the woman in black, immediately after the man learns of the ruse, slinks a dagger into his back and leaves him dead. The parts are fairly well played with the Spanish finish holding up well. The direction is up to expectations with the details carefully attended to, but the story proper is a bit risqué. No one is featured, the cast carrying no stars, although the types are suitable and the dramatic moments well handled. It's a second grade picture, though, as present day features go. *Wynn.*

JUST JIM.

There are several men playing leads in pictures who have made certain rough and ready types stand out above all the others. Of these is Harry D. Carey. In the "Just Jim" four-part picture appears Carey as Jim, the film being released by the Universal Broadway Features department. Carey makes a vital character out of a man who is released from prison at the beginning of the film and who does a nameless girl a good turn only to get in deep water with the authorities for turning over to her the legal papers that returned the young miss to her family bosom. One gets some corking good thrills in "Just Jim," but just why the scenario was extended in the manner it is exhibited is beyond conjecture. The photography for the most part is good, some sections being very good. One run of "exteriors" has rain pouring as the stage coach lumbers along the mountain trail only to go crashing down a long incline into the water below. This was so splendidly camouflaged the effect was wonderfully realistic and did not bear any traces of phonicness that invariably betrays itself in similarly photographed scenes. Carey goes back to his old haunts and is out for a second-story job when he enters a house where a woman lies dying. She begs Jim to take a certain package and make every effort to place it in the hands of the woman's nameless girl, living somewhere, when last heard from, at Mojave, Cal., with a first name only of Rose. Carey goes west, but in leaving the dying woman's side, he leaves behind him a package, which resulted in an unscrupulous nephew, knowing the dead aunt was possessed of the "papers," and a detective starting west in close pursuit. They close in on Jim, who had formed a striking attachment for a girl named Rose, who waited upon the patrons of a bar and dance hall, but who was known to be straight as a lead. Notwithstanding there was vice all around her, Jim hid his gun and the package. He's taken captive and handcuffed, is started on his way through the mountains. The rain falls in torrents and one sees a wonderful camera reproduction of the way the elements rage during this trip. After the crash one sees Jim, still manacled at the wrists, save each of his captors from drowning. The sight of the man in the water is so good that it is hard to get a doctor. He unlocks the handcuffs and Jim does a spectacular ride up the hillside. He goes back and finds his package and gun safe. The doctor is sent to the injured man. Jim and Rose meet in a lonely canyon where she learns the truth. The sheriff and posse again close in on them, but by a ruse Rose helps Jim get away. She and Jim hop a rattler and make their way to the home of Governor

Stillman, who is the father of Rose. Just when it looked like everything would be settled then and there, Jim is shanghaied aboard a smuggling vessel. Then follows his signalling the revenue cutter and his subsequent swim for life with the anguished boat blown in midstream. A view of smuggled Chiniks going to their death in the hold was realistically camouflaged. Allowing for any or all shortcomings this picture may have, it has several high thrills that will make it worth while along the feature ways. Carey is doing better work before the camera and has improved considerably upon his earlier work and meditation scene. He's a hard worker and does his acting without too much unnaturalness. Jean Taylor played Rose and got away with it until it came to the deeper emotional scenes. The feature pretty well staged with Carey coming close to being the whole works. *Mark.*

THE KING OF THE WIRE.

Pat O'Malley and Gladys Hulette are featured in this three-reeler released by Edison. The story is based on love, politics, graft and a bit of wirewalking. The latter furnishes a real thrill in the latter part and makes the feature worth while. There are several little inaccuracies in the direction, but these are forgiven because of the wire work, which pulls the picture out of the classification of ordinary. The story tells of a circus youth who studies law and makes good in his home town. A little girl in the same town finds that on the death of her family protector, he is broke and must learn her own living. She comes to New York and finds a lot of men who are the home town, who has become a politician of power, she gets a job on a daily paper. A certain senator is making a fight for a hill to stop child labor. The political ring has tried every means to "pull off" the senator but have failed. The leader of the ring is the politician who got the girl the job. The girl in the meantime has come along fast in newspaper work and has been asked to interview the senator. The politicians have decided to compromise the senator as a last resort and the leader, with the aid of a Japanese thug, who is also a wirewalker, force an entrance into the senator's house. The girl reporter couldn't see the senator in her official capacity so she went to a department store, which was adjacent to the senator's country home, and bought a little linen dress so that she could look about 12 years of age and be a playmate of the senator's children and thus gain admittance to the house. She manages this, and is asked to stay for dinner. The politician and his crook companion have the senator cornered in his study and have a gun pointed at his head when a two children, accompanied by the reporter, enter. The death of the children is threatened unless the senator "signs those papers," and of course the senator does. Just then the reporter dashes from the room and to a telephone with the crook and the politician after her. She locks the door to the room and phones. But in the meantime the crook boy, who followed her to the city and learned from her crook father that she had an assignment at the senator's house, follows her there and arrives just in time to climb a telegraph pole and walk a telephone wire to get to the room where she is locked in. He takes her out of the room over the wire to the telegraph pole and lets her slide to the ground while he returns to fight the Jap wirewalker in mid-air. Naturally the Jap is defeated and falls to the ground and the politician crook is cornered by the senator, who gives the rescuer a job as his secretary and makes him propose to the girl. There is really nothing to the picture except the wire fight in mid-air. All of the story has been written with a view of ringing this in and as it does the purpose is accomplished and, therefore, the director must have been happy in the "King of the Wire" will, however, do to fill in as an added attraction to a regular program. *Fred.*

BOLD EMMET, IRELAND'S MARTYR.

This is the second of the Sidney Olcott features dealing with the trials and tribulations of Ireland during the time of Robert Emmet. The scenes are enacted along the Irish coast and carry some splendid views of the hills of that picturesque country with a story abounding with interest and pictured with special attention to details. Olcott plays a principal role in the picture, supported by Valentine Grant. It might be well to record early that Olcott is gradually assuming a position in the front rank of feature producers, for his direction brings more naturalness to the scenes than one would expect to find. Every little detail is carefully worked out and attended to even to the minutest furnishings of the Irish homes. In his feature he tells of the experiences of a young Irishman who is arrested and sentenced to hang for aiding and abetting Emmet to escape from the British troops. The latter are shown evicting an Irish tenant from his home, whereupon the unfortunate victim plans revenge and while lying in ambush mortally wounds the lieutenant major in the garrison. Later on Emmet comes into the scene and is recognized by an informer, who advises the troops of his presence in the vicinity. They surround the house, but Emmet escapes by way of the chimney and roof and the tenants are arrested for complicity. A court martial sentences the young man to hang, while the girl in the case is exiled on an English colony for a seven year "riot." The assassin scenes carry a view of the scaffold and prison and bring the action up to the moment of the condemned man's proposed death. The girl's mother has hastened to Dublin to endeavor to secure their pardon, which she does incidentally but before a courier could arrive with a stay of execution the man is brought to the scaffold and the trap sprung. Emmet

gates in his final work here, piercing the rope with a well aimed shot from a nearby tree where he is in hiding. Before another rope could be procured the messenger arrives with pardon and the couple are released. The story is secondary in interest in comparison to the direction and scenes, the hills and dunes of Ireland of today carrying the prettiest views imaginable. Olcott has a series of features prepared for early release, being distributed with the Lubin productions, all dealing with the early history of the Emerald Isle. If the coming releases measure up to the standard set by his past two efforts, he will create a demand for Olcott features that will establish a new reputation for his work. They can be classified as excellent. *Wynn.*

CHAPLIN IN "THE BANK."

The Essanay-Chaplin two-reeler, "The Bank," came out Monday. It's the most legitimate comedy film Chaplin has played in many a long day, perhaps since he's been in pictures. While there were no bolsterous guffaws from upstairs that his slapstick would have pulled, the use of cleaner material brought more enjoyment to the entire house, also left a better impression. Chaplin must have followed the lead of a book in making this film. He is the janitor of a bank, one was snapping the president, cashier and assistant janitor a few times with a wet mop, spilling water into a high hat and a pall of beer, Chaplin cleaned up. The usual bumps, falls, hits and misses are indulged in, some of the early portion being funny in a way and more of it not. The janitor likes the stenographer who is in love with the cashier. A bond seller calling at the bank is ousted out by the president and swears revenge. One of the biggest laughs followed this. The bond seller standing disconsolate outside is passed by Chaplin who has been sent by the president to mail a letter. Chaplin looks at the disappointed seller, feels his pulse, asks him to put out his tongue and then he does so, then the stamp for the letter upon it. Toward the end of the picture sends a couple of flowers to the stenographer who has just sent into the cashier a birthday present of a necktie. The janitor's and cashier's names are the same, Charlie. The girl reads, "With love, Charlie," and thanks the cashier, but upon learning Chaplin sent them, she throws the roses in the waste basket. Chaplin sees it goes down in the cellar and sitting alongside his mop, mopes, and then the picture goes through an attempted bank robbery, the cashier proving himself an arrant coward, the stenog being bound and gagged, and the pres, about to be beaten to death, when Chaplin saves everyone, also the bank's money, thus the stenographer, who spurns the cashier, is pattered on the back by the president and it looks as though he could get the cashier's job, when Chaplin arrives bawling the mop. A few "Chaplins" like this "Bank" thing and the only Charlie may reestablish himself, but he will have to stick to the chalk line. *Bimo.*

JUDY FORGOT.

The Universal has released the fifth of its Broadway Features with Maria Cahill as the star. The vehicle selected to bring the musical comedy star before the film patrons was her former success, "Judy Forgot," adapted for the screen as a five-reel feature. In it Miss Cahill is more or less of a surprise and the result is "Judy Forgot" is a corking laugh producer in its film form. It does seem a little long and drawn out after the fourth reel, but there are laughs in plenty throughout the picture as a result of the action of Judy and her wink and Miss Cahill carries all of the picture on her shoulders. The surprise is the slender appearance of the star in pictures. The story of Judy is one that lends itself to several big scenes and to the credit of the Universal it did wonders in some of the scenes, especially those which were supposedly enacted in Europe. The time of the picture is skillfully created and naturally this all adds to the value of the picture. Judy is a comic opera star in America and has a naughty wink. One day in the park she is playing with some children and a wealthy clubman mistakes her wink as intended for him. He tries to force his friendship, but without avail. Finally he traces the owner of the wink to the theatre, and there continues to force his attentions, but again without success. He breaks into her home and is mistaken for a burglar, but is rescued by the star. Finally he wins her consent and they go to Europe on their honeymoon, but Judy's wink gets her into all sorts of trouble and hubby becomes jealous. Judy leaves him at a reason Judy leaves him flat on the lot in Heidelberg and takes a train for other parts. The train has a smashup and Judy, although not injured, suffers a loss of memory from shock. She takes another girl's baggage and everyone takes it for granted that Judy in reality is the much-married vaudeville star whose name is on the programme, there are more complications until finally an automobile smashup results in the return of memory. The latter was very well executed. The audience that viewed the picture got plenty of amusement out of it and Miss Cahill was at all times a delight. The laughs coupled with her name should make the feature a good draw for exhibitors. *Fred.*

THE SCARLET SIN.

Hobart Bosworth has "come back." If one cares to give him credit for the clever acting and hard work he does in the Broadway Universal Feature subject, "The Scarlet Sin," Bosworth is under contract to the U, and the latter has made a ten-strike in getting him if it can produce more Bosworths like this one. The U picture makes a corking good feature.

The photography as a unit is splendid. Bosworth heads the cast and is rightfully entitled to all the credit he is bound to get from his characterization of the big minister, whose wife deserted him and he went to Paris to lead a giddy life. It always seems inevitable that whenever any of the American writers use Paris for a picture scene it is the same old story—the gay and giddy stuff. The Reverend Eric Norton and family are apparently living well and happily in a small town, although one Richard Allen and went to Paris to lead a giddy life. It always seems inevitable that whenever any of the American writers use Paris for a picture scene it is the same old story—the gay and giddy stuff. The Reverend Eric Norton and family are apparently living well and happily in a small town, although one Richard Allen and went to Paris to lead a giddy life. 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Unless otherwise noted, the following reports are for the current week.

JACK JOSEPHS
IN CHARGE

CHICAGO

VARIETY'S
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MAJESTIC
THEATRE BUILDING

Electric Park, Lincoln, Neb., closes Sept. 5.

It is officially stated the Empress will be booked by the Affiliated Booking Co.

Herbert and Dennis disappointed the last minute at McVicker's this week.

Evelyn Parnell will be in the prima donna role when "Sari" opens at the Illinois on Aug. 22.

A story out this way states that Mary Mannering may act with E. H. Sothern the coming season.

When the "Birth of a Nation" goes into the Colonial, the prices will range from 50 cents to \$2.

The Colonial theatre is closed this week, being renovated for the coming engagement of "The Birth of a Nation."

Further openings are the Orpheum, Sioux Falls, and Orpheum, Marshalltown, Aug. 28, and Wilson, Beloit, Sept. 17.

When a gas stove exploded in her home last week Elsie Stanley lost her entire stage wardrobe. Miss Stanley's mother, near the stove at the time, was seriously injured.

Max Lowe, representing H. B. Marinelli, arrived in town on Friday last. Mr. Lowe was given desk room on the 11th floor of the Majestic theatre building.

The closing date of the "Lady in Red" has been set for Aug. 29. The piece will be replaced at Cohan's Grand by "It Pays to Advertise," which will open on Sept. 2.

The cast of "Pollyanna," which opens the Blackstone theatre soon, is announced as follows: Jessie Busley, Helen Weathersby, Maud Granger, Maud Hosford, Eme Shannon and Herbert Kelcey.

Mrs. J. Allyn has entered suit for divorce against her husband in their home town, Lansing, Mich. Mr. and Mrs. Allyn went under the team name of La Verne and Allyn in vaudeville.

The "Prince of Pilsen" has been selected as the attraction for the Policemen's Benefit that will be staged at the Auditorium Oct. 10. The production will play three weeks at the Auditorium.

In Salt Lake City a few weeks ago the management used as an added attraction at Pantages theatre there a picture of the Eastland disaster. Instead of proving a draw the picture seemingly drove the people to the street before it had finished. The picture was discontinued after the second day.

The routes booked at the meetings of the bookers of the Western Vaudeville Managers' Association are getting the usual season cancellations. Patricola and Meyers, given a full route, have cancelled, and Marie Russell, not satisfied with the contracts, turned her route down this week. On the other hand, routes at first refused have been accepted by the same acts within the last week.

CORT (U. J. Herrman, mgr.).—"The Lie," with Margaret Illington (second week). Here for limited engagement, doing nicely.

COHAN'S GRAND (Harry Ridings, mgr.).—"The Lady in Red" (sixth week). Business continues fair.

Herbert Moore

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COLUMBIA (Wm. Roche, mgr.).—"Social Maids," with Stone and Pillard (second week). Fine looking show. Doing big business.

GARRICK (John J. Garrity, mgr.).—"All Over Town," with Joseph Santley (twelfth week). Last two weeks, Business good.

ILLINOIS (Augustus Pitou, mgr.).—"The Birth of a Nation" film. (Last week here.) Business big. "Sari" opens 22.

OLYMPIC (George L. Warren, mgr.).—"Kick In." Opened Monday.

PALACE (Harry Singer, mgr.).—"Maid in America" (twelfth week). Last two weeks. Had a great run.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Walter C. Kelly, "The Virginia Judge," followed Blanche Walsh on the bill here this week and before starting his act said, "Let Us Have Peace." Kelly never before voiced so true a sentiment anyway as far as vaudeville is concerned. The sketch Miss Walsh is doing while headlining the bill at the Majestic this week is a strong one. In fact in this town of Major Funkhouser it is surprising. The sketch is quiet enough in its action for the first three-fourths of it, but that finish! After a mother pleads with her husband, who is a general in command of a captured city, for the protection of women against soldiers and the general refuses to do anything for them, their own daughter is turned into a room full of drunken soldiers by an unknowing captain. Immensely strong finish but not without the bad taste. Miss Walsh, who is not well

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supported, of course, showed up wonderfully in the strong bits of the sketch. The house was a big one Monday night. The bill turned out to be a winner. The picture part of the Majestic program seems to be suffering for some reason or other. This week it has a Pathe Weekly, seen in outside picture houses two weeks ago. Pipafax and Panio opened the show and got big laughs with the tumbling and rough work they do. The finish when the clown pulls the back drop is a real scream. Swan Wood, with her Ballet Divertissement proved a valuable addition, though "No. 2." Henry G. Rudolf, tenor, made quite a hit when he sang popular ballads. Kelso and Leighton, No. 4, showed a raft of bright material in their singing and talking act. Kelso's song and Miss Leighton's "house" bit were the best things, according to the audience. Willard, "The Man who Grows," was an interesting item. When he first started growing on the stage, gasp of tremendous volume swept through the auditorium. After that the stretching fellow had things his own way and established himself as a success long before he had finished. Mr. Kelly was next to closing. From the moment "The Judge" stepped on the stage there was a continuous roar. And this is Kelly's third appearance in Chicago since March. Howard's dogs and ponies closed.

McVICKERS (J. G. Burch, mgr.; agent, Loew).—Warm weather did not stop the McVicker Monday regulars, the house filling up by 1:30. Josephine Davis has heavy billing as the star of the week. Miss Davis without a piano player seemed to be sorely in need of one at the first show Monday. She received no assistance from the orchestra, but in next to closing position with this handicap finished a big hit. Reed's Bull-dogs opened and the first class canine troupe would have lived up to their reputation had not one seemingly hurt himself when making his jump from the ladder to the bare stage. Joe Brennan, next, sang and talked his way into the good graces. Harry Bouton is appearing at the McVicker's billed as the Great Bowton. The magician, as usual, made good with his fast routine and funny assistant. Bouton is a good magic attraction for popular priced houses. Green and Parker are a man and woman who sing and talk. The man uses material long ago forgotten in vaudeville and also tries kidding the audience at times with poor results. The woman tries singing, getting nothing for the attempt. The act did not receive much. Connors and Witt are two boys, one a dandy piano player, the other singer of popular songs. They have a neat act that should be kept busy around the small time houses. The Four De Rock Brothers in equilibrium do little. Jack Gardner and Co. presented the war sketch and the comedy made a big hit. Gardner also did well with his big horn playing. He has an act well suited to popular priced houses about here.

NORTHERN HIPPODROME (A. H. Talbot,

mgr.; agent, W. V. M. A.).—The show at the Hippodrome that works the day shift this week is composed of acts that have the small time stamp on them in every instance but one. This did not interfere with the bill running smoothly and entertaining the early audience. Though the early morning temperature was high the audience was good size at noon. Harry Hines was given the headline spot. Last week Hines was at the Majestic in an early position, but this week he cleaned up. Phasma, the butterfly dancer, opened the show and with his excellent scenic display was successful. When removing his wig at the finish, disclosing that he is a man, Phasma caused quite a stir. Bauer and Saunders are two girls who sing popular songs in a popular way. The girls when switching their routine around will have a standard act for popular priced houses. The Prescotts do a mind reading turn containing mostly experiments being done by many different acts in vaudeville at present. The two men managed to keep the audience interested and finished well. Howard and Chase do songs, talk and some instrumental work. The two boys in spots are funny, but at other times are forced when trying to do a song. Both use songs that have been done long ago by English performers; one when he sings a song about a cello playing the instrument at the same time doing Chirwin's violin song. The other singing Willie Hard's opera number of years ago. Bernard and Harrington in a talking skit promised well at first but rather spoiled the act by drawing it out a little too long. This man and woman are both well adapted to the act they do, which is bright at the start. After getting a goodly number of laughs the pair worked the turn up to a poor finish. The Manchurians closed the show.

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ORPHEUM.—Joan Sawyer, assisted by George R. Harcourt, good headliner. Mindell Kingston and George Ebner, went big. Violinsky was replaced by Allman and Dody, who did well. Ball and West (holdover), big. Bernard and Phillips (holdover), enclosed, opening the bill. The Gaudemidis (holdover), closed the show successfully. Grace Carlisle and Julia Romer, artists. "The Society Buds" (holdover), snappy.

EMPRESS.—The Sackett Opera Singers, retained from last week, repeated success,

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Maurice Downer and Co., in Irish skit, well liked. Mae Josephine Bennett, satisfactory. Broadway Comedy Four, good. Juggling Mowatts, whirlwind closer. Si Jenks, made good. The Brissons, passable. Romer and Walsh, out, with Earl Wright substituted, giving satisfaction in opening spot. Buckley and Moore, replaced Alberti and Partner, doing well.

CORT (Homer F. Curran, mgr.).—"Omar" (last week).

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COLUMBIA (Gottlob, Marx & Co., mgrs.).—Mrs. Patrick Campbell Co. (held over for fifth week).
ALCAZAR (Belasco & Mayer, mgrs.).—Lytell-Vaughan stock.
WIOHAM (Jos. F. Bauer, mgr.).—Del. Lawrence Dramatic Players.
PRINCESS (Bert Levy, lessee and mgr.; agent, Levy).—Vaudeville.
HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

Wallace Monroe returns to New York Aug. 24.

Monte Austin has organized a trio and is appearing in a local cafe.

Mel Levy, brother and assistant of Bert Levy, has gone to New York for a vacation.

The birth of a daughter to Mr. and Mrs. Geo. MacDonnell explains why they were not on the bill at the Empress last week.

PARAMOUNT PROGRAM


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PRESENTS

THE WORLD'S FOREMOST CHARACTER-COMEDIAN,
SAM BERNARD
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"POOR SCHMALTZ."

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LAUGH.

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36 FAMOUS FEATURES A YEAR

Charles R. Brown of the Hippodrome company had to go to a hospital and be treated for an infected gland in the neck.

Mrs. Patrick Campbell will stay six weeks at the Columbia. The last weeks of her engagement she will appear in repertoire.

A new organization has been born here among the amusement folks which is known as the Cubs. Sid Grauman has been elected president.

For the fourth time since the Hip opened its manager Bill Ely was arrested last week for crowding the aisles, violating the fire ordinance. The Hip is and has been doing a remarkable business.

Billy Sunday has returned and will hold a revival here after all. The original committee of 100 clergymen that induced him to come here, have split in two factions—Sunday

and anti-Sunday—but that doesn't seem to bother the exhorter. Despite the fact that Sunday left here in a huff, upon his return he opined that 'Frisco had improved wonderfully and had the Devil on the run.

Max Dill, of the Kolb and Dill team, has paved the way for a divorce from his wife, Edith Whiteley Dill, by filing a document in the County Recorder's office which will divide the Dill property. The pair has been separated.

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BY CHARLEY GRAPEWIN

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Direction, **GENE HUGHES**

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Formerly
Wm. Adler of 105 West 39th St.

rated for some time owing to inability to maintain marital harmony and it is predicted that the division of the property is the final preparation for a divorce.

When the steamer Elizabeth arrived here Aug. 12 from the North, the police went aboard and arrested Houdeen and his wife on a telegraphic warrant from Coquille, Ore. The sheriff, who wired to have the pair detained did not state the reason of the warrant and Houdeen indignantly denied that either he or his wife had laid themselves liable to arrest. In mentioning the arrest, the newspapers laid emphasis upon the fact that Houdeen did a "Milk Can Mystery."

Sunday Light, Aug. 8, the Savoy, for the past few weeks has been offering what the press agent described as "burlesque as it should be given," closed its doors. A few weeks back the Loen Bros. of Los Angeles opened the Savoy with burlesque. The shows were hot stuff, but from all accounts did well, always doing a weekly gross of around \$1,000, with the show and house expenses reaching a figure that should have left a nice profit, so the tale goes. But despite the profit which it is said the Bros. made operating the house they closed rather than meet the increase of theatre rent which was based on a sliding scale and was to be increased the second month. The Bros. had antagonized the police department and papers. For the last few weeks the management did little or no advertising and still the weekly receipts held up.

BUFFALO.

By CLYDE F. REX.

SHEA'S (Henry J. Carr, mgr.; C. B. O.), Nat Willis and Lillian Shaw, appearing

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Is the only face powder that stays on. One application lasts all day. The favorite face powder of ladies of refinement for 50 years. Send 5c. for free samples of all Exora Preparations. Charles Meyer (Est. 1868), 103 W. 13th St., New York.

singly, both capable headliners; Natalie & Ferrari, big; Doyle and Dixon, pleasing; Julia Ring and Co., do well; Three Herberts, sensation; Four Readings, unique; Kolb and Harland, entertain; pictures close.

GAYETY (Charles T. Taylor, mgr.).—"The Girl Trust," to capacity. Rehearsed here and released by Joe Hurtis. Should be big success. Next, "Rosebud Girls."

OLYMPIC (Bruce Fowler, mgr.; Sun).—Cliff Watson's "Peerless Maids," headline with success; Harry Besty, good; Adams Bros., fair; Dena Cooper and Co., feature in Jap war playlet, "Hara Kiri"; Singers Pets, entertain; movies close. Good business.

ACADEMY (Jules Michaels, mgr.).—Continuing musical comedy policy, business has remained good throughout summer season. FAMILY (Paul Fennevessy, mgr.).—Gus Arnold's musical comedy company reopen Lafayette Square theatre. Draw fair business with good production and film to complete two hour show, at 10-15.

Star will open Aug. 30 with Henry Miller's new play, "Just Outside the Door." P. C. Cornell will again manage the house. "The Prince of Pilsen," second week.

Photoplay Vogue, a new illustrated national semi-weekly devoted to pictures, appeared for the first time Saturday. The publication is edited and published in Buffalo.

CINCINNATI.

By HARRY V. MARTIN.

PEOPLE'S (C. Hubert Heuck, mgr.; repertoire burlesque).—The theatrical season began Sunday with "The Queens of the Folies Bergere." Tony Kennedy and Jack Hubb, comedians; Percie Judah, prima donna and Martha Edmonds, soubrette. The show will hold over next week. People's opened a week earlier than the seven other houses on the new Heuck circuit.

CHESTER PARK (I. M. Martin, mgr.).—Tetsuwarl Japs, Brinkman and Aatum, Stanley and Lea, Mahoney and Thomas, Raymond Wilbert, Ross and Leduc. Crowd Sunday broke season's attendance record. Reason, Municipal Pure Food Exposition at Chester.

CONY ISLAND (Arthur Riesenberger, mgr.).—Carroll and Eller, McElhanev Sisters, Stanley and Bates, Sandor Brothers. Four Musical Lunds.

ZOO (William Whitlock, mgr.).—Coburn Players began engagement Monday night in "The Yellow Jacket." Will offer repertoire.

The Four Musical Lunds, a German troupe, at Coney Island this week were compelled to cancel a Canadian engagement because of the war. Their program consists of numbers by Beethoven, Wagner and other Teutonic masters. They were vigorously applauded by thousands of local Irish-Americans who attended the Irish Day celebration at Coney Sunday.

LOS ANGELES

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Marion Morgan and Co., artistic dancers; Misses Campbell, very good; Bert Melrose, big laugh; Mason, Wilbur and Jordan, cleverly done; Britt Wood, repeated successfully; Four Melodious Chaps, remarkably good; Kitty Gordon and Co., well liked; Jack Wilson and Franklin Batie, enjoyable turn.

REPUBLIC (Al. Watson, mgr.; Levey).—Great Arthur and De Forrest Sisters, well received; Lew Wells, went well; Kartella and Kartella, fair; Nellie Elmina, clever; Brown and Collins, graceful; Charlie Hack, entertaining.

HIPPODROME (Lester Fountain, mgr.; Western States).—"On the Veranda," very good; Bernthal Brothers, pleasing; Dorothy Kernan, exceptionally good; West and Royal, pleasing; Sidonias, entertaining; Taber and Green, well applauded.

BURBANK—"Rebecca of Sunybrook Farm." MOROSCO—"So Long, Letty." CENTURY.—Burlesque.

Mrs. Forrest Stanley, who recently was awarded a divorce, has left for the East.

Harry Dumfeld, recently operated upon in a local hospital, is slowly recovering.

Perry O'Neill is due to arrive soon from Chicago.

Thals Nagrane, former Belasco leading woman, is mentioned in the proceedings brought by Tom Pate, local clubman, against Jack Prescott, actor, for alleged assault with intent to kill. Prescott, who is Miss Nagrane's former husband, is alleged to have attacked Pate in a quarrel over the actress.

Mrs. E. J. Wood, of Santa Barbara, is certain, she told the police, that her granddaughter, Miss Lou Wilson, an actress, who has

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MARIE LAVARRE

WILL Morrissey and DOLLY Hackett

Dir. GENE HUGHES

Last Week (Aug. 9), Majestic Theatre, Chicago

From Chicago "Eve. American," Aug. 10, 1915.

When Will Morrissey took Dolly Hackett away from the "movies" and gave her the third dimension to assist him in song and satire upon the "vaudeville stage" he did much to boost along this week's bill at the Majestic. From their sixty-second burlesque of "Zaza," in which Mrs. Lemile Carter had preceded them to their gayly burlesqued curtain speech, the little act sparkled every foot of the way. They sang with mock plaintiveness, they danced with light-hearted sophistication, they perpetrated airy mid-summer jests. In fact, they had all kinds of fun with the crack-brained institution, vaudeville—whereby they earn their living.

There were even "movies"—a railroad track thriller. "That's me," sang out Dolly when the golden-haired heroine appeared. And "that's me," shouted Will in ecstasy when the hero appeared. Sam Bernard and George Cohan and David Warfield were duly initiated, with apologies. After Warfield said Dolly: "Did you ever see him, Will?"

Thomas Egan, Ireland's famous tenor, sang ballads of the Emerald Isle and was recalled repeatedly. Mrs. Lemile Carter in her second week of tabloid "Zaza," went through the tantrums of that famous piece and drove her Bernard away to Paris while she wept in gold spangles over the mantel. Every one felt awfully sorry for poor "Zaza."

PIERCE and ROSLYN

Sailed August 14th on St. Paul
for England to fulfill contracts.

GEORGE FOSTER, Agent

been missing for several weeks, has met with foul play.

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (Chas. H. Preston, mgr.; agent, U. B. O.); rehearsal, Monday, 10 A. M.—Hal Forde, hit; Horell's Troupe, excellent; Monroe and Mack, laugh; Collins and Hart, good; Cartmell and Harris, very good; Dawsey, McNaughton and Co., well received; Ed Foster and Dog, interested; Jackson and Mae, clever.

HIS MAJESTY (H. Quintus Brooks, mgr.).—His Majesty's Players, under the direction of Geo. F. Driscoll, with Marlon Barney and Louis Aucker, leading, opened season in "Big Jim Garrity." Fine reception from large audience. Next, "Misleading Lady."

THEATRE FRANCAIS (W. H. Foster, mgr.).—Theatre Francais Musical Comedy Co. in "School Days," with Tom Collins, Olive North, Geo. Walsh, Fred Drew, Anna Allen, Joseph Sterns, Thos. Ward and Julia Thopp and large chorus. Added attraction, Five Musical Marines, opened to big houses.

IMPERIAL (H. W. Conover, mgr.; agent, U. B. O.).—William and Margaret Cutty, musical; Virginia Underwood, good; pictures. SOHMER PARK (D. Larose, mgr.).—Flying Budds, sensational; Peppino, encores; Jack and Foris, good. Second week of French opera company.

SCALA (W. H. Foster, mgr.).—Joe Waldron's Burlesque Stock Co. and pictures. KING EDWARD (E. Lavand, mgr.).—Russ Forth Co. and pictures.

Tom Conway, for several years treasurer of the Gayety, has been appointed manager this season.

The Orpheum Players closed their season Saturday and all members received presents.

Wm. Webb and Caryl Gillen have joined His Majesty's Players.

Winnie Winsome

Missing since Aug. 4th, when she closed with Jolly Models at Plaza Theatre, Bridgeport, supposed to have taken midnight train to New York. Communicate any information to her husband, HARRY KOSTER, 146 W. 46th St., New York.

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TO PURCHASE at once a BLACK OR DARK BLUE VELVET, or other fine material, back drop with sides. Must be in good condition. State price and particulars, to Karl Hermes, 1329 East 54th St., Chicago, Ill.

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Wanted—Male Partner

Must be young, refined and capable of handling high-class dancing material. None but recognized performer considered. Address DANCER, Gogmac Resort Assn., Battle Creek, Mich.

PHILADELPHIA

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—The show this week is very strong on comedy, but did not enthrall the larger part of the audience. Joe Jackson and Howard and McCane were headlined and scored

**MINERS
MAKE-UP**

big. Hearst-Selig Pictures of current events opened and held interest. Bolger Brothers, banjoists, followed and did nicely. Robert Emmett Keane made them laugh, but did not receive the big hand usually accorded him here. Pearl and Irene Sans did not seem to have the speed to bring them around and retired quietly. Fisher and Green returned in

Max Burkhardt and Raymond Walker

In "900 SECONDS OF MIRTH AND SONG"

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MON. ANDRE and MME. SHERRI (The French Suratt) and their "Broadway Revue"

are still at Tait-Zinkland's Cafe, San Francisco, drawing capacity business, which, combined with the fact that managers all over the country are making offers for the Revue, speaks volumes for the merits of this attraction.

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A famous chemist found this way to end corns without pain or soreness. Now millions use it. Fully half the corns that grow are ended as soon as they appear.

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"The Partners" and were liked. John and Mae Burke had them laughing from the start through the comedy of Burke, whose piano playing also came in for a large amount of applause. Joe Jackson had them laughing constantly and took a number of curtains. Corcoran and Dingle did not do much with their comedy talk, but registered when they danced, which put them over. Howard and McCane were easily the hit of the bill and walked away with the show. Closing the show The Clown Seal was well liked by the few remaining.

BIJOU (Joseph C. Dougherty, mgr.; agent, U. B. O.).—Show opened with good pictures, followed by Lucile Savoy in a posing act. Miss Savoy is a shapely woman and makes a good appearance, but her singing could be greatly improved or eliminated. Jack Polk, a monologist, did well considering his position. Further down on the bill he would probably do much better, as he burlesques the acts preceding him on the bill. Scott and Marks, in a comedy sketch, made a mistake in trying to put over a song after receiving a big hand at the close of the sketch. Eddie Howard and Co., were the laughing hit in "Happy Days." They closed to a big hand. Closing the show and holding them in to a pronounced hit was Al White's "Kidland." The juveniles in this act sing in a manner which brought forth rounds of applause. Their comedy was clean and the dancing was also meritorious. Business was very good Monday afternoon.

Keith's Allegheny theatre opens early in September with six acts for a full week.

Jack Markey, stage manager of the Bijou, was left a legacy of \$8,000 by his uncle, Edward Markey, of Flint, Mich.

Frank Wolfe is taking care of the bookings for the Nirdlinger houses during Mr. Nirdlinger's visit to the Frisco Fair.

PITTSBURGH.

By J. GEO. SHRADLE.
GRAND (Davis Enterprises).—"A Royal Family" is offered with a comedy film this week. House filled.

HARRIS (Harris-Davis Enterprises).—Vaudeville. "Girls of the Orient," amusing; Flynn and Colvin, Dave and Mary Hawthorne, Montrose and Sardell, Rutland and Clinton, Revolving Collins, Rose Schmetan and Bro. James Reynolds, Lane and Burt, pictures. Capacity.

DAVIS (Davis Enterprises).—Pictures, "The Stolen Voice." Full house.

GAYETY.—Barney Gerard's "Follies of the Day." Good house. Opening week.

EMPIRE (A. A. McFichte, mgr.).—Marguerite Bryant's Stock Co. in "Forty-five Minutes from Broadway." Good house.

NIXON.—Lyman H. Howe's pictures. "U. S. Navy of 1915."

PORTLAND, ORE.

By R. E. ANSON.
HEILIG (W. T. Fangel, mgr.).—8-14, "Dancing Around," splendid business.
EMPRESS (T. R. Conlon, mgr.).—Lilying La Mares, good openers; Al Harrington and Co., laughs; Dave Rafael, appreciated; Granville and Mack, liked; Lew Pistei and Co.,

hit; Frank Kendall, local heavyweight, did rope skipping and shadow boxing, also two fast rounds with an ex-amateur heavyweight champion of Pacific Coast.
OAKS (John Cordray, mgr.).—Minstrel Show, 20 people; Australian Students, Great brass band.

LYRIC (Dan Flood, mgr.; agent, Fisher).—Vaudeville and pictures.
ORPHEUM.—Feature films.

Beginning Sunday, Aug. 8, new shows opened at the Empress every Sunday instead of Monday, as heretofore.



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Now considering offers.

Direction, **PETE MACK**

ST. PAUL.

BY C. J. BETHAM.

ORPHEUM (E. C. Burroughs, mgr.).—"A Telephone Tangle," well liked; Norcross and Holdsworth, among the best liked; Beaumont and Arnold, big favorites; Coakley, Harvey and Dunlevy, pleasing; "The Aurora of Light," liked; Ollie and Johnny Vanis, receive applause; Travel Pictures, well liked; Rooney and Bent, also, went well.

EMPRESS (Gus S. Greening, mgr.).—Hugo Lutgens, a St. Paul favorite, drew much applause; Stevens Troupe, very well received; Jean King Quartet, well liked; Victorson and Forest, present pleasing sketch; Orbasany's Cockatoos, entertaining. Pictures close.

NEW PRINCESS (Bert Goldman, mgr.).—"A Musical Matinee," "The Three Chums," Jack Lewis, Bogart and Nicoll; pictures. 2d half, Zelaya, Three Jeanettes, Capitol City Trio, Mond and Selie, pictures.

SHUBERT (Frank Priest, mgr.).—Fisher Stock Players in "The Girl in the Taxi" this

week, with "The Man Who Owns Broadway" underlined.

SEATTLE.

BY JAY HAROLD.

EMPRESS (J. Russ Dronson, mgr.).—Business good, and opening has been changed from Monday to Sunday. The headliners are the Six American Abdullahs, great act; Estelle Wordette and Company, in a comedy sketch, pleasing; Simonds and Platt, man and woman, singing and talking, get by; Howard Sisters, clever performers; Pero and Wilson, have novelty juggling act that opens well.

PANTAGES (Alexander Pantages, mgr.).—Business capacity, and still they climb up the hill. "The Birthday Party," a musical tabloid, take headline honors; Spencer and Williams, with a song and dance and a little talk make big hit; Howard and Fields, pleasing; Hanlon, Dean and Hanlon, open the bill with a clever exhibition of tumbling; The Parisian Trio, extra good voices; Maude Leone and Co. completes an extraordinary good program.

LOIS (John Cooke, mgr.).—Six acts of vaudeville and pictures for ten cents, playing to good business.

MOORE (George Hood, mgr.).—Al. Jolson, week Aug. 15, in "Dancing Around," and from indications he will have a big week's business. First real show to touch town for many months.

METROPOLITAN (George McKensie, mgr.).—Dark. The manager was called to New York to complete plans for coming season bookings.

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New Indian Song

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A fast "rag" song
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"ON THE BAY OF OLD BOMBAY"

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Another "5:15" Song
By MURPHY and MARSHALL

"A WONDERFUL THING"

Waltz Ballad
By CLARE KUMMER

"SOME DIXIE SONG"

"LISTEN TO THAT DIXIE BAND"

By YELLEN and COBB

"TWILIGHT OF LOVE"

A Semi-Classic Waltz Ballad
HAVEZ-PALEY

"SYNCOATED LOVE"

Rag Song
BROWN-HAVEZ

"I WANT A LITTLE LOVE FROM YOU"

Soubrette Song
CALLAHAN-VAN ALSTYNE

"THE WEDDING OF THE SUNSHINE AND THE ROSE"

A new Ballad by STANLEY MURPHY, writer of
"Dublin Bay," and ALBERT GUMBLE

"IT'S TULIP TIME IN HOLLAND"

Beautiful March Ballad
RADFORD-WHITING

"WHEN I WAS A DREAMER"

The Ballad Hit of the Year
LITTLE-VAN ALSTYNE

"SWEETEST GIRL IN MONTEREY"

A new Ballad by the writers of
"Night Time in Burgundy"
ALFRED BRYAN-HERMAN PALEY

"UNDERNEATH THE STARS"

High Class Ballad
FLETA J. BROWN-HERBERT SPENCER

"IN JAPAN WITH MI-MO-SAN"

A Quaint Oriental Number to follow "Chinatown"
By ANITA OWEN

"NOBODY ELSE BUT YOU"

Soubrette Song
WHARTON-DAVID-PENSO

"THE BARS ARE DOWN IN LOVER'S LANE"

High Class Ballad
By CLARE KUMMER

"WAY DOWN YONDER"

Novelty Song
MURPHY-MARSHALL

"IN HONOLULU"

A Hawaiian Song
By MURPHY and MARSHALL

"I LOVE TO TANGO WITH MY TEA"

BRYAN and VAN ALSTYNE
Great Song and Dance Number

"THAT'S WHEN I'LL MARRY YOU"

Splendid for "Doubles"
DUBIN-GASKILL-CORMACK

"IF WAR IS WHAT SHERMAN SAID IT WAS"

A "Really Comic" Song
STERLING and GUMBLE

"CIRCUS DAY IN DIXIELAND"

Novelty Rag Song
YELLEN and GUMBLE

"DANCING THE JELLY ROLL"

The Greatest Song and Dance Number since
"At the Ball"
VINCENT-PALEY

"WRAP ME IN A BUNDLE"

Soubrette Song
KAHN-LESTER-VAN ALSTYNE

"MR. WHITNEY'S LITTLE JITNEY BUS"

NOVELTY SONG
By SEYMOUR BROWN and CLARENCE GASKILL

"I'M ON MY WAY TO DUBLIN BAY"

March Song
STANLEY MURPHY

"A SONG OF THE GALE"

Bass Song
J. HAYDEN CLARENDON

"IN OLD MADEIRA"

Spanish Song
By BROCKMAN, OSBORNE and GRAFF

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"BLAME IT ON THE BLUES" ("A WEARY BLUE")

This number was written by CHAS. L. COOKE, writer of those famous rags, "Snappin' Turtle Rag" and "Heroes of the Balkans"

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mgr.; U. B. O.)—Three Vagrants, clever; Kalma and Co., mystifying; King's Dogs, well trained; Mercedes, Marlowe and Co., held interest; Bernard and Miller, good; Claire and Atwood, pleased; Savoy and Brennan, laugh producers.
STAR (Dan F. Pierce, mgr.)—"Cabaret Girls" opened well.
MASSEY HALL (N. K. Wistrow, mgr.)—Mawson Antarctic M. P., well received.

Lawrence Solman, manager of the Royal Alexandra, who was operated on for appendicitis some weeks ago, expects to leave Well-lesley Hospital this week.

WASH'NGTON, D. C.
By VERNON D. SMITH.
KEITH'S (W. S. Robbins, mgr.)—Odiva heads the bill with some exhibition diving and a corps of highly trained seals. She is also assisted by some local talent. The Elroy Sisters, good; Sue Smith, very good; Walter V. Milton and Co., excellent; La France and Bruce, good; Erwin and Burnham, clever; Henry Lewis, comedy hit.
COSMOS (A. Julien Brylawski, mgr.)—The Moskova Balalaika Orchestra, excellent, well

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received; Ross and Moon, unique and artistic; Carl Damann Troupe, clever; Charles Glacker, wins applause; Bisset and Wilson, good; Jack Symonds, very good.

GAYETY (Harry Jarboe, mgr.).—Burlesque. Charles Waldron's "Bostonian Burlesquers," with Frank Finney.

COLUMBIA (Fred G. Berger, mgr.).—Pictures.
BELASCO.—Dark.
POLI'S.—Dark.
NATIONAL.—Dark.
CASINO.—Dark.
BIJOU.—Dark.
GARDEN.—Pictures.

STRAND.—Pictures.

Dr. Leopold of the United States Bureau of Mines assisted Odva at Keith's this week by demonstrating mechanical resuscitation.

The Gayety opened the burlesque season here Monday afternoon with a packed house. The house will be managed this year by Henry Jarboe, who succeeds Geo. Peck, who retired last season. Mr. Jarboe is the youngest manager on the circuit.

The Bijou has been closed and is billed to reopen Aug. 30.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (August 23)

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 1916 Crotona Ave N Y C
Allen & Francis Variety N Y

AMETA

Direction, H. B. MARINELLI

Armstrong Will H Variety N Y

B

ERNEST R. BALL

Direction Jennie Jacobs

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Direction, JAMES PLUNKETT

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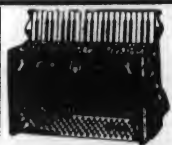
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Hayward Stafford & Co Variety N Y
Heather Joie Variety N Y
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1915
JUNE 7 Lancaster
 14 Newark
 21 Philadelphia
 28 Palace, N. Y.
JULY 5 Richmond
 12 Norfolk
 19 Rockaway
 26 Atlantic City
AUG. 2 Brighton Beach
 9 Greenpoint
 16 Manchester
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1916
FEB. 7 Boston
 14 Albany
 21 Colonial
 28 Canton
MAR. 6 Chicago
 13 St. Louis
 20 Memphis
 27 New Orleans
APR. 3 Birmingham
 10 Fort Worth
 17 Dallas
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A fella I know wants to know why tangoists and otherwise on a wire are firm believers of "watch your step," and always follow "the straight and narrow path." I told him that Bertie Ford's at 5th Avenue next week.

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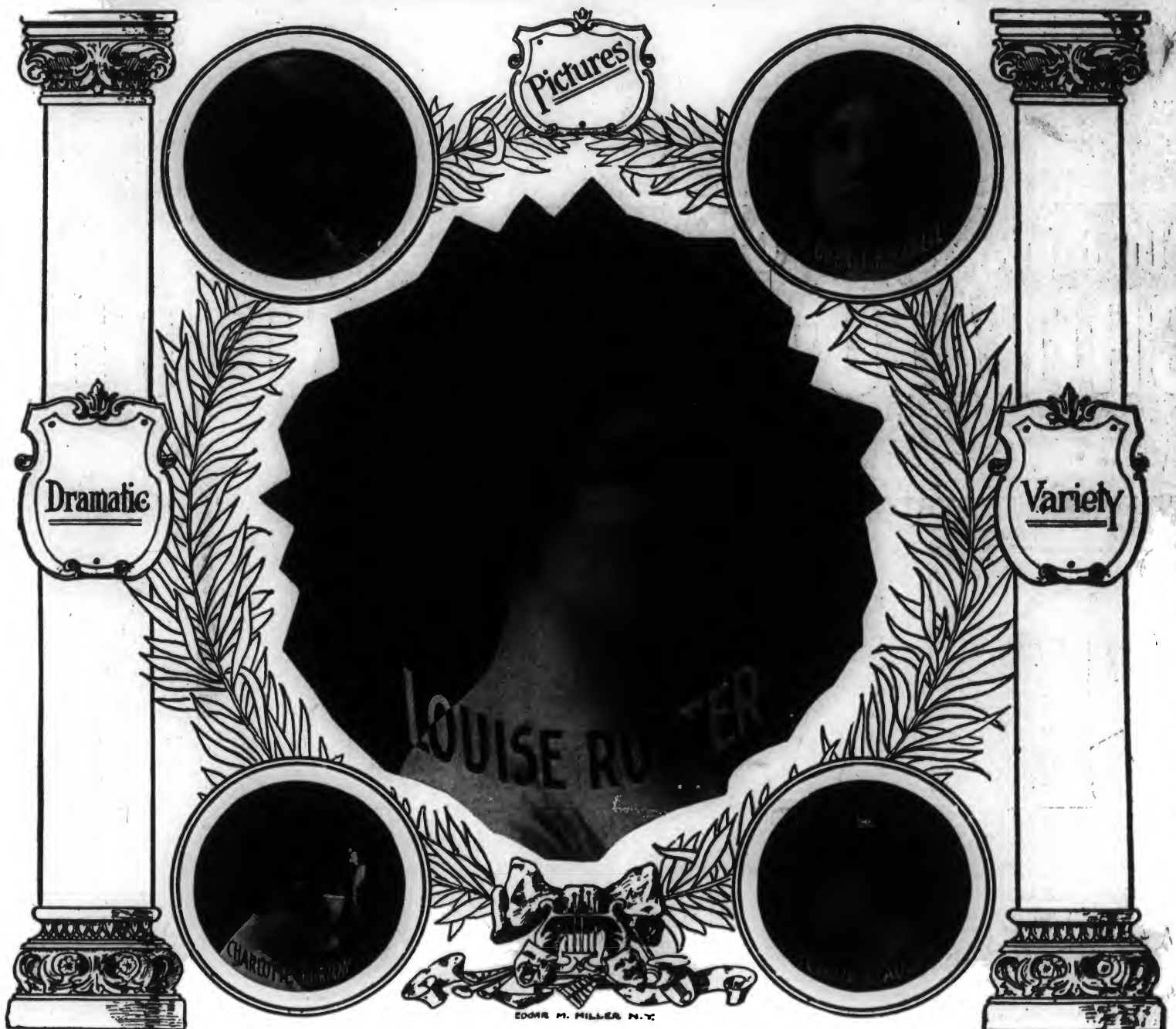
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VOL. XXXIX, No. 13.

NEW YORK CITY, FRIDAY, AUGUST 27, 1915

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A catchy melody that lingers and a song that can be easily handled, regardless of conditions or vocal ability.

This is the number we have appointed to lead our list of gems, and if you want to join the army of progressive professionals send for it at once.

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... that there will come and go in here a number of Chinese, that we have a competition behind.

... as already entered the list of exiles, but and a very good of these appearing to the that never fail it will build up your act.

Blame The Moon "

You know the firm; you've heard of the song "Nul sed." If you haven't included it in your song routine as yet, get it now before someone beats you to it.

THE NEW IDEA IN LYRIC AND MELODY

A lengthy discussion on the merits of "ARABY" would be superfluous. Suffice to say it's the greatest novelty number ever conceived by a popular song writer. Living Berlin thought "ARABY" would open a new field, but his melodic explorations led him to "ARABY" the most unique, sure fire, hypnotic number ever written. SEND FOR IT AND BE CONVINCED.

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VARIETY

Vol. XXXIX. No. 13.

NEW YORK CITY, FRIDAY, AUGUST 27, 1915.

PRICE 10 CENTS

LOEW MAY PLAY TWO-A-DAY WITH THE BIGGEST OF ACTS

Seven Loew Houses in East May Become Full Week Stands, with Middle-Western Theatres Loew-Booked Doubling Twice-Daily Time. Increase of Loew's Admission in Two-a-Day Houses to 50 Cents.

The Marcus Loew Circuit heads, led by Joseph M. Schenck, the general booking manager, are seriously considering the advisability of playing two vaudeville performances daily the coming season in seven of the Loew New York theatres, making the houses so selected full week stands (instead of a "split week" with a three daily performances program).

The seven weeks in the East of two-a-day shows, with the Middle Western theatres booked through the Loew office (mostly the Miles theatres) will give the Loew Circuit about 15 weeks in all to play the two shows daily if the new policy is definitely decided upon, which, with added houses on the booking sheets expected under the same style of play, and return dates, will allow the Loew Circuit to give an act a contract of 20 consecutive weeks at two performances daily in full week theatres.

The Circuit, Mr. Schenck says, will book any act at any price mutually agreed upon. The definite policy of the maximum cost of twice daily programs will not be arrived at until after a test has been made. As the admission in the twice daily Loew houses will be increased to 50 cents in the orchestra, the two-a-day shows will have to be accordingly gauged after they have passed through the experimental stage.

In addition to the twice daily theatres, the Loew Circuit may continue about ten "split weeks" and may ask the acts accepting the two-a-day contracts to include the 10 weeks of the three-a-dayers out of a total contract for 30 weeks that will be issued in that event.

Acts booked by Loew for the two-a-

day houses east and west will have the Jones, Linick & Schaeffer theatres included in the 30-week contract, the Chicago firm having agreed that any act playing the full Loew route will not be called upon to do over three shows daily in the J. L. & S. houses. At present the customary policy on the Loew time is three shows daily, and in the J. L. & S. houses four performances a day.

Mr. Schenck did not care to announce the names of the Loew theatres that might take on the two-a-day shows (which will do away with the "supper show" in these theatres) but intimated the American might be one. The Roof on the American for next season will be dark.

\$1 TOP AGREED UPON.

Following the amicable booking agreement between Klaw & Erlanger and the Shuberts upon certain eastern territory comes another agreement by the parties concerned for the top price at Teller's Shubert, Brooklyn, the Newark theatre, Newark, and the Montauk, Brooklyn, to be \$1 only this coming season.

Heretofore the high feature of admission has been \$1.50.

PIECED FOUR-REEL CHAPLIN.

This week has been shown around New York a four-reel Charlie Chaplin picture, pieced into four reels from 32 single reissues of the Keystone Chaplins.

The promoter of this scheme is said to have drawn together a logical story, experiencing little difficulty through Chaplin always having worked at random in the Keystone.

A charge of \$25 daily is made for the joined 4-reeler.

RATS WILL OPPOSE "CUT."

At a board meeting of the White Rats during the past week, the subject of the proposed second salary cut by vaudeville managers was brought up for discussion and it was unofficially decided by the officers that some sort of offensive and defensive action should be taken immediately in order that the membership would not be taken unawares.

While it is generally understood the managers have in mind a second rearrangement of vaudeville salaries it has never been openly announced, consequently the actors' organization could take no official action. However, according to an officer of the Rats, the general membership will strenuously oppose any move on the manager's part to make a further reduction in salaries.

The White Rats have practically decided on a campaign of publicity to offset the proposed salary cut, but just what they intend doing along this line is problematical.

Ballots for the decision of the membership of the White Rats in reference to the change of name for the organization will be distributed next week. Recently at a board meeting the attending officers decided that while a new title was undoubtedly a necessity it was a better plan to leave the matter open to the membership.

CASEY IN NO "DEAL."

Various stories have been parading along Broadway for a couple of weeks, all in substance having Pat Casey involved in some "deal" that meant a vaudeville circuit. The stories usually mentioned Frank Keeney and Klaw & Erlanger as supplying theatres, while one rumor had William Morris and Pat Casey operating a Coast-to-Coast circuit.

There is nothing to any of the tales is Pat's positive declaration.

CAST FOR "LOOP" SHOW.

"Within the Loop," the revue the Shuberts intend placing into the American Music Hall in Chicago in about four weeks was called for rehearsals this week. Among those reporting were Dave Lewis, Frances Kennedy, Farber Sisters, Mollie King, John Slavin, Harold Crane, Edward Coe, Billy Watson.

ELTINGE'S RECORD.

Atlantic City, Aug. 25.

Julian Eltinge in "Cousin Lucy" took the season's record at the Apollo last week. The show played to almost \$13,000 on the week's engagement. The lowest gross at any one performance was \$1,428.

The Eltinge show is to open at the Cohan theatre tonight. This is the second A. H. Woods opening in New York this week, "Common Clay" having opened at the Republic last night. Saturday night will mark the opening of four of the road companies sent out by the Woods office for the season. The first will be "The Yellow Ticket" at the Bronx opera house, and the other three will be "Potash & Perlmutter" companies. One opens in Reno, Nev., another at the Lexington avenue opera house (marking the inauguration of popular priced combination policy there under the management of John Cort) and the third will be at Plainfield, N. J.

"LADY IN RED" CLOSING.

Chicago, Aug. 25.

"The Lady in Red" will close at the Grand opera house Saturday. The company will be reorganized and after several changes have been made in the cast will start on a tour of the Middle West.

REHEARSING ON COAST.

Los Angeles, Aug. 25.

William H. Crane, Maclyn Arbuckle, Thomas W. Ross and Mabel Taliaferro are rehearsing at the Majestic for the "New Henrietta" production.

ENGAGEMENT RUMORED.

It is rumored that Marie Doro and Elliott Dexter are to be married shortly. Some of their intimate friends have let drop the fact that an engagement exists.

WILLIAMS-COREY PLAY.

The first production of the lately formed John D. Williams-Madison Corey combination is said to have been accepted in the form of a play named "All Wool" by its author, Hugh Herbert.

According to report, "All Wool" is along "Music Master" lines.

U. B. O. HEADS PLACE BAN ON HAMMERSTEIN'S 44TH STREET

U. B. O. Asserts Hammerstein's Franchise Has Been Forfeited, and Also Objected to Morris Acting as Their Booking Representative. Legal Action Follows.

The United Booking Offices has decided its big time vaudeville booking franchise, issued to the Hammersteins, has been forfeited, and it also declined to recognize William Morris as an officer of the Hammerstein corporation or the Hammerstein booking representative, according to a report spread along the rialto this week.

These conclusions were said to be reached by the U. B. O. Tuesday, after it had received a letter on behalf of the Hammersteins from Attorney John B. Stanchfield, asking that Mr. Morris be given access at his will to the U. B. O. to complete his duty of engaging vaudeville programs for the Hammersteins' 44th Street theatre, due to open under the Hammerstein-Morris management about Oct. 1.

Wednesday it was said Mr. Stanchfield was preparing the papers for proceedings to legally force the U. B. O. to recognize the Hammersteins and Morris, or an injunction preventing the agency from interfering with them was expected to be signed upon application.

From accounts the objection to William Morris, which was first raised by the U. B. O., when he presented himself at that agency to act for the 44th Street house, was a personal one. Later the U. B. O. is said to have stated the franchise issued by it to the Hammersteins several years ago had been violated when the Hammersteins continued to book and play vaudeville at the Lexington avenue opera house, despite notice by the U. B. O. to either give up vaudeville there or at the Victoria (since demolished).

The Shuberts claim to have rented the 44th Street theatre to the Hammersteins, receiving rental three months in advance. The U. B. O. Hammerstein franchise is said to prescribe its territorial boundaries as between 40th and 48th streets, which would permit the Hammersteins to transfer the franchise booking privilege from the Victoria's former location at 7th avenue and 42d street to the 44th street house. Mr. Morris has been elected second vice-president of the Hammerstein Amusement Co., and is to be in charge of the theatre.

At the United Booking Offices no one would talk about the Hammerstein matter.

"SHELL OUT" SUCCESS.

London, Aug. 25.

The musical piece written by Albert de Courville and labeled "Shell Out," was produced at the Comedy last night. It features Fred Emney, who is excellent in it, but overloaded with work.

While the musical melange could only be classed as irresponsible at best

and with the remainder of the company, after Emney, of little playing value, still "Shell Out" is and will be an undoubted success.

ENOUGH OF SUBS.

Kenneth Douglas, who was to have been one of the leading members of the stock company which Grace George is to have at the Playhouse, has cabled asking he be released from his contract. He was a passenger on the Arabic and when she was sunk he lost all of his personal effects and suffered considerably and was adverse to giving another submarine a chance at him.

Miss George has granted his request and engaged Charles Cherry to replace him with her company.

A JACK JOHNSON SPECTACLE.

London, Aug. 25.

The Jack Johnson Revue is at the Fuston Music Hall this week. Its finish is the colored ex-champion fighter of the world in a boxing bout, with two white women mopping his face between rounds.

DEMAND FOR GOLDING.

Stories concerning the English singer, Edmund Golding, engaged by Jule Delmar for the new Winter Garden show, indicate the Englishman must be possessed of an exceptional voice. It is said the film and record makers have approached Golding with offers, also several Broadway producing managers, though it is understood he has contracted with the Shuberts for a long term.

The Winter Garden engagement will be Mr. Golding's first appearance on this side of the water.

Parker Play for Arliss.

London, Aug. 25.

Louis Parker is writing a new play for George Arliss to be called "The Aristocrat." It will have an early showing in London.

LONDON CO.'S "CHRISTIAN."

London, Aug. 25.

The London Film Co. is now producing a screen adaptation of Hall Caine's "The Christian," designed to be one of their most pretentious outputs. Their version, however, cannot be exhibited in America, as they do not control the rights for the States.

EDELSTEN & BURNS REVUE.

London, Aug. 25.

Edelsten & Burns will produce Sept. 20 a new revue written by George Arthurs and starring Dan Rolyat, a well-known English comedian.

Replying to yours of the 8th, my ice hasn't gotten me a cold deal yet.—VAN HOVEN.

SHOWS IN LONDON.

London, Aug. 25.

The current legitimate plays now running in London are "Pete" (Aldwych); "More" (Ambassadors); "All Scotch" (Apollo); "Betty" (Daly's); "Tonight's the Night" (Gaiety); "Peg" (Globe); "Quinneys" (Haymarket); "On Trial" (Lyric); "Ready Money" (New); "Potash & Perlmutter" (Queen's); "The Man Who Stayed at Home" (Royalty); "The Angel in the House" (Savoy); "Gamblers All" (Wyndham's).

BANJO HOWARDS DISSOLVE.

After a stage partnership of several years, the Howard Bros., Flying Banjos, have dissolved. E. W. Howard retiring and leaving for his home in California.

G. F. Howard will continue the banjo specialty, with Kitty Ross as the other half of the team.

The Howards were obliged to decline a big time route through the separation, which was a friendly one between the brothers.

MOSQUITOS IN BROOKLYN.

The mosquito epidemic, now at its height in Brooklyn and Long Island, has seriously affected the attendance at several of the small time vaudeville houses remaining open over the summer.

It has been impossible to keep the pests out of the theatres. In some instances the door men have been forced to burn incense continually in order that they could go about their business.

At the Brooklyn baseball parks punk has been burned to keep the mosquitos away from the players' benches.

FILMING "HARD TIMES."

London, Aug. 25.

The Trans-Atlantic film concern has secured Bransby Williams for a film adaptation of Charles Dickens' "Hard Times." Williams will enact the role of Gradgrind.



LEWIS TILFORD

Presents his vaudeville complication with ABE STIBBLE and his PERPLEX AUTO COMPANY, assisted by three "live ones" and a blockhead, in the comedy convulsion, entitled "ABE'S BANKRUPTCY." YOI!! This is a distinctively different novelty, conceived entirely by MR. TILFORD and COPY-RIGHTED.

SAILINGS.

Reported through Paul Tausig & Sons, 104 E. 14th street, New York:

Aug. 26, Mrs. Clara Braatz (United States).

Aug. 31 (for Australia), (from San Francisco), May and Frank West, Flying Ernst, Lorette Twins (Ventura).

San Francisco, Aug. 25.

Arriving on the Ventura from Australia were Arco Bros., Baltus Trio, George Hermann, Marion Shirley.

London, Aug. 25.

Aug. 25, Claude Roode, Covington Wilbur, Flying Martins, Charlotte Parry, Joshua Lowe (St. Paul).

"TRILBY" PREPARING.

The suit coming up in the Federal court Monday by Harper & Brothers, publishers, against Wm. A. Brady and Joseph Brooks for producing the Paul M. Potter play, "Trilby," without, as alleged, proper license will not interfere with the forthcoming tour of the piece, scheduled to open Sept. 6 at the Royal Alexandra, Toronto. Rehearsals are now being held at the Maxine Elliott theatre, the cast including Phyllis Neilson-Terry, Lyn Harding, George MacFarlane, Charles Dalton, Ignacio Martinetti, Regan Hughston, Robert P. Gibbs, Rose Coghlan, Cecil King and Carrie Radcliffe.

KYASHT BALLET DULL.

London, Aug. 25.

The new Kyasht ballet at the Coliseum, running 40 minutes, and reinforced by the Belgian operatic artists, is a rather dull affair, relieved only by the superb dancing of Kyasht.

TOBY CLAUDE IN LONDON.

London, Aug. 25.

Toby Claude and Wm. Smythe, opening Monday at the Oxford, went over successfully.

LEE WHITE MARRIED?

London, Aug. 28.

Lee White, who came to England with George Perry, is reported to have married Fred Guard, a captain in the British army.

CLARKS' DIVORCE.

Chicago, Aug. 25.

Mrs. Bert Clark, at McVicker's this week under the name of Mabel Hamilton (formerly Clark and Hamilton), is suing for divorce. Mrs. Clark asserts that her husband was cruel.

Willard Simms in Herz's Place.

Commencing Monday, at the 44th Street theatre, Willard Simms will replace Ralph Herz in the latter's role in "Hands Up." Mr. Simms cancelled a vaudeville route to accept the Shubert engagement.

Suit Follows Press Story.

Chicago, Aug. 25.

A suit has been started against Beatrice Allen by her chauffeur, who alleges he received unfavorable publicity last week, following the press story of a jewel robbery Miss Allen unsuccessfully dallied with.

ENTIRE PROGRAM CANCELLED AT AVENUE THEATRE, CHICAGO

Manager Louis Weinberg Substitutes New Bill After Monday Performance—Lasky's "Eloping" on Bill Loses Route Through Charge of Inferior Production—One Act Places Matter With White Rats—House Booked Through "Association."

Chicago, Aug. 25.

Manager Louis Weinberg, of the Avenue theatre, booked through the Western Vaudeville Managers' Association, established a record and precedent in Chicago Monday when he cancelled the entire vaudeville program booked at his house for the first three days of the week. The acts cancelled were Vandioff and Louis, Howard and Chase, Lasky's "Eloping," Miller, Peacher and Selz, and the Three Rianos. Weinberg engaged "The Minstrel Maids," Shaw and Lee, Musical Lillies, Mumford and Thompson and Carlo's Circus to substitute for the acts eliminated.

Lasky's "Eloping" had a route over the entire "Association" time, booked prior to the Chicago engagement, but the time was cancelled after the Avenue date because the act playing here was alleged to be inferior to the one seen when the route was originally arranged. The three Rianos have turned their claim over to the White Rats, Weinberg having closed the act over the wishes of the "Association." The Simon Agency has directed Vandioff and Louis to sue for liquidated damages in accordance with the Illinois State Contract Law. The Rianos are represented by the Bechler Agency.

Weinberg was formerly treasurer of the Folly theatre (burlesque), and after the amalgamation of both the Eastern and Western Wheels took over the Avenue in direct opposition to the Indiana theatre, which was then operated by George Levee. In less than a month Weinberg had established a patronage for his house that eventually drove Levee's theatre into pictures. The latter had a varied career until the current week, when the World Film Co. forced the Levee firm into bankruptcy. When "pop" vaudeville first came into vogue in Chicago the Levee aggregation had a monopoly on South Side family vaudeville and gradually developed the Indiana into one of the best paying propositions in the city, but poor management and a foolish desire to interfere with the house bookings eventually had its own effect and the Indiana clientele gradually drifted south to the Avenue. Levee will in all probability return to his former occupation and figure his career as a middle-western showman as "experience."

No subsequent effects are expected to result from the move of Weinberg, since next week's bill is laid out and verified and inasmuch as the Avenue management is considered thoroughly reliable in the event of financial difficulties as a result of the wholesale

cancellation, it is thought the "Association" will overlook the wholesale cancellation.

UNIONS CLOSING THEATRES.

Rather than accede to the demands of the stage hands' and musicians' union demands three theatres in three Pennsylvania towns are going to eschew legitimate attractions altogether this fall.

The Fulton opera house, Lancaster, Pa., managed by C. A. Yecker, this week cancelled all traveling combinations booked and arranged for a picture policy rather than give in to the demands of the stage hands.

The Princess, Pittston, Pa., will close entirely during the season, the management claiming the stage hands are unreasonable in their demands.

The Soisson theatre, Connellsville, Pa. (Fred Robbins, manager), after Jan. 1 will not play any legit, the house claiming trouble with the musicians' union being responsible.

Several other one night stands also having trouble in another direction are planning to pass up all road combinations.

MILLS PAYING UP?

F. A. Mills who recently took a financial "run-out" via the bankruptcy route has determined to settle all his indebtedness, paying his creditors a hundred cents on the dollar, according to an announcement made this week.

The information comes first hand and the music trade has been appraised of Mills' intention in an article published in a music trade journal.

At the present time Mills is undecided whether to return to business or not.

"Assn." Agents Booking for Pantages.
Chicago, Aug. 25.

A condition has recently arisen in connection with agency business in this city.

It has been thought for some time that while there has been a sort of a friendly feeling between the Western Vaudeville Managers' Association and the Pantages Circuit, at the same time it was not generally believed agents of the Association were exchanging acts with agents who book on the Pantages time.

This has been going on for some time and it is almost certain Association agents have been doing some booking direct over the 'phone with the Pantages office.

I died on the Gus Sun Circuit, but not on the Moss tour.—VAN HOVEN.

TANQUAY OPENS AT BOSTON.

Eva Tanguay will commence her vaudeville season Sept. 6 at Keith's, Boston, where she will remain for two weeks.

Miss Tanguay has received vaudeville contracts for the season, almost wholly in the east.

Next week, just previous to the opening of the regular season, Miss Tanguay will feature the Brighton bill.

Johnny Ford, who led the orchestra for Miss Tanguay part of last season, has decided to resume his vaudeville tour as a single turn.

Miss Tanguay disclaims any grounds for the story in some of the papers she would appear under the direction of Martin Sampter. The cyclonic comedienne arranged her vaudeville route direct with the United Booking Offices, her contract calling for a net salary (no commission to be deducted).

ASSN'S N. Y. REP.

The Western Vaudeville Managers' Association has delegated Earl Sanders to act as its New York representative with headquarters in the United Booking Offices. Sanders assumed his duties immediately.

This is the first time since the amalgamation of both interests the Western organization has been represented in New York by a Chicago man, although the U. B. O. has maintained a Chicago office in the Majestic Theatre Building in conjunction with the "Association" for some time. The Chicago office of the U. B. O. is in charge of C. S. Humphrey, a former "Association" employee. Sanders was formerly publicity man for the W. V. M. A., and more recently was connected with the agency owned by Harry Spingold.

GARDEN'S WRESTLING BOUT.

During September or October at the Madison Square Garden will be held a wrestling bout to a finish for the championship of the world at the Greco-Roman style between Zyhsko and Aberg, the undefeated champions of their respective countries. Neither man has ever been thrown.

Both were in the recent tournament at the Manhattan opera house and competed in the grand finale. After wrestling for nearly four hours the bout was called a draw.

The wrestlers are under the management of S. Rachman, who was responsible for the tournament. Another one will be opened by Mr. Rachman in New York early in the winter.

LEAVING "MAID" SHOW.

Chicago, Aug. 25.

Several principals are leaving "Maid in America" before the show starts on the road, after its Palace run. Bert Clark, Sam Adams, Yvette and likely Coogan and Cox, besides Rita Gould will be among the number.

Miss Gould is quitting through a refusal by the management to comply with her request for equal billing with the stars. Anne Chandler will replace her. Fred Graham is to step into the Clark role. Marguerite Talbot replaces Yvette. J. J. Shubert is in town rehearsing the show.

IN AND OUT.

Mercedes was out of the bill at the Palace after the matinee Monday. The show in the afternoon ran until 5.45. All of the acts were asked to cut their running time. Mercedes refused to do so at first and the management decided he could retire from the bill. Later he wished to remain in the program with the desired cut, but other arrangements had been made.

Harris and Manion did not appear at the Orpheum, South Bend, Ind., the first half of this week through illness. King and Harvey replaced them.

The Hickey Brothers were replaced at Henderson's, Coney Island, this week by Mary Melville.

The Empress Comedy Four did not show at Keeney's, Brooklyn, Monday, being unable to arrive on time from Chicago. Another act was substituted.

Friend and Downing, at the Great Northern Hippodrome, Chicago, were informed on Tuesday they were closed. A. H. Talbot, who manages affairs at the Hip, asserts that the act insulted his audience at times during the four shows Monday. The act says it didn't and has consulted counsel as to whether they could be legally closed. A law suit may follow. Knox Wilson was placed in the open spot.

Bronte and Aldwell left the Brighton bill Tuesday through illness. Ryan and Tierney took the place.

SAN DIEGO'S EXPO.

San Diego, Cal., Aug. 25.

The San Diego Exposition, running practically in opposition to the big fair at San Francisco, seems to be doing reasonably well, although the Expo. is not considered by anyone a strong financial winner.

The "Isthmus" shows have been rather quiet since the opening, but business has picked up and the showmen claim they are getting some real money at the present time.

Several concessions are not running, but those in action are getting a good play, principally because they are delivering the goods.

Among the prominent men in business here are Ed. Russell, Harry Seher, B. Cicourell, H. O. Davis, C. Miller, Lewis H. Falke.

The "149 Camp" has been the biggest success of the concessions. The authorities made the "Camp" eliminate all gambling devices, which cramped its business, but inasmuch as it drew the early money the management seems satisfied.

The "How Moving Pictures Are Made" proposition, formerly handled by the Keystone, will be reopened shortly under the management of the Sunset Film Co., the latter firm operating a studio in Old Town, Cal., about eight miles from here.

HEADLINE SCARCITY.

A scarcity of headline and feature material was reported by the big time booking agents this week, particularly for the early weeks in September.

It was said by the agents a demand made by the managers for feature attractions including those available for the next-to-closing program positions were hard to fill.

PANTAGES' RISKY SYSTEM OF "CUTS" AND HIGH FARES

One Act Reports Contracted Weekly Salary Arbitrarily Reduced \$50 After Seattle—Another Turn After Playing Pantages Time Found Average Fare Per Jump Exceeded by \$5 Amount It was Informed Transportation Would Cost.

Chicago, Aug. 25.

An act just returning from the Pantages Circuit had an experience on that time which has not been discussed by the members of the two-act since reaching here. After playing the Pantages tour to Seattle, they found their contracted salary had been arbitrarily cut by the Pantages people \$50 weekly, and the "cut" stood until they finished the circuit.

The act was not in a position at that far northwestern point to resent the imposition, and although they threatened suit nothing further has as yet been done by them.

Another act over the Pan time, after reaching Chicago, the other day, figured the average fare over the circuit, as it had cost them. They claimed the fare as represented to them before leaving for the tour averaged \$5 less a person weekly than the actual fare paid by them per jump.

WILLARD WILL STICK.

Despite the Allentown, Pa., disagreement between Edward Arlington, general manager of Miller Bros'. "101 Ranch," and Tom Jones, manager of the world's biggest fighter, Jess Willard, will remain with the wild west, although he has had an offer to travel with another show at increased terms over his present contract.

Arlington and Jones disputed over what time the performance should commence.

Willard's share of the 101 Ranch gross receipts is said to reach nearly \$6,000 weekly, of which Willard receives 60 per cent, according to report, his personal management securing the other 40 per cent.

BENEFIT GOT \$1,100.

The benefit at Freeport, L. I., last Thursday night, given by The Lights, the new theatrical organization formed in that town, secured \$1,100 at the box office.

The same performance was to have been repeated Sunday night at the Globe, New York, but owing to some hitch in connection with securing the theatre it was postponed to another date.

The "Lights" had another show scheduled for Thursday to be held at the Carlton opera house, Bayshore, L. I., the proceeds to go toward building a club house. The admission ran from 50 cents to \$2. Two other shows are scheduled by the "Lights" for the current week, Saturday, at the Lyceum, Far Rockaway, and Sunday at Hirsh's theatre, Lyndhurst. The Lyceum, Far Rockaway, is in charge of Rev. Father

Farrell, who readily consented to the idea and offered the house free of charge with all expenses paid.

Among the new members enrolled are Harry Guilfoil, Tom McNaughton, James J. Corbett, Percy G. Williams, Walter Lawrence, Frank McIntyre, Jeff De Angelis, George V. Hobart, Ernest Glendenning, Julian Mitchell, William Harris, Sr., Jack Hazard and Clifton Crawford.

SHOTS STARTLE AUDIENCE.

A near riot occurred at the Bedford, Brooklyn, Tuesday night, when Assistant Manager John J. McNevin of the house fired two shots in the alley beside the theatre while the show was in progress. The audience rushed to the doors to learn the cause of the excitement while the act then occupying the stage continued without interruption.

McNevin claims that he fired the blank cartridges to frighten a gang of toughs hanging around the theatre.

The Bedford, which is a William Fox house, is located in a residential section of Bedford avenue and Bergen street.

ROBINS WANTED TO QUIT.

Robins has been one of the features of "Hands Up" since the show opened in New York. He is rather an eccentric musical comedian and a German. In the dressing room with him at the 44th Street theatre were three chorus men who thought they were English, at least their sympathies were inclined toward the Allies. Robins seemed to be their legitimate prey for pranks. The musician-comedian stood the "gagging" until Saturday night, when he quietly packed his trunk and removed it from the theatre. When the Shuberts learned that he had left they sent out a hurry call for him and on his return to the cast the three "English" chorus men were missing.

GRAND WITH VAUDEVILLE.

The Grand opera house which has played legit attractions for several seasons will open with vaudeville Sept. 4, booked through the Sheedy office. The house has come under the management of Beck Amusement Co., of which H. Schoenbach and S. Beck are the leading figures.

CUT-ACCEPTORS SPLITTING.

Fisher and Green, who accumulated considerable publicity early last season through being the first act to accept a salary cut from the United Booking Offices, only to later apply to the Low Agency for a route at an advanced figure, will dissolve partnership at the end of the current week.

JOINING GARDEN SHOW.

Vaudeville lost two feature attractions this week, when Kitty Gordon and Stella Mayhew (with Billie Taylor) notified the booking offices they had been called to rehearse for the new Winter Garden show.

The next Winter Garden production is piling up a formidable list of principals, probably to offset the opening of Charles Dillingham's Hippodrome revue, also Ned Wayburn's "Town Topics" at the Century, although the latter place will become the stronger of the Garden's future opposition. It is nearer the Garden and will be conducted along lines the Winter Garden was originally intended for.

NORTON-NICHOLSON CARDED.

Miss Norton and Paul Nicholson will again be featured the coming season in the H. H. Frazee "No. 1" "Pair of Sixes," opening at the Adelphi, Philadelphia, Sept. 6 for two weeks.

The "No. 1" "Sixes" plays only the larger cities of the east, including New York, Boston, Buffalo, Pittsburgh and Chicago.

CLIFTON GOING IN.

Vaudeville in New York is to have Herbert Clifton, one of the big successes with Ziegfeld's "Follies" last season. Mr. Clifton is preparing to open in a turn about Sept. 20.

He is possessed of a phenomenally high ranged soprano, and exploits it in the fashion of the English "dame" character, securing comedy from it. Mr. Clifton is an Englishman who came over last year for the "Follies" engagement.

LAUDER'S NEW SONGS.

Among the new songs to this side Harry Lauder will sing during his 20-weeks' return tour of this country, commencing Nov. 8, will be "Rosie," "Jean, My Jean," "Daughie, the Baker," "Bonnie Maggie Tamson" and "She Comes Frae Bonnie Scotland."

HOUSE MANAGER MARRIES.

John O'Connell, assistant house manager of William Fox's Jamaica theatre, was married last Friday in Jersey City to Evelyn Mangin, a non-professional.

MUSIC PUBLISHER ARRESTED.

Chicago, Aug. 25.

Charged with embezzlement, Christian A. Grimm, a music publisher, was arrested here last week on a charge preferred by Charles A. Meyers, another song publisher. Meyers alleges Grimm misused funds entrusted to him by Meyers' mother.

POP AT NOVELTY, BROOKLYN.

The Novelty, Brooklyn, which has been playing a straight picture show during the summer, will start pop vaudeville, independently booked, early in September.

The house played burlesque and vaudeville last season, getting its attractions of the former class from those wildcatting around the country at that time. Leo Besbine is managing the house.

NEW ACTS.

Herbert Spencer and Fleta Brown. Billy Hines and Co., minstrel trio. Ray Fern and Irene Shannon, two-act.

Alice Hanson, with another woman, to be billed as Alice Hanson and Co. Arthur Valli and Sister, English novelty turn.

Harrison Terry and Jean Ward, in sketch, "The Frame-Up."

Yvette and William L. Gibson, double act.

Mickey Curran and Bob Mack (Anthony and Mack), two-act.

Hoyt and Borden, "sister act" (M. S. Epstein).

Revival of original Arlington Four, including Joe Scott, Chas. Warren, Irving Blackman and Anthony Bernard.

Kerr and Davenport in the former Hallen and Francis skit, "The Stock Farm."

Etta Mansfield has engaged to appear in a new sketch with Claude Gillingwater.

Frank Morrell is arranging a new turn that will include Frank Westphal as "straight" in a double act (Max Hart).

The report of a new Lou Anger-Sophye Baranard act likely arose from that couple renaming their "Safety First" production, "The Vaudeville Revue of 1915." They open in it Monday.

Rawson and Clare may revive their two-act, "Just Kids," having received an offer for the Loew Circuit in it. Their "girl act," "Yesterdays," may be reproduced by them later in the season.

A condensed version of "Cavalleria Rusticana" in English has been arranged for vaudeville by D. S. Samuels and will be presented by the Avitable English Opera Co., consisting of 14 people.

Several of the leading singers of the former Boston Opera Co. have been secured for vaudeville by D. S. Samuels, who will present them in an operatic offering with special sets and effects, called "A Night in a Cosmopolitan Village." The company will consist of eight singers and four dancers, with T. De Wronski, managing director. (Alf. T. Wilton.)

BETTY BOND STRICKEN.

Stricken deaf and dumb a week ago Sunday night, Betty Bond, of Bond and Casson, is at the Mt. Sinai Hospital, New York.

Dr. Boro, of the hospital staff, says Miss Bond will regain her speech and hearing.

HATS ON "SECTION."

The idea of reserving a special section of the Brighton theater for women who do not care to remove their hats has proven such a success the management has added two additional rows of the orchestra to the ladies' division.

Clarice Vance in Piano Act.

Clarice Vance, with Tom Mitchell at the piano, will again take to vaudeville shortly.

Like "The Mill on the Floss," my ice runs on forever.—VAN HOVEN.

CABARETS

The Castles took a flying engagement at Young's Pier, Atlantic City Saturday night, and with a 50-cent admission fee broke the one-night record of the house with a box office total that registered slightly above \$6,000. It is understood the dancers took the one-night stand on a 50-50 basis. The couple worked on the ball room floor without any supporting show, many of the attending dancers sitting on the floor because of the inability to find available seats. They will return there for a one-night stand next Saturday night.

Jake Wolff's place on the Boston Post Road is closed. Business up the New Rochelle way appears to have resolved itself into a struggle between Hunter Island Inn and Woodmansten Inn for the patronage, with Hunter Island having much the better of it to date. Hunter Island is doing nearly capacity every fair evening, from supper hour until closing. Its business for a road house is phenomenal.

Ziegfeld's new "Midnight Frolic" opened on the Amsterdam Roof Monday night. Among the new members of the cast were Melville Ellis (who also designed the costumes) and Will Rogers. Gené Buck and Dave Stamper wrote the words and music. Commencing next week, Mr. Ziegfeld has engaged a new Bert Levy film to close the performance.

The waitresses in the numerous eat shops in the vicinity of Times Square are sorely distressed through the announcement of the Board of Health that all handlers of food must pass a physical examination before the board. The girls say it ain't fair, but the board says it must be, so all have to journey to Lafayette street for the big exam.

Mrs. C. E. Kohl, of Chicago, has purchased a hotel at Oconomowoc, Wis., which her two daughters will run hereafter. Oconomowoc is the summer home of the Kohl family and the hostelry is the usual summer resort affair. Up to the present time the Kohl girls, who are twins, have been in the perfumery business at Milwaukee.

"Too Much Mustard" will supplant "Splash Me" at the Shelburne, Brighton Beach, Aug. 31, as the free cabaret revue attraction there. The "Mustard" show was first presented by Ned Wayburn, who staged both, at Reisenweber's, New York. About the same principals will continue in it.

Rector's is doing quite well over the summer, but it is drawing an almost entirely strange crowd, out-of-towners. Ernest Evans and his dancing revue

remain the principal attraction. Among the Evans group has lately been added Myrtle Ross, a pretty little girl, who can dance with the best of 'em.

The Grant Hotel, Chicago, will be remodeled before the season starts next month. The Grant now is considered a strictly theatrical hotel. Leonard Hicks, its manager, who was wont to travel in Europe every summer, did not take the trip this year owing to the war.

Samuel Bleier, who claims to be one of the world's best dancers, was arrested Tuesday in his home at Manhattan Beach, charged with leaving the Hotel Lafayette, Long Beach, and a board bill of \$240. His father, a paper manufacturer, bailed him out.

William P. Collins, a professional dancer, was arrested last week in Chicago charged with the theft of a diamond ring from a woman patron of a local dancing resort.

The Sunset restaurant at 178th street and Broadway is using a new cabaret bill this week, including Billy Cloonan, Vesta Lockhard, Marie Buscher and Carrie Roe, booked by Max Rogers.

The Danse de Rives on Bedford avenue, Brooklyn, formerly occupied by William Pitt Rivers, will be the future home of the Long Island Automobile Club.

Joe Brown's Old Mill Cafe, on West 42d street, went dark last week, poor business necessitating the move. This is the resort in which Bob Ward took a flying venture.

The Boston Oyster House, Chicago, has announced a revue from New York to open there Sept. 15.

San Francisco, Aug. 25.

Since the introduction of Mon. Andre's "Broadway Revue" at Tait-Zinkand's Cafe, there have been many rumors other cafes would stage revues; but so far the reports have proven empty, perhaps due to the cost of staging a show that would prove real opposition. Meanwhile, Andre's revue continues to draw tremendous crowds, and he has added a new number to it, entitled "Hello San Francisco."

Litchfield, Conn., Aug. 25.

A traveling cabaret company has been formed by P. W. Foland of this place, which is playing one night stands in the Connecticut towns. The present company includes the Silber Sisters, Miss Van der Vour, Carleton Duo and "Reba," a classic dancer.

I am too busy talking fast to see any Zepelins.—VAN HOVEN.

SURATT AS "SAPHO."

What has been the aim of Valeska Suratt's stage career, to play Sapho, is to be realized in Boston Sept. 6, when the only Valeska will assume the title role of "The New Sapho," written by Paul M. Potter. It will be produced by the Majestic theatre stock, and Miss Suratt is to be held in Beantown indefinitely as a special star attraction.

ONLY TWO HIP MATS.

One of the surprises to come with the opening of the Hippodrome under the management of Charles Dillingham will be the announcement there will be but two matinees a week.

In selecting the chorus R. H. Burnside has been particular to pick girls able to swim and skate.

JOHN DREW WAITING.

No arrangements have been made for the resumption of John Drew's stage work by the Charles Frohman Estate as Drew and his local managers are waiting to see how a new play opens in London, Sept. 1. If this play goes over it will be secured for Drew as the Frohman offices hold first option upon it.

Another Frohman star, Maude Adams, who starts her season late this year, is due in New York around the holidays. One of the pieces she will be seen in this season is a former vehicle, "What Every Woman Knows."

It is expected to be settled whether Billie Burke again appears under the Frohman banner before Miss Burke returns from the Coast.

AL. RINGLING ILL.

Grave fears are entertained as to the condition of Al. G. Ringling, of the circus family of Ringlings, who is reported as seriously ill with Bright's disease at his home in Baraboo, Wis.

Mr. Ringling has shown little improvement of late and when moved about at home must be wheeled or carried.



BROTHERS ARCO

After a successful tour of 20 weeks on the Rickards (M. Intosh) circuit in Australia, just returned to New York.
Direction, PAUL DURAND.

TOMMY'S TATTLES.

By Thomas J. Gray.

See where another theatre safe was blown open. Can't understand why a burglar should think there was money in a theatre unless they overheard some actors talking about their salaries.

When a Dutch comedian goes into pictures, what becomes of his dialect?

Actress is writing articles for a newspaper, entitled "How a Woman Can Make and Save Money." The "save" part should be interesting.

Our idea of something sad is to hear a commercial salesman repeat a joke he heard some actor tell.

The incidents connected with the Leo Frank case certainly hurt the voracious rep of all those lyric writers who wrote about "Dear Old Georgia."

It's almost time for the boys who buy automobiles every spring to try and sell them for a couple of parodies.

See where the government has held up the pay coming to some of the census takers. Can't see why a census taker should want money. Think of all the laughs they must get going around.

Those three cool days last week put the panic on the boys with the Palm Beach suits.

The idea of business men rehearsing in camp is very good—while the country is at peace.

The horrors of war can't be any worse than the acting in some of the war pictures.

While they were tearing down one of the walls of Hammerstein's Victoria theatre the other day a brick fell and nearly hit a certain song-writer on the head. Some one said that the brick had been waiting for that chance ever since the song-writer played the house.

Dancing teacher arrested for taking money in advance and not giving the pupils the proper dancing lessons. Who can prove what a proper dancing lesson really is?

Are you getting out the nails for the door of the Old Summer Home?

CLUBMEN SCRAP.

Before the Board of Governors of an important club linked with theatrical life in Times Square is a charge involving an advance agent fighting with an actor in the club rooms. Both were members.

The actor stands about six feet above the ground in his shoes, and the advance agent is about two stories below him in stature. They were seated at adjacent tables the other evening, when the advance man expressed his opinion of the actor in general. This was resented by the player, who in turn audibly told what he thought of a certain press agent near him.

"THE MERRY ROUNDERS."

This is a new Max Spiegel production for the Columbia Amusement Co. circuit, at Hurtig & Seamon's 125th Street Music Hall this week. It is playing under the former "College Girls" franchise. The show is called "This Is the Life," in two parts. It has ten principals, 24 chorus girls and eight chorus men, displaying 42 people on the stage at the first act finale.

The show runs in ten scenes, and is to burlesque what the big revues are to Broadway, for Mr. Spiegel has put out a production, from wardrobe to scenery and back again, that is going to cause comment throughout all of the country encompassed by the burlesque stands. It is the production that will make "The Merry Rounders" remembered for many seasons to come.

The show advances several points beyond what has been attempted in burlesque before. The "Tangoland" scene closing the first part, done in black and white with costume harmonizing, would be hard to excel for appearance on any stage. The reception room scene at the close of the performance runs it a close second. A variety of clothes is displayed on the principals and chorus that leaves no doubt as to their appearance and it greatly assists the general appearance of the production, naturally. An idea of the dressing scheme may be found in the "Sky High Roof Garden," where none of the girls wore tights in the open air on presumably a cool evening, but this was overcome by several of the "ponies" in male evening dress, with close-fitting "trousers."

The show can be improved in its running. Too much talk is a fault just now, and there are several draggy spots. Abe Reynolds in Hebrew and George F. Hayes as a rube are the leading comedians, each getting himself very well liked Tuesday evening at the Music Hall, which held an exceptionally large crowd for that hot night. Johnnie Berkes and Frankie Grace are role players who do a dancing specialty, while Jack McGowan sings several songs, besides reciting "The Diplomat." Whatever he does with the songs he balances with the dip. May Latham is the principal woman, a newcomer, who can sing, talk and look well. She's a refreshing girl for burlesque. June Le Veay and Zella Clayton have roles and numbers.

Several of the chorus girls have a bit. Two or three of the show girls are decidedly comely. One has looks and enough of a voice to be immediately promoted into the principals' ranks.

The staging is attractive, and a long list of songs go over almost without a break. "Back Home in Tennessee" is used for the big finale groundwork, doing very well, and "Monterey" is the soft melodious song of the evening, very well put on and calling several encores. "Araby" is another ballad hit that is sung with a chorus accompaniment, the girls dressed very prettily. "Soothing Symphony" was led by McGowan, but neither he nor the girls appeared to realize the possibilities of it, although the song is there a mile.

The dancing portion of the first act finale should be gone over and aided.

While it has no red fire, it mentions several things that don't happen. The Keynolds' seasick business is greatly overdone. This is delicate work to handle, at best. Miss Latham was given her specialty spot in the first scene after intermission, and this entire scene tends to hold back the action at that time. McGowan came in the next scene with his song handling, he using "What Sherman Said War Was" for a comic ditty, and it is.

The "Cohan and Collier Theatres" scene lost several chances in dialog, but Berkes and Grace pulled it out with their stepping, little of which was created by them. A trio number by Miss Latham, Hayes and Keynolds was nicely performed.

The show is the least bit spicy in talk that adds zest; it has a specially written book that keeps harping on a pink hat box, and some special music; but, regardless of everything else, "The Merry Rounders" is a very big burlesque show, judged by production and people, the production particularly.

"GOLDEN CROOK."

The Columbia scored a favorable beginning Monday, when the new season started with Jacobs & Jermon's "Golden Crook." The house looked clean and fresh in its new decorations and with its uniformed employees in tasteful new apparel.

When the curtain rose on the first act, there was disclosed a scene comparable in brilliancy and in harmony of rich color-blending with the achievements of many of the more pretentious offerings along Broadway.

Evidently Jacobs & Jermon had stopped at nothing in their efforts to provide an equipment that would establish a new standard in burlesque. There is an unusually elaborate display of scenery and an exhibition of costuming as beautiful as it is prodigal. Every one of the more than a score of numbers brought to view a new set of costumes, each vying with the others in originality of design and in richness of color scheme. Supplementing this there was brilliancy of lighting whose only fault was that it had been overdone.

In a general way the performance measures up well with the equipment. If some of the material is not new, it has been so skillfully rearranged its shortcomings in this particular have been overcome. In the main, however, the dialogue is fresh and the scenes and incidents that strike the observer as old are confined to those bits that include the specialties of the leading players. Billy Arlington in his individual work repeats much of his performance of past seasons, but it is all sure-fire and would be difficult to improve. The same applies to Frank Dobson, whose assistance to Arlington all through the performance is his chief asset to the show, although his specialty, in most of which he is capably aided by Sadie Richards, is one of the bright spots of the performance.

Eleanor Cochran, greatly improved in appearance and vocal ability, is effective in everything that she does, notably in her many scenes with Mr. Arlington. Alva McGill, the prima

donna, looks and sings well, and Mable Reflow leads several numbers acceptably. Frank Evans, Horace Wall and James Irving, constituting the Pall Mall Singing Three, contribute a pleasing specialty to the olio and do very well in the parts assigned them in the burlesque.

In its entirety "The Golden Crook" is a better show than in past seasons and must be regarded as one of the best that has come to the Columbia in a long time.

CHERRY BLOSSOMS.

"Cherry Blossoms" at the Yorkville theatre this week has failed to maintain the excellent start made by the opening attraction. While the production is adequate as to scenery and costumes, and the musical numbers satisfactory, there is an almost complete absence of comedy.

The result is the only run for its money the audience gets is in the occasional enjoyment derived from the work of the chorus. It cannot be said that there is one hearty laugh in the entire performance.

Harry Sheppell, the leading comedian, struggles with a part that offers no opportunities and the others in the cast, palpably aware of the impossibility of making good with the material provided for them, go through their work listlessly.

There is no evidence that the slightest attempt has been made to put on a book. It is a string of bits wholly lacking in purpose and devoid of humor.

The performance gives the impression of having been thrown together with reliance solely upon the individuals in the cast to keep the curtain up, regardless of the very natural desire of the audience to be amused.

The result is regrettable in view of the promise of better things that was given prospective regular patrons of the Yorkville in the excellence of the inaugural attraction at that house. The unusually thickly populated district in which this theatre is located, and the fact that the population is exactly of the kind that could be relied upon for a constantly growing regular clientele, would undoubtedly serve to place the Yorkville among the most popular houses on the American Circuit if a succession of the right kind of shows were offered, particularly in the first few weeks of the burlesque policy.

One show of "The Cherry Blossoms" kind will do more to injure the prospects of a theatre situated as is the Yorkville than could be overcome by half a dozen acceptable attractions. No mistake was made by the directors of the American Association in transferring its attractions from the Murray Hill to the 86th street house. But for a purely residential district, and entirely without the help of drop-in business, something more must be offered than a display of scenery and costumes and a conventional chorus to attract and hold profitable patronage.

Annette Tyler has been signed to play seconds with the Crescent stock in Brooklyn.

CHORUS GIRLS' TEST SUIT.

What may result in a decision of much importance to chorus girls is an action brought through Jacob Stiefel, of 140 Nassau street, against the Theatrical Operating Co. for breach of contract by three young women of the chorus as plaintiffs, Eileen Burke, Lottie Reybids and Lillian Barth.

Mr. Stiefel alleges the girls were engaged under a verbal contract for the coming theatrical season to appear with "The Twentieth Century Maids" at a salary of \$18 weekly each. Before they could commence the engagement and after rehearsing for two weeks, they were dismissed without cause, according to the attorney, who has placed his action in the Sixth Municipal Court. It comes up Aug. 31 and the plaintiffs will demand a trial by jury.

The productions of the Theatrical Operating Co. are staged by Jacobs & Jermon, and play the burlesque circuits of the Columbia Amusement Co.

It is not unusual for burlesque producers to engage a considerable number of chorus girls for shows, thereafter "weeding" them out as rehearsals proceed. The girls have often complained about this process, saying they are held in rehearsal until too late to secure another engagement when discharged.

CHENET MISUNDERSTANDING.

George A. Chenet, formerly manager of the Gayety, Detroit, who was arrested some time ago in Rochester, N. Y., for alleged misappropriation of money received from Charles P. Adams as a cash bond, has made satisfactory restitution, according to the following statement issued by Mr. Adams:

Detroit, Aug. 16, 1915.

I wish to make the following statement on behalf of George A. Chenet, formerly manager of Gayety theatre, Detroit:

Mr. Chenet has settled in full and to my satisfaction, any and all claims I may have had against him. Said claim was a misunderstanding as to time of contract and return of cash bond.

Signed this the 16th day of August, 1915. CHAS. P. ADAMS.

THREE BUFFALO STOCKS.

Buffalo, Aug. 25.

A musical comedy stock company is being recruited to open at the Lyric within two or three weeks. Three shows a day will be the policy. The Academy and Family are playing musical stock pieces.

"SOCIAL MAIDS" BUSINESS.

Chicago, Aug. 25.

The Columbia's preliminary burlesque season, taken up with a run of Hurtig & Seamon's "Social Maids," having George Stone and Etta Pillard as the stars, has been doing a remarkable business, getting almost \$6,000 the first week and exceeding that amount the second. The show is now in its third week.

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Ika Marie Diehl will play the lead in Frazee's "A Pair of Sixes."

Thos. Shiel will manage the Lyceum, Harrison, N. Y.

Darrell and Conway opened on the Loew Circuit this week.

Irving Roth was married Aug. 8 to Celia Slater (non-professional).

A daughter arrived at the home of Archer and Belford this week.

William Roselle has been signed by A. H. Woods.

Ida Ackerman, formerly treasurer of the De Kalb, Brooklyn, has been appointed treasurer of Teller's Shubert.

Helen Trix is at St. Elizabeth's Hospital, recovering from an operation for appendicitis performed Aug. 20.

Mabel Wilber opens her second season with the Park Theatre Opera Co. in St. Louis Aug. 30.

(Miss) Leigh De Lacy has been ill with typhoid fever for six weeks and is still in bed.

Suzanne Jackson has been engaged as leading woman for stock at Keith's, Portland, Me.

Feiber & Shea will start booking Sunday vaudeville at the Columbia and Bronx opera house Sept. 12.

Bertha Mann is out of "Rolling Stones" and has been replaced by Margaret Skirvan.

Vaudeville closed its season at the Pier, Old Orchard, Me., Sunday, with pictures continuing until Labor Day.

Bob O'Donnell will be assistant to Manager Frank Girard at the Orpheum, Brooklyn.

McLellan and Carson and Nevins and Gordon opened on the Loew Circuit this week, placed by Irving Cooper.

Sam Robinson, the burlesque manager, will manage the National, Steubenville, O. It's a vaudeville house, opening this week.

Walter Jones is to play the lead in the second company of "A Full House." Helen Lowell will have the role originated by May Vokes.

"The Law of the Land" has been placed in rehearsal and will open in Boston on Labor Day with Julia Dean in the lead.

Guy Hoppe has fully recovered from the attack of illness which caused he and his partner, Sol. Goldsmith, to return from Europe.

Among the new faces in "The Prince of Pilsen" when it goes on tour will be Helen Fitzpatrick and Florence Hensel.

Alexandra Dagmar, an English artiste, who has not been over here for years, opened on the Loew Circuit this week.

Arthur Lacey will leave "Mr. Nyd's Mystery" to begin rehearsals with "Stolen Orders." He will be replaced in the former show by his brother.

The professionals rescued from the Arabic include Kenneth Douglas, Claude Roode, Flying Martins, Stella Carol and Covington Wilbur.

Eddie Plohn, treasurer of the Astor theatre, has returned after spending several months at Jones Falls, Ont. He will be at the house when it reopens with "Hit the Trail, Holliday."

The Players' Boat Club at Fairhaven, N. J., has purchased a new clubhouse. The members have been giving a number of charity performances during the summer.

The Alhambra, Philadelphia, playing pop vaudeville, starting Aug. 23, is managed by Harry Beckman, former manager of the Grand Street theatre, New York.

The Grand opera house, New York, formerly the home of legit, and last season booked by Klaw & Erlanger, is to play pictures hereafter. The house reopens Sept. 4.

Leonore Ulrich has retired from the Henry Miller forthcoming production of "Just Outside the Door," and Kathleen MacDonnell has been engaged for the role.

The Heidelberg Building, at Broadway and 42d street, once the site of the Hotel Metropole, is to be torn down, the Herald reports, and a hotel erected on the plot.

The Affiliated Booking Co. has added the Empress, Des Moines, to its books for the coming season, and the house will be booked in conjunction with the Sullivan-Considine Circuit now being supplied through the Chicago agency.

There has been no rehearsal call for the new McIntyre-Heath show, reports to the contrary notwithstanding. Neither has the piece been named, says the John Cort offices. The show will get together some time in September.

Malcolm Fassett has retired as leading man with Louis Mann in "The Bubble," to join Elsie Janis in "The Missing Link." He has been replaced in the former show by George Wellington.

Pat F. Liddy has gone to Charlestown, W. Va., to become assistant to George Weedon, manager of the Plaza theatre there. Pat hopes to startle the natives with his Eddie Mack wardrobe.

Hugh McIntosh was elected president of the British Empire League in Australia Aug. 20. At the same gathering Sir William McMillan was elected to the office of vice-president. The British Empire League is a political and trades organization.

Mrs. Marie Stanley (mother of Aileen Stanley), who was severely burned in the fire which destroyed their residence in Chicago a few weeks ago, is slowly recovering in the Michael Reese Hospital. Miss Stanley was unhurt herself but because of the accident was forced to rearrange her bookings.

Blanche Leslie underwent an operation for appendicitis Wednesday morning at the Misericordia Hospital, 531 East 86th street. Miss Leslie, who seemed cheerful before going to her "opening" (as she called it), asked credit for selecting a place near her favorite theatre, Loew's Orpheum.

Contracts for the erection of the new Orpheum, St. Louis, were distributed this week and work on the building will begin immediately. The house will be located on 8th and Olive streets, and will have a seating capacity of 2,500. The present plans indicate a March opening when the present Orpheum will be turned into a "pop" house, playing three shows daily with its talent supplied by the Western Vaudeville Managers' Association of Chicago.

A. Paul Keith and E. F. Albee, joint owners of the Keith Vaudeville Circuit, announce the opening of the Keith Greater New York vaudeville season of 1915-16 is the opening of a press sheet sent out this week. It recites the Prospect (William Masaud, mgr.) and Bushwick (Benedict Blatt, n.), Brooklyn, will open Aug. 30; Orpheum, Brooklyn (Frank Girard, mgr.), Sept. 6; Crescent, Brooklyn, again with stock (William Wood, mgr.); Greenpoint with pop vaudeville (H. W. Crull, mgr.); Madison, Brooklyn, pictures (Herman Phillips, mgr.); Colonial (Alfred T. Darling, mgr.), New York; Alhambra (Harry A. Bailey, mgr.), New York, open Sept. 6; Harlem opera house (Harry Swift, mgr.) and Royal (Bronx) (C. C. Egan, mgr.) will play pop vaudeville; the Bronx (R. P. Jenette, mgr.) reopens with stock Aug. 28.

Cyrus Jacobs, formerly of the Globe, but lately manager and receiver of the Empress, Kansas City, has bought an interest in the Globe and will manage that house hereafter. The house reopens this week with split week vaudeville bills supplied through the Western Vaudeville Managers' Association, Chicago.

Karl Hoblitzelle, president of the Interstate Circuit, which now headquarters in booking department in New York under the management of Celia Bloom, spent the current week in New York arranging for future routes for the southern time.

Yoni Kichi, an acrobat, who recently came to this country from Japan, decided, while playing Louisville, to retire from the stage and acquire an education in this city. His aunt, however, evidently acting as his manager and booking agent, strenuously objected and took the matter to court. Despite she was armed with a letter of commendation from Japanese officials in Washington, the court decided against her and Kichi will retire.

Duke Moneau is a St. Lawrence River guide and the greatest fisherman, according to Max Winslow, who ever sang a Waterson, Berlin & Snyder song. Mr. Winslow passed his vacation at the Thousand Islands, one of which belongs to May Irwin, where Winslow perched for the week. Mr. Winslow is the music firm's professional manager. He believes anyone who wears a dirty cap and can smoke a cigar purchased in Clayton, N. Y., will catch fish. The only thing Mr. Winslow knew about the river was the fare from New York, so he engaged Moneau to take him to where the fish were hungry. Duke, according to Max, was on the river landing fish when there were only 189 islands up there. So Duke bought some minnows, showed Max how to trawl, put up his sail on the boat and his feet on the side, smoked his pipe and let "the New Yorker" believe he was having a good time. Every time Max's line went through some weeds, Winslow insisted he had a bite, delaying the trip 30 minutes or more until at four o'clock in the afternoon they had moved about a mile from Irwin's island. Then Max's business instinct commenced to work. He offered to teach the guide a song if Duke would stand for a story he had caught 200 fish that day. Duke said there weren't 200 fish left in the river, but it would be all right, if Max wouldn't say anything until after leaving the islands; and Winslow agreed, teaching the fisherman one of the W., B. & S. numbers, "Floating Down the Green River." Max told Duke to sing that in Clayton and tell his jealous fellow guides there he wrote it himself. When Duke had the song pat, it was after nine, and Max pulled in his self-baiting fish line to find he had an eel on it that experts pronounced had been dead for seven hours. Max claims that Duke did the song so well in Clayton the authorities there asked the guide to sing it in Canada, but Mr. Winslow reported to his office Monday morning; he had "planted" the "Green River" song all along the St. Lawrence and then drew double salary for his vacation. In October, says Max, he's going back to the St. Lawrence to hunt, with Duke, as he claims the guide can fish with one hand, fire a gun with the other and steer the boat with his feet. When Max was asked what he expected to shoot on the St. Lawrence, he answered, "Wild soft shell crabs."

WITH THE PRESS AGENTS

Doc Oliver, the Newark press agent, is said to wear real whiskers.

Mrs. Thomas Wiffen has been signed for the part of the mother in "Moloch."

The Milton Schuster Co. has been reorganized for a winter tour.

The engagement of "Chin Chin," at the Globe, is to be continued indefinitely.

Charles Riggs will blaze the trail for "Robin Hood."

Ed. Cort, son of John Cort, is to manage the York (formerly Sax's 116th Street).

Wednesday matinees of "Rolling Stones" started this week at the Harrie.

Rapp & Clark have a tent show playing small towns through the midwest.

D. L. Hamill is taking out "Panhandle Pete" for another road tour.

Ernest D'Auban will stage the Drury Lane melodrama, "Stolen Orders."

William D. Chandler is no longer manager of the Auditorium, Concord, N. H.

Ralph Nairn, Harold Vizard and Victor Le Roy have been added to "Two Is Company."

Edgar MacGregor and Edward Peple are to produce "The Girl" Oct. 15.

A new scene was incorporated in the last act of "The Last Laugh" last week.

"Poppy" has been dramatized by Ben Teal and John P. Ritter and will be produced by the Times Producing Co.

Stafford Pemberton, the classic dancer, has been added to cast of Ned Wayburn's "Town Topics."

Louis Massen, general stage director for David Belasco, will not be seen in "Queen High."

"Ritterspiele," a revue by Sylvester Schaeffer, will be the opening attraction at the Irving Place Sept. 1.

Ted Miller left New York Thursday to handle the advance for the southern "Kick In," which opens next Thursday.

A company was being recruited this week to present a new sociological drama, "The Open Window."

The English company in support of Cyril Maude in "Grumpy" is due in New York Sunday. Maude will follow next week.

Stuart Walker has been engaged as stage director of the Punch and Judy by Charles Hopkins.

Selwyn & Co. have secured the Cort, Boston, and will rename it, the Park Square, opening with "Twila Beda."

Irene Franklin and Burt Green have been put under contract for next season by the Shuberts.

The Punch and Judy theatre will open with the dramatization of Robert Louis Stevenson's "Treasure Island."

The first Cohan & Harris production of the season will be "The House of Glass," at the Candler next Wednesday.

Edward Emery has been engaged by Charles Hopkins for the opening of the Punch and Judy. Charles Emerson Cook is to attend to the publicity.

The complete cast for "Two Is Company" includes Georgia Calne, May De Sousa, Claude Fleming, Clarence Harvey, Ralph Nairn and Harold Vizard.

The Joseph Brooks' production of "Pete" has been postponed through the English company engaged for the piece being fearful of crossing the ocean at this time.

A second daughter was born to Alma Gluck in Glen Falls, N. Y., Friday. She and her husband, Efram Zimbalist, the violinist, have been spending the summer at Lake George.

James K. Hackett has purchased an estate of 40 acres at Clayton, N. Y., in the Thousand Islands, and will occupy it as a summer home.

Elsie Janis' new show will be called "Miss Information" instead of "The Missing Link." It will have its premier in Rochester, N. Y., on Labor Day.

Julia Opp will return to the stage next season, appearing in the role played last season by Gabrielle Dorziat in "The Hawk," in which her husband, William Faversham, is again to star.

Harper Brothers, in a suit brought this week, have asked the Federal Court to enjoin the production of "Triby" on the stage without a proper license secured from them as holders of the copyright.

Bert Jacobl is to be one of the advance men with "The Garden of Allah" on the road. Melville B. Raymond is general agent for this show. There will also be two "second men" with Jacobl.

"Polyanna" was produced this week in the Detroit opera house. The cast includes Patricia Collings, Edna Shannon, Jessie Busley, Maude Granger, Maud Hosford, Herbert Kelcey.

Benjamin H. Von Ottinger will be company manager of Wayburn's "Town Topics" at the Century. Peter Cavanaugh will be advertising agent of the Century with Will H. Gorman, secretary to the press department.

Ann Murdock and Francis Wilson will not be in the revival of "The Duke of Killcrankie," at the Lyceum next month, owing to the lack of suitable parts. They will star in separate shows.

The company for "The Princess Pat" includes Eleanor Painter, Sam B. Hardy, Al Shean, Alexander Clark, Ralph Riggs and Katherine Witche. The piece opened in Atlantic City Monday.

Frederic McKay has postponed the production of "The Queen and the Clown," in which Kitty Gordon and Jack Wilson were to have starred, owing to the couple starting rehearsals for the new Winter Garden production.

Frank Willetch has been selected to be A. Toxin Worm's successor in the New York office of the Shuberts. Claude Grenaker will take care of the publicity of certain of the Shubert shows in New York, including the Winter Garden, as heretofore.

The Manhattan Opera Co. will play but a 20-week season at the Metropolitan, New York, and will then go on tour for three weeks, playing Boston and splitting between Baltimore and Washington with the other. The Diaghilev Russian Imperial Ballet will occupy the Metropolitan for four weeks after the close of the opera season.

Ned Wayburn's "She's in Again" will be the opening attraction of Elsie Shubert, Brooklyn, Sept. 4. The company will then go to the Hollis, Boston, for three weeks, from there starting a tour that will take it to the coast. The tour will be under the direction of Carl Reed with Frank Langley company manager and Arthur R. Ryan in advance.

OPERA ABSENTEES.

Two rumors affecting grand opera in New York are traveling up and down Broadway. One is that Toscanini will not return to the Metropolitan and the other that Gatti-Casazza is remaining in Italy and is to be replaced at the Met. by Antonio Scotti.

While the chances are that Toscanini may not be back, Met. directors feel reasonably certain that Gatti-Casazza will again be on hand.

It's public property Toscanini was not perfectly happy at the Met, plans of his for stage direction have been knocked awry time and again, much to his keen dissatisfaction. If he doesn't return the reason will likely be ascribed to "artistic temperament."

Caruso, having finished his special engagement in Buenos Aires (extended to 16 performances at \$7,000 each), is reported en route to New York.

Caruso has a new contract with the Met. to appear twice weekly during the coming season. Among his operas this year will be Giordano's "Andrea Chenier."

Mary Garden is returning to New York during the fore part of October from Paris and will tour the United States under R. E. Johnston's direction. After appearing in New England Miss Garden goes to Chicago and thence to the Pacific Coast around January 1.

ROAD SHOWS.

With the new season near at hand the road shows East and West are getting in line for an early start. Among one of the newest in New York is "A Little Girl in a Big City," a four-act play which James Kyrle MacCurdy wrote and brought out in stock in Brooklyn last year. It opens Sept. 11 for a tour of Eastern territory, direction H. R. Schutter and William Wood.

Joe Beemer is planning to send "Adele" through certain road territory now lined up.

"The Wolf" will play the northwest under Tom Lennon's management.

McCann's "The Girl and the Ranger," with Jess Adams in advance, starts a road tour Aug. 28 at Shenandoah, Ia.

"The Littlest Rebel," with Viola Faust as Virgie, will open a tour of the Middle West one-nighters Sept. 26 at Springfield, Ill. Glenn L. Beveridge has obtained the piece from the American Play Company for this purpose.

John W. Vogel, who always has had out a Vogel's Minstrels is sending out a combination of women minstrels and musical extravaganza this fall.

"The Million Dollar Doll at the Exposition," a sequel to "The Million Dollar Doll," Harvey D. Orr's direction, will take to the road with Louise Eby as prima donna.

Howard Hall has been re-engaged by Leffler-Bratton-John Cort for their road tour of "The Natural Law," which opens Labor Day, York, New York City. George Goett will manage the show around New York with Al Spink ahead, and Ralph Graves, dramatic editor, Washington Post, doing some special press work for a time.

Earl Burgess' "Uncle Tom's Cabin," with Grant Luce, manager, opens Sept. 1 upstate with Newburgh the second date. Eastern time is being booked for the present.

FOUR FEATURED.

Jose Collins was placed under contract by the Shuberts Saturday for "Alone at Last," in which she is to be one of the quartet of principals to be featured, the remaining three being Margaret Romaine, Roy Atwell and John Charles Thomas.

The chorus for the company has been rehearsing for about two weeks.

OPEN AIR "VICTORY."

Ella Wheeler Wilcox and Ruth Helen Davis have completed a new play, called "The Victory," to be given a premiere performance early in September by the Art Drama Players in the open air at Long Branch, N. J., on the grounds of Mr. and Mrs. Simon Baruch.

The lead will be played by Norma Phillips, the cast including Hinda Iland, Beatrice Miller, Georgia Wilson, Brandon Peters, John Wray, Phillip Tonge and W. P. Monger.

GOTTSCHALK IN REVIVAL.

The Charles Frohman, Inc., office has engaged Ferdinand Gottschalk for his original role in the revival of "The Duke of Killcrankie." The part was originally to have been played in the revival by Francis Wilson.

WESTERN BOOKING DEAL.

From out of the west came a report this week John Cort was giving up most of his western theatre connections and would confine his activities exclusively to eastern holdings and affiliations. This is not true, as Ed. Giroux is willing to testify, but the story came through the new booking arrangement made for the Crawford-Philling-Zehring Circuit. Hereafter the C.-P.-Z. houses in El Paso, Joplin, Mo., Wichita, Topeka, St. Joe, Mo., Lincoln and Omaha will be booked direct from the New York K. & E. offices, in charge of Chas. Maynard.

Peter McCourt, who has the Broadway and Tabor-Grand, Denver, has been in New York for several days and has arranged for a continuation of combination bookings from the K. & E. and Shuberts' books for his Denver houses this season. McCourt returns west the last of the week. His Denver theatres reopen in September.

RACHMAN-SCHAEFFER SHOW.

Commencing Sept. 1 at the Irving Place theatre, Sylvester Schaeffer will be presented by S. Rachman as the star of a musical piece in German.

Mr. Schaeffer, who can give an entire variety performance single-handed, came over here under the direction of Rachman, to appear for the Shuberts. Later he played the big time vaudeville theatres.

The Irving Place production is called "Ein Ritterspiel," with lyrics by Schoenstadt and Simon, music by Anselm Goetzle. The show is being staged by Mr. Rachman, who has also taken over the management of the house during the Schaeffer run.

It depends upon the success of the German version whether the piece will be translated into English for a showing, also with Schaeffer as the star, at a theatre on Broadway.

In the company supporting Mr. Schaeffer are Christi Miller, Rudi Rahe, Christ Rub and Henri Skemka.

"STEP" IN CHI. FOR 15 WEEKS.

"Watch Your Step" is to be the attraction at the Illinois, Chicago, for 15 weeks, beginning Sept. 6 in place of "Chin Chin" the attraction originally booked into the house by Charles B. Dillingham. The reason for the switch was due to "Chin Chin" at the Globe theatre giving a most remarkable display of business getting ability.

Mark A. Luescher who was assigned to go in advance of "Chin Chin" has been temporarily placed with the Elsie Janis show. The Janis show will open at the Lyceum, Rochester, Sept. 6, and will come into New York the following week. The Liberty theatre is about the only house in town that looks to be available for the housing of the attraction and then only in case arrangements can be made for the shifting of "The Birth of a Nation."

Percy Heath is attending to the advance for "Watch Your Step" for Chicago.

Too proud to fight but not too proud to work.—VAN HOVEN.

SHOWS REAPING ROAD HARVEST AUGURS WELL FOR NEW SEASON

Traveling Combinations and Stock Rep Outfits Get Early Start and Register Profit Despite War Depression, Hot Weather and Rain—Managers Are Elated Over Box Returns for Early Season Start.

Producing managers, who gave their road combinations and stock companies an early start, are gratified over the returns at the box office so far. Some of the shows have encountered rainy weather, but notwithstanding have counted up profit.

Oscar Hodge started out Aug. 14 with the Neil O'Brien Minstrels at Port Jervis and has since played up New England way without having a losing day. At the rate he's going he is now considerably ahead on the season with cool weather returns yet to count upon. "A Fool There Was," direction of Robert Campbell, out since Aug. 12, has had an average of over \$500 a day. A. T. Pearsall is ahead of this company.

"The Follies of the Day" (burlesque) drew nearly \$1,000 on a wet night at White Plains, N. Y., one performance. William Kibble's "Uncle Tom's Cabin" is drawing well in Michigan. On his first three days Kibble got \$500 profit.

The Charles K. Champlin Special Stock, opening Freehold, N. J., last week, did the largest week's business ever reported in that town at the Main street theatre.

Champaign, Ill., with less than 12,000 population, gave Winifred St. Claire and company \$2,801.60 at the Orpheum week Aug. 9-14. R. V. Mallory, manager, has filed a box office statement for that week as follows: "Within the Law," Monday mat., \$120.50; night, \$338.90; "Rebecca of Sunnybrook Farm," Tuesday mat., \$145.95, night, \$340.80; "Maggie Pepper" (rain) Wednesday mat., \$111.25, night, \$250.80; "Over Night," Thursday mat., \$167.75, night, \$348.90; "Lena Rivers" (15th time there), Friday mat., \$126.15, night, \$349.20; "So Much for So Much," Saturday mat., \$150.60, night \$350.80.

The Arthur Chatterton stock, another traveling repertoire, opened the regular season July 26 at Corning, N. Y., and has averaged profit each week. Big business is being registered this week at Bangor, Me., where the state fair is being held.

Margaret Fields and Co., opening Cornell, N. Y., Aug. 23, did very well and there's a big advance sale for the week.

JAKE WELLS' LAYOUT.

Jake Wells has about mapped out the policies for his southern houses for the new season and in some cities where Wilmer & Vincent have theatres has agreed to a pooling agreement which is expected to simplify matters in those localities.

In Atlanta the Atlanta will play leg-its. The Bijou will continue dark until torn down for a new office building. The Forsythe will play vaudeville. The Grand will continue to play feature films. The Lyric will very likely go into stock next month. Wells has been doing unusually well with the Grand picture policy, this house seating something like 3,200.

In Norfolk the Academy will offer vaudeville. The Wells theatre there will likely assume a picture policy next month. The Colonial, which played vaudeville last year, will house the big shows.

In Richmond, the Lyric will continue its vaudeville shows, splitting with Norfolk. The Academy, as heretofore, will play the traveling attractions. The Bijou, which had the Grayce Scott stock last year may again have stock this fall.

In Memphis the Lyric (Wells'), now dark, has had no policy assigned. It may play either vaudeville (pop) or feature films.

In Savannah, the Bijou will offer pop vaudeville during the new season.

SHUBERTS' TWO IN ONE STAND.

The Shuberts have evolved a scheme to cut the expense of advertising their attractions. The medium is the employment of a two-in-one stand which carries both "Hands Up" at the 44th Street and "The Blue Paradise" at the Casino. Each is given about two and one-half wide on a four high, there being a center box speaking of merits of both attractions.

The Selwyns are also utilizing the two-in-one idea in some of their "Rolling Stones" and "Under Fire" advertising.

MANAGERS' ASSN. ELECTS.

Chicago, Aug. 25.

Chicago was named as the place of meeting for next summer of the newly organized Midwest Theatrical Managers' Association, in session here for three days, when Roger Sherman was elected president, Karl McVitty secretary and L. C. Zelleno treasurer. Dues for the first year were placed at \$2. All producers, road managers, house managers and theatrical newspaper men are eligible to join.

"BUNKER BEAN" REHEARSING.

Joseph Brooks will call a rehearsal this week for "Bunker Bean" in which Taylor Holmes is to star. "Mr. Myd's Mystery" (in which Mr. Holmes is appearing at present) will close at the Comedy tomorrow night.

MAY ENJOIN BLANCHE RING.

There is a possibility Frederic McKay and Klaw & Erlanger will take legal steps to prevent Blanche Ring from appearing in "Nobody Home," under the management of Oliver Morosco. Klaw & Erlanger were to have been interested in the Blanche Ring tour for the coming season and a route was laid out for her. Mr. McKay entered into an agreement with the syndicate managers on the strength of a contract which he holds with the singing comedienne, with still five years to run.

Several weeks ago Miss Ring is said to have made an arrangement with Morosco to appear in pictures and to later star in the western company of "Nobody Home." At the time there was a possibility that an arrangement would be effected between McKay and Morosco, by which the former might relinquish his right in the contract for one year in consideration of a bonus. This seemingly has fallen through.

SHOWS IN FRISCO.

San Francisco, Aug. 25.

Mrs. Patrick Campbell is drawing light business in her last week at the Columbia.

Stock at the Alcazar, where the Bert Lytell-Ethel Vaughan Players are changing the bill weekly, is drawing well.

"The Birth of a Nation" (feature) returned to the Cort Monday night, and the opening brought a big house for the film.

LYRIC'S SHOW SELECTED.

The Savoy Producing Co. will succeed itself at the Lyric, after its first production, "The Girl Who Smiles," removes to the Longacre. The Lyric will reopen Sept. 20 with "Two Is Company," the Savoy's second show of this season. Both are musical.

"The Girl Who Smiles" has been doing a fair business at the Lyric since opening. It moves to the Longacre as that house has been taken over by one of its owners (Pincus Bros.), who is also interested in the Savoy concern.

AN AUDIENCE NOVELTY.

When the initial presentation of "Two Is Company" is given in New York, the big surprise counted on will be at the opening of the show. The action of the play is to start in the audience of the house. Six of the principals of the company will be seated in the auditorium. There will be two divorce detectives in the front row; the husband and the actress he is infatuated with will be in one of the boxes, while his wife and the man she is interested in will be in a box at the opposite side.

In the row which follows the plot is disclosed and at the rise of the curtain the story is a continuation of the scene the audience witnessed.

TANNEHILL'S FARCE.

Frank Tannehill, Jr., is to produce a farce comedy, as yet unnamed. It will be placed in rehearsal in about two weeks. The name of the author is being kept in the dark as is also the theme of the play.

PROFESSIONAL JOB GETTER.

Bruce Edwards, general manager for Charles B. Dillingham, and R. H. Burnside, the producing stage manager for the Hippodrome, believe they have made a discovery interesting to managers engaging large choruses for attractions. The discovery is that of the professional "job getter," as they have named her, and was made at the Hippodrome when the first call was sent out for the chorus rehearsals.

It seems that there are several well versed show girls endowed with looks and voices who have been making more than a livelihood out of the scheme during the summer. The scheme is for the good looking girl to apply for a chorus position and usually signs a contract. When the chorus rehearsals are called, the good looking singer does not put in an appearance but someone else is on the job with her contract.

At the Hippodrome last week one girl was cornered by Mr. Burnside and confessed she had bought the contract from the good-looking singer.

JOHN HAVLIN WITHDRAWS.

Cincinnati, Aug. 25.

John H. Havlin is about to retire from the firm of Stair & Havlin, but will remain active in theatricals, devoting his entire time hereafter to the management of his Grand opera house in this city. In the future the booking firm will be known as Stair & Nicolai.

Attorney Ben Heidingsfeld, after several days in New York, returned here with the announcement Stair & Havlin had pooled their interests with the Shuberts and hereafter the Shubert shows would repeat at popular prices in the house controlled by the Stair-Nicolai combine. The future of the Walnut Street theatre here has not been decided upon. Heretofore it has been booked through the Stair-Havlin offices.

THE MUSICIANS' MIX-UP.

There was a meeting Tuesday of the Board of Directors of the Theatrical Managers' Protective Association and the Executive Committee of the Board of American Federation of Musicians in the office of the former body. No definite understanding was arrived at, and the two bodies will come together for a further discussion in about a week or ten days.

"GARTER" AT BOOTH.

"My Lady's Garter," being produced by the Monarch Producing Co., is scheduled for the Booth theatre, where it is to open Sept. 6. Louis Mann in "The Bubble," now there, will leave for a road tour.

"FOLLIES" IN BOSTON.

Boston, Aug. 25.

Ziegfeld's "Follies" will open at the Colonial here Sept. 20, for four weeks.

"The Follies" leaves the Amsterdam, New York, Sept. 18, to be followed by the announced reappearance of Bernhardt, for four weeks, at that house.

NEW ACTS NEXT WEEK

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

Harry Sykes, Brighton.
Stone and Hughes, Henderson's.
Clay and Lenn, Henderson's.
Eddie Leonard and Co., Henderson's.
Freer, Baggett and Freer, Henderson's.
Dorothy Jardon, Bushwick.
Watson Sisters, Bushwick.
Cathleen and Capitola, Prospect.
Mary Melville, Prospect.
"Honey Boy Minstrels," Prospect.

Alexandra Dagmar.

Songs and Dances.

10 Mins.; One.

National.

Alexandra Dagmar is from England, where she has long been established as an eccentric comedienne of considerable repute in the halls. Miss Dagmar was here some years ago, but her exact performance at that time, if she appeared, is not recalled. However, in the turn presented by her at the National this week it would seem as though the Englishwoman should have no trouble in continuing over the Loew Circuit, if she concludes to retain the "nut" business and "rag" thing as executed in the Bronx house. An important value is added to Miss Dagmar's "nut stuff" through its unexpectedness. She is rather a large woman and upon first appearance the idea that she will dance or do comedy is remote. This belief is strengthened by her first song, which contains some high notes. It is really a ballad. The next is a "yodel," which Miss Dagmar does very well; so that when she proceeds to become a soubret in work if not in fact, the effect by contrast is wholly pleasing. Miss Dagmar could improve the opening and closing of the turn for this side; but, whatever may be done, she should not discard any of the "nut" or "rag," for her opportunities in vaudeville over here with it are ample.

Beeman and Anderson.

Skaters.

7 Mins.; Full Stage (Special Floor).

These two boys are about the best skaters seen about in some time. Not only do they go after speed from start to finish, but a more neat appearing pair of skaters would be hard to locate. The light comedy attempted by one could be worked up a trifle stronger. They should be able to hold down a spot on any bill. Closing the show after a long evening the boys held them in and scored heavily.

Madeline Clark and Co. (3).

"A Touch O' Nature" (Dramatic).

15 Mins.; Full Stage (Special).

Harlem Opera House.

Usual small time dramatic offering, with complications disclosing little girl (Madeline Clark), daughter of man she tried to rob. The playlet drags from curtain to curtain. Most of the slang used by Miss Clark (who does not handle her role any too well) has been heard about before. The old man missed his lines continually.

Golden and Keating.

Songs and Dances.

14 Mins.; One.

American Roof.

A tall fellow and a short girl, new to this part of the country, and suggesting in their work, as well as songs, that they are English, although without a decided English vocal twist. The girl is lively. Much of the fun, which is begotten mostly in the comedy dances, comes from the relative sizes of the two people. They sing a "Seaside" song, also "A Little Bit of Girl Inside" and "The Younger Generation." In the last they do a couple of imitations or semi-travesties, as young people proposed years ago and as they do today; also as they did and now dance. For these the man announces, in a flat, drawling tone that displays no experience in delivery at line speaking. If the announcements must be made, other than on the program or by card, he might give the young woman a chance. Circumstances forced the team into the next to closing position. "No. 4" on a Loew Circuit show should just about strike them right. As between the two people, the girl is a regular soubret, while the fellow must yet find himself, but his size is so important to the success of the act he can rest upon that for a while. The couple might secure American popular numbers to replace the first two English songs. Their encore bit of the neck swing is frayed from use around here, and the girl will find it much easier to carry off the illusion of an old-fashioned girl receiving a proposal if she will cover up her bare legs. The soubret costume for the "Generation" song, calling for the bit of business, is all wrong, excepting from a sight view. It's a good small time turn in its class and may elevate itself eventually. To do that will mostly devolve upon the man, for the girl seems to be there now. *Stimé.*

Powers and Joyce.

Singing, Talking and Dancing.

10 Mins.; One.

Harlem Opera House.

Two men, marked for small time with present talk. It might have been due mostly to the talk not being heard in the upper part of the house, but when a few lines were understood they spoke nothing new. An odd combination for comedy, a young Englishman with the usual English expressions, laughs, etc., who does not handle his lines any too well, and an old Irishman, not much better. Nothing much came out until they danced. More of this should be done instead of the talk. It would be best for them to make the turn talking and dancing only, for they are far from capable in handling a song.

Four Osnators.

Trampoline.

10 Mins.; Full Stage.

Harlem Opera House.

Two men and two women. Usual trampoline flying; nothing out of the ordinary. Too much stalling is noticeable, but that alone would not remedy all that should be rearranged.

Bothwell Browne and Co. (12).

"The Green Venus" (Spectacular).

25 Mins.; Three (Special Set).

Pantages, Oakland.

As vaudeville "girl acts" go, Bothwell Browne and "The Green Venus" should experience no difficulty keeping booked, for Browne not only does the best work of his last two years' Coast career, but has surpassed all his previous efforts in staging and costuming his present turn. He is wise enough to refrain from singing during the impersonation which makes the deception more complete when he removes his wig and discloses the "Green Venus" is a man. The comedy is so arranged as to give the chorus a chance to change costumes, and the tale runs about a professor who receives a mummy while his secretary is rehearsing a society dansant. The secretary (Mr. Browne) impersonates the mummy coming to life and fools the professor and a jealous wife, making complications that create laughter. The comedy gets over very nicely, but the big thing is the Dance of the Four Seasons, in which Browne, supported by eight pretty girls, does a dance symbolical of the seasons, and does it semi-nude, with such skill the audience is hoodwinked. In this dance he changes his costumes four times, as does the chorus, which is exceptionally well trained and wonderfully costumed. From an artistic standpoint, "The Green Venus" and Bothwell Browne will more than make good before the most discriminating audience, for this act pleases all (particularly women) and offends none and should be in constant demand because of its undeniable class.

Stanley and La Brack.

Singing, Talking and Dancing.

11 Mins.; One.

Harlem Opera House.

A two-act with a Chaplin impersonator who should be good while the craze lasts. It is about the best laugh getter in the act, though the talk at times gains its purpose. Some of it is old, while some is new, but the male member makes his points register, which helps. The talk is helped along mostly by his delivery. The woman as a feeder is fair, but most of her work is dancing. This she does well enough, but her dancing is quite lengthy; it would be best to learn a few more steps, for the greater portion runs to sameness. The act lacks appearance, and when this is brushed up the big small time should be theirs.

NORWORTH'S "NO."

Answering a cable from Jenie Jacobs of the Pat Casey Agency in which the agentess asked Jack Norworth's idea as to the possibility of a professional reunion with his former wife, Nora Bayes, the comedian, now in London, replied in the negative, suggesting to Miss Jacobs she might endeavor to reunite a number of other divorced players, including in the list the names of practically every prominent actor in the profession who has figured in sensational separation proceedings.

NEW SHOWS NEXT WEEK

"Just Outside the Door," Gaiety (Aug. 30).

"The Road to Happiness" (Wm. T. Hodge), Shubert (Aug. 30).

"The House of Glass," Candler (Sept. 1).

"See My Lawyer" (T. Roy Barnes), Eltinge (Sept. 2).

De Lisle and Dupont.

"Sister Act."

10 Mins.; One.

American Roof.

Rather a nice "sister act." It's a new turn, composed of Jean De Lisle (formerly of De Lisle and Vernon) and Teddie Dupont, who previously did a "single act." The girls open with a double number, then each does a solo, Miss De Lisle offering hers in Dutch costume, finishing with a dance, and both costumed for an Indian song to close. They go through a fast routine for the short time on the stage, considering the changes. Another song might be put in to lengthen the act cut a bit, although the present running order with the songs is probably the best arrangement the young women could arrive at. "No. 2" on the American Roof bill was too early for them this week. They are a good looking couple, full of ginger, and should become a likable sister team. They certainly should have no trouble fitting in any small time program, and the girls should go out to make the big time, which has very, very few "sister acts" of quality at present. *Stimé.*

THE SOUTHERN FLOODS.

Reports from the Interstate Circuit's headquarters indicate the flood now devastating the southern territory has seriously affected the prospects for the season's theatrical opening in that section.

The majority of vaudeville openings are scheduled for this week and next in the south and with the floods on hand a weak financial start is looked forward to.

However, the continued rains are scheduled to improve the crops, and with a promising market in view the subsequent outlook is favorable.

Houston and Galveston are most affected, although in Galveston there is no first class house in operation. In northern Texas the condition remains unchanged. The floods temporarily cut off telegraphic communication with the north and several disappointments were recorded, with the Interstate's Chicago office suffering the most.

AMELIA BINGHAM ILL.

Chicago, Aug. 25.

Amelia Bingham, who arrived here Sunday, is confined to her room at the La Salle Hotel with an illness not considered serious. Miss Bingham was on her way to Los Angeles.

Los Angeles, Aug. 25.

Amelia Bingham, who has been ill at Chicago, is now supposed to be rushing across the country to open here Monday.

PALACE.

While the heat did not visibly affect the business at the Palace Monday night, a near-capacity house being in attendance, it raised particular note with the enthusiasm and applause and as a result the program ran along from curtain to curtain in a draggish fashion that practically killed all the amusement it contained.

Several acts that ordinarily should have walked into a small "riot" went through their routines without any encouragement and failed to collect the coveted hit.

Gertrude Hoffman, in a vaudeville version of "Sumurun," had the entire second section of the show to herself (on paper), the audience giving credit to one Ordynski, who played the hunchback in the Reinhardt pantomime. Ordynski is credited with the Hoffman production in so far as the staging goes, and let it be early recorded that Ordynski deserves the only playing credit as well. Miss Hoffman was lost for the hour or more the playlet consumed, her only identification being a costume and her smile. What a few reasonably good pantomimists could do with this vaudeville idea of "Sumurun" is painful to contemplate. It carries eight scenes, every one a masterpiece, but beyond the scenes there is nothing. "Sumurun" as produced by Hoffman at the Palace is semi-sensational, but not entertaining.

Getting back to the vaudeville of the bill Belle Baker comes next in prominence and popularity to the headliner. Her repertoire of numbers is excellently selected, harring the fourth, which has pedaled by its prime. "Tennessee" opened and was followed by two special lyrics, one an Italian number and the other a Yiddish idea. Then came the fourth and finally Miss Baker announced Irving Berlin's latest ballad, "When I Leave the World Behind." It carries her through to a hit. "When I Lost You" was Berlin's first genuine ballad and it sold, but World Behind is a masterpiece. One cannot conceive the sentimentality of "World Behind" until hearing it. While it doesn't behoove a reviewer to stagger over a ballad, "World Behind" justifies the move, for it marks an epoch in the career of Berlin, and what it does to a vaudeville routine of songs is sufficient. It helped Belle Baker, and unless all signs fail it should hold up any one.

Dooley and Sales were moved up to the first section of the bill Monday evening through the retirement of temperamental Mercedes. Returning from Australia with some new material this couple landed their usual hit, one of the new lines being "Will You Jim?" occasionally interpolated in the patter by Miss Sales. The "Snow" song might be eliminated from the war, but for it to slow up the action and while it registers, the subsequent effect is harmful. Dooley, after Monday night's experience with an overheated audience, can be classified as one of vaudeville's very best.

Bradley and Norris opened the bill with a display of versatility, Bradley working on a cycle amid a routine of songs and dances. The construction of the specialty speaks well for the author, for it threads nicely together and leaves little room for adverse comment. Although few were present at the early hour, those on hand voted them a success.

Haydn, Bordon and Haydn held the second notch with their clever skit, the English version of a baseball game carrying away the bulk of the applause gathered by the trio. Moran and Winter in their bat juggling turn completed the bill and did well.

HENDERSON'S.

Packed to the doors was Henderson's Tuesday night. Manager Lester Blakeman is always on the job, and his attendance seems to hold up whether hot or cold. Tuesday night was hot even in the beach house, but the audience was most enthusiastic towards the last of every act. This week's headliner is Victor Morley and Co. in a new musical military manual. The act held down the seventh spot in the nine-act bill in capable style.

Of the nine acts seven relied to a large extent upon songs with published numbers conspicuous. Two popular numbers are used twice, but the second users were more successful than the first. Elphyne Snowden had "Cakewalk Ball" and "When I Leave the World Behind," both used later by Van and Schenck. The "World" number seems to be a fixture in the routine of these boys and its second hearing of the evening was appreciated. Van and Schenck down next to closing were forced to use eight numbers. "Bom Bom Bay" was another they did well with. The use of the old Irish number should be tabooed.

The show started with Nelusco and Hurley, one of the two acts without songs. The music did not get a very good start but the singing trick at the finish went very well, putting the couple in favor. Patricola and Meyers, "No. 2," sang, danced and perspired. The boy works terrifically hard with his dancing as shown by his condition at the finish. The girl gracefully fits around the stage making a good impression at all times. It is this couple's first week on big time, and with a possible bit of improvement here and there they should stay there. The Morin Sisters brought more dancing of various sorts. The disjointed girl brought many laughs with the manipulations of her flexible members. Elphyne Snowden followed with "The Fashion Shop" at her heels. Outside of the draping work by Hugo Hansen and the sprightly work of the little song leader there is little to the turn, although the Hendersons were inclined to approve of the comedy. Mary Melville sang some songs of her own as well as telling "gags" that also belong to her. More of the catchy little song numbers would have been appreciated.

Le Hoen and Dupreese, with their sharp-shooting novelty act, closed the show in expert style. This couple also use songs. It would be advisable for them to get some new numbers.

FIFTH AVENUE.

While pretty hot Monday night and business was affected theatrically as a result, the Fifth Avenue business was splendid. The show was a whole game satisfaction.

The bill ran largely to comedy and music, which helped offset the oppressive heat. No matter how hot a theatre may seem if there's a good run of comedy the folks don't have mood for reflection upon weather conditions. Hand on a few heavy dramatic sketches and some dull vaudeville, and view them and there a dent is put into the good impression desired to be conveyed and the audience quits the house hotter than ever.

Didlos' Circus opened. Dogs and monkeys are put through paces by a man and they are followed by some trick riding by two men, carried for the purpose, upon the back of a long-eared jack called "Dynamite." The mule doesn't become as riled and active as some others seen, but he upsets the riders for a few laughs. That very black, black man looked hideous with that red smeared around his mouth. The act lacks showmanship, but will get along in the pop houses. The Four Harmonists came within an ace of doing a Brucie, Miss a dance by two of the men and lyrical travesty at the close boosted their percentage. The men sing fairly well together. Their comedy is off and needs reconstructing. The quartet should permit the tenor to exercise his vocal chords more. There's music in his voice. Act best fitted for the pop time.

Amey Butler, who has down her back and her stage dress some inches above her shoulders, received applause as she walked on. Miss Butler works hard. She opened with "Jane," but the first genuine applause came on one the war is sponsor for, "When We Celebrate the End of War in Ragtime," which has a timely reference to President Wilson and reaches home. Miss Butler worked this number up well for a rousing encore. The piano man Miss Butler carries, in spot, sang "The Song of Songs" fairly well. His voice wasn't strong and he showed a tendency to swallow his words. This song is getting a great play of late, has a sweet refrain and sentimental lyrics that are making it popular. Miss Butler's medley, "Light and Dark," and character work at the close helped her score immensely. An echo of the old days was Miss Butler putting over a con song, "I'm Goin' to Live Anyhow Until I Die," with bully effect.

The Farrell-Taylor Trio gave a corking good demonstration of how hard a vaudeville act can work on a Monday night. The black-faced turn never lagged for a moment, went through their minstrel by-play, comedy bits and music to a laughing hit. The man doing Mandy was in fine fettle and when he and the other men harmonized on "The Song of Songs," the applause was spontaneous. One forgot the same number had been rendered a few minutes before. This time the act was with the "Tulip Time in Holland" number. One of the biggest laughs of the show came when Mandy did a comedy fall during a pistol shot and from where "she" sat, yelled, "Send 'em a note." Timely and it got over.

Following the Pathe weekly and the ill-animating song by Miss Burke, which passed, Walter DeLeon and Muriel Davies appeared. The folks appeared to like this young couple and the novelty of their picture finale rounded them into big favor. This picture idea is wholly different from that used by Jack Gardner. DeLeon and Miss Davies play pantomimic characters a la wild west in a flickering light and they well work up the photoplay travesty.

On the School Playgrounds, with its bare-legged "school girls," spinstery-type teacher and the eccentric Swede janitor, stopped the show. This act, when first presented, seemed unable to get started around New York, but as seen Monday night, it has evolved into a valuable bit of comedy, vaudeville property. The chorus is only secondary, considering the dancing and gyrations of the comedian put the act over. This boy has natural talent and bears watching. The audience forced the act to take a "curtain" several times after the card had been placed for the next act. Surefire stuff for any pop house.

Carl McCullough appears to have grown stouter at the waist line and his hair doesn't look as pompadourish as of yore, yet this didn't prevent him from favorably registering. McCullough hasn't changed his act much, using pop songs and giving the department store demonstrator impersonation as well as his mimic "Impressions" of Foy and Warfield, singing "Just for Tonight."

Two Toy Frope, a four in number, using the old routine of equilibristic stunts and the comedy with the barrel tossin' closed. The "Flash" came with the full Somerset evolution done by one Jap standing on the feet of an understander. It's a corker.

Mark.

DE KALB, BROOKLYN.

The first opening of the newly-formed Brooklyn pool hall gives the Circuit theatre house in the Bushwick section occurred Monday, when the DeKalb, a former combination house, opened with Loew vaudeville, playing six acts and a feature picture.

From appearances Monday night, the DeKalb is going over with its new policy. The house is large, and in all probability that is the reason the shows were shifted from the Shubert which was always a money maker with its three-a-day policy, although next door to the Bushwick with its big time vaudeville at popular prices.

The De Kalb is located in one of the most

thickly populated sections of the town and has a community to draw from that can easily make the house a winner without trying for any but neighborhood patrons. The prices at night are 10-35 (box seats), with the orchestra a quarter. The one balcony is exceptionally large and has a good-sized orchestra section for the show. It is the balcony that is going to draw a good deal of money into the De Kalb box office. Matinees the entire house are ten cents with the exception of the boxes, 25.

The opening show was an exceptionally costly one for a summer small time hill. The audience favored the pictures and a serial in this neighborhood is bound to prove a draw, as was shown by the enthusiasm displayed towards a detective one.

The vaudeville started with Martini and Fabrial, who dance. Like other dancers, they use a song for an opener. It is not on a par with their stepping. They had no trouble in the opening spot, for the audience flies in early and stays late. The serial followed.

Kammerer and Howland with songs, piano work and imitations, kept the show going along at a good clip and the people laughed at the antics of the man in his imitation work. Mr. and Mrs. Ernest Cortis presented "The Master Move," which proved mirthful to those present. The talk about sinking ships comes up at this time. There is plenty of acting in the piece and everyone seemed to enjoy it. Marshall and Trimble, under the card of Clayton and Lonn, stopped the show in the next position. These colored boys made the most pronounced hit of the evening. There seems to be no cause for the change of costumes on the part of the following show. The men have two songs that sound exclusive, and both suited to their routine.

The two big names of the bill appeared towards the last, the first being Nell McKinley. This chap with his customary "nut" work, had the audience at his mercy and scored tremendously. Slipshod Dogs closed the show in the wench act. The big canine turn is bound to please in the neighborhood houses. It held entire house in, everybody also staying for the feature picture at the close.

HARLEM OPERA HOUSE.

Usual attendance Monday night. The smoking section was quite full, but the other parts of the house well filled. Manager Harry Swift used his annunciators along the street for almost 15 minutes, telling his patrons to get early to keep in touch with the theatrical profession.

It would be hard to say what drew them in, if not the Courtney Sisters, for that was about the only big name on the program. The remainder of the show appeared to suffer from the one big attraction. The first part especially ran bad, but the last half after the Key-stone did up the show. The Four Senators (New Acts) were given the opening position after a Universal two-reel drama, followed by Powers and Joyce (New Acts), both passing off quietly. Stanley and LaBrack (New Acts) gave the show a little speed at this time with some Chinlin comedy. The turn started well singing "Don't Blame Me for What Happens in the Moonlight" to good returns. Madeline Clark and Co. in "A Little Touch of Nature" (New Acts), closed the first half.

Sol Levey sang after an old Keystone comedy, followed by Max Laube billed up as "The Human Bird." Mr. Laube easily lives up to his billing, but outside of that nothing to hold continued interest in his turn. As a whistler he can pass, but as a singer he can not. Talking with a German accent, nothing of his announcements or the lyrics of his one number were understood. It was the whistling the gallery boys liked.

"The Nine Crazy Kids," with an appropriate drop representing a school room, came on for the first time. Four girls and five boys with the usual characters comprise the turn. The Hebrew comedian is about the best amongst them, and Monday night registered everyone of his "gags." It would be best for the turn to dig up some more talk instead of the singing in harmony which is away off. Listening to the solos that are far above the singing of the entire company, one wonders why they would not try and pick just a few that could harmonize. The tenor especially, who also handles the role of the Italian very poorly, disrupts the whole thing. That boy should hold back on lung power. The remainder of them handle their parts well when called upon, but a little more pep, which school children generally possess, could be shown.

The Courtney Sisters, appearing in two stunning gowns, were received with their usual reception. The girls sang "Over the Hills to Mary," "Dublin Bay," "Song of Songs," "Way Down Yonder in the Cornfields" and "Midnight Cakewalk Ball," in honor of an encore. They could not get enough of them, and after quite a number had started to leave the house, the girls returned for another number, barely heard owing to the people scrambling back for their seats. LaVine Cimeron Trio closed.

ROYAL.

About the best and simplest way to describe the attendance at the Royal Tuesday night would be to say nothing but crowds and crowds. Things did not get under way until after 9 o'clock through a three-reel Selig. Interesting as a funeral. The patrons tried their hardest to clap it off, but the management took no heed of their request and allowed the show to continue. (Manager Egan is on his vacation.)

Right there the show received its first act back, and the remainder continued that way, although applause came easy for those deserv-

The weekly "Gift" night was mostly responsible for the big attendance, although the program contained some favorites. Quite a number make it their business to be present on Tuesday nights in hope of taking away some of the prizes. This could be seen after the "Gifts" were passed out, for those standing to that time found plenty of seats throughout the house, quite a number passing out.

Bertie Ford gave the opening picture, Warren and Deltrich holding down "No. 2." Hyman Adler and Co., in a light sketch, scored easily. Mr. Adler's comedy through the violin, which he bought from his young boy clerk, had them laughing throughout. Although a character of this kind is always good for comedy, it was the way Mr. Adler got his points over that brought the returns.

An old Keystone that could have been dropped for the evening came in at this time, followed by the "Gifts." Camp night was the special occasion and nothing but articles useful for that line were given away. Trovato then scored the hit of the evening. Before half through his act the entire house was whistling his popular airs. Trovato's "plant" in an upper box sang "Song of Songs" and received applause in response. Although they started walking around this time, it being rather late, with a number of acts yet to come, Will Oakland and Co. came on and held right up with sinking. The audience appreciated everything they sang, although a new moving picture number did not go as well as expected.

Fuchs and Lucille on rather late, with the audience again on its way outside, had a rather hard time making their "nut" stuff register, but it did not take long. The act runs along the style of Dooley and Savile, but at the same time could not be termed a copy, for this couple work in an altogether different way. Those who remained could not get enough of them and their fooling in comedy. The woman's suggestive look, frankish and the bit when one of the men in the orchestra pit stands up, while dancing could also be dropped. If there for a laugh, it did not get it Tuesday night, and besides it is burlesque. "Dream Dancers" closed the show at 11:30.

NATIONAL.

Tuesday evening the house was comfortably filled. The show got its start with Leonard and Alvin, men who dance. They have gotten away from the regulation routine of male-duo dancers, doing a few extra dances in an extemporaneous way, with some orchestra leader, with music. The boy did fairly well considering they were still coming in throughout their act. Alexandria Dagmar (New Act), woman amused, on the "foundering" way in trying to dance.

Willie Smith, a juvenile evening-dress single with a rearranged routine, was a success in No. 3. The charming number was well handled. Willie is imbued with an abundance of ginger, which goes to make him an excellent small time single.

An episode of a serial held interest. The sketch position was upon the shoulders of Carrell, Pierlot and Co. in a comedy entitled "I Died." The sketch drew laughs, due to the erratic playing of the "butler." A number of comedy situations make this act a good small timer.

The first real winners of the evening came forth in Lewis, Belmont and Lewis. The turn will remain unless a better finish can be secured. Another good song number would also go to bolster things in general.

A good closer were the Six Navigators, all men, who did amazingly well in acrobatics.

58TH STREET.

Six acts of good timber individually, a single reel drama and a split-reel picture comprised a good evening's entertainment Monday at Precora's 58th Street. The house held the usual big crowd.

The bill received a peppery start with Evelyn and Dolly, two little girls bubbling over with versatility. Though Monday night was misty and sticky, the girls worked throughout and were well rewarded. Their opening number in character of kids might be touched up somewhat, and it would be advisable to do more of the bicycle riding, the act's best. Fred Hildebrandt, a youthful appearing chap, though placed at a disadvantage, easily scored with a newly-arranged routine. A goodly quantity of new material has replaced a couple of song numbers. He still retains many old jokes that passed long ago.

The only real star of the evening came forth in the person of Flora Stiern, a good-looking little miss, who has youthfulness and ability, but was handicapped with material. Her efforts were not taken seriously until the piano specialty, a conglomeration of classic and popular medleys, for a finish.

The sketch position was effectively handled by Beatrice Gibson and Co. (reviewed last week as Bertha Creighton and Co., at the Fifth Ave.). This audience was quick to catch the talk, and readily came forth with applause after much laughter. The customary "Song Festival," and a weekly review held interest.

Ratcliffe and Anthony were a riotous success. The boy Alvin gave a number of rough edges to work off. The "Irish" joke came in for a laugh. The "Push 'em up" line by the comedian is being overworked at present along with the "Sonofagun" line, which does not sound any too good. The comedian is excellent, while the straight is equally effective. "Dublin Bay," the only song number, earned applause. The comedian delivered the straight. Elsie Gilbert and Girls were a splendid closer, holding the majority in until the last curtain. Miss Gilbert handles most of the numbers, backed up by four girls, who know how to dance and sing. The flippancy manner in which Miss Gilbert speaks brought laughs.

BILLS NEXT WEEK (August 30)

In Vaudeville Theatres, Playing Three or Less Shows Daily.

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." following name (usually "Empress") are on the Sullivan-Consigne Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following name.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Offices; "W. V. A." Western Vaudeville Managers' Association (Chicago); "S.C." Sullivan-Consigne Circuit; "M." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. A.); "M." James C. Matthews (Chicago); "Pr." Proctor's Circuit (New York); "Craw." O. T. Crawford (St. Louis); "N.-N." F. Nixon-Nordlinger (Philadelphia); "BL." Bert Levey (San Francisco); "J.-L." Jones, Linick & Schaeffer (Chicago).

New York

AMERICAN (loew)
McLellan & Carson
"Real Mr. Q."
Wells & June
Darrell & Conway
4 Entertainers
Azard Bros
(Three to fill)
2d half
Ward & Shubert
"I Died"
Lester Trio
Adair & Adolph
Colonial Quartet
Koster
(Three to fill)
Greeley (loew)
Annette
Stanley Burns & H
"The Fixer"
Marshall & Tribble
3 Bartos
(One to fill)
2d half
Weston Symonds
Abe Attell
Dugan's Money
Handis & Miller
Gilding O'Mearas
(One to fill)
Lincoln (loew)
Harry Gilbert
David S Hall Co
Von Hampton & Shri-
ner
Edwards & Helene
(One to fill)
2d half
Little Hip
"Real Mr. Q."
Hazel Kirk 3
Moss & Frey
(One to fill)
National (loew)
Golding & Keating
Andy Lewis Co
Adair & Adolph
Scamp & Scamp
(Two to fill)
2d half
Wells & June
Jack Taylor
"The Fixer"
Popular Trio
St Kitchi
(One to fill)
7TH AVE (loew)
The Holdsworths
Mullen Gerald
Grannis & Grannis
Dugan's Money
Chas Hart
(One to fill)
2d half
DeVere & Malcolm
Golding & Keating
"Getting Her Rights"
Marshall & Tribble
3 Bartos
(One to fill)
BOULEVARD (loew)
H & A Seymour
"Way Out"
Moss & Frey
Leonard & Louie
(One to fill)
2d half
Mullen Gerald
Grannis & Grannis
Mullally Pinkree Co
Gertrude Barnes
Aveling & Lloyd
ORPHEUM (loew)
Klein Bros
Hazel Kirk 3
Mullally Pinkree Co
Keefe Landon & W
(Two to fill)
2d half
Martin & Fabiani
Marie Russell
Andy Lewis Co
Von Hampton & Shri-
ner
(Two to fill)
DELANEY (loew)
DeVere & Malcolm
Weston & Symonds
"Getting Her Rights"
Marie Russell
Lawton
(One to fill)
2d half
Edgar Berger
Klein Bros
Louise Mayo
David S Hall Co
Keefe Landon & W
(One to fill)

Brooklyn

BUSHWICK (ubo)
Aerial Budds
Emerson & Baldwin
Watson Sisters
Eleanor Gordon
Dorothy & Sides
Dorothy Jordan
Nat Willie
5 Belmonts

Prospect (ubo)

Hinns & Bert
Cathleen & Capitola
Chas Mack Co
Mary Melville
Honey Boy Minstrels
Middleton & Spellm'r
Glive
Hydn Horden & H
Cecile Trio
5TH AVE (ubo)
Zeno & Doyle
Monte & Fern
Harrison & Garrett Co
Medwin Butler & C
Francis P Brent
"G Frivolity Girls"
2d half
The Boudins
Alice Munson
Terry & Dupont
"Vanity Fair"
Kelly & Beria
Harry Davis Co
HALSEY (ubo)
The Boudins
Alice Munson
Terry & Dupont
Frank Lang Co
Kelly & Beria
"Vanity Fair"
Geo Reeves
Harry Davis Co
2d half
Ed Estus
Monte & Fern
McClurg & Dolly
John T Frank Co
McCabe Levey & P
Will Harrison Co
Francis P Bent
"Posing Warriors"
FULTON (loew)
Rine Parker
Kinikind Kitties
Neil McKinley
Edgar Berger
(Two to fill)
2d half
Harry Gilbert
"Mysterious Will"
Azard Bros
(Three to fill)
BIJOU (loew)
Smith & Ralph
Jack Taylor
"I Died"
Gertrude Barnes
Gilding O'Mearas
(Two to fill)
2d half
Margaret Ford
"Just Half Way"
Darrell & Conway
Neil McKinley
Lawton
(Two to fill)
DE KALB (loew)
Ward & Shubert
Lester Trio
Aveling & Lloyd
Frank Bush
The Seaburys
(One to fill)
2d half
Allen & Francis
Beth Challis
Kinikind Kitties
Chas Hart
Scamp & Scamp
(One to fill)
PALACE (loew)
Martin & Fabiani
John Neff
Hyman Adler Co
Cook & Stevens
McDonald Trio
2d half
The Holdsworths
Geo Yeomans
Hyman Adler Co
Rene Parker
Leonard & Louie

Coney Island

BRIGHTON (ubo)
Inza & Lorelle
P & A Astaire
Harry Sykes
Opera Revue
Hallen & Fuller
McDevitt K & Lucy
Eva Tanquay
Burdella Patterson
HENDERSON'S (ubo)
Stone Hughes
Ken Stanley 3
Klas & Beria
Gaulier's Toy Shop
Clay & Lenn
Eddie Leonard Co
Dorothy Toy
Pearl Haggott & F
(One to fill)
2d half
Alton, Ill.
ARDHOME (wva)
Nelson & Nelson
Reed & Wood
2d half
Creighton Girls
Arnold & Taylor

Atlanta

FORSYTHIE (ubo)
Alfred Blifor 3
Gertrude Lang Co
Travers Douglas Co
Lloyd & Britt
Colonial Gelles
Milt Collins
Till Caninos
Atlanta City, N. J.
KEITH'S (ubo)
Ena Clarus
Harry Breen
Apollo Four
Morrissey & Hackett
Julian Rose
Fatima
Baltimore
MARYLAND (ubo)
Martindell & Sylvester
Corcoran & Dingle
G Fisher Co
Lightner & Alexander
Russell & Calhoun
Chas Olcott
Geo Howell Co
Mercedes
Bankoff & Gille
Hattie Creek, Mich.
BIJOU (ubo)
Camille 3
Weber & Diehl
Cal Dean & Giris
Stone & Hayes
2d half
Chabot & Dixon
Santos & Hayes
"Tates Motoring"
Cantwell & Walker
Bay City, Mich.
BIJOU (ubo)
Marx Bros Co
2d half
Leonard
J C Mack 3
Mrs G Hughes Co
Harry Lamont
Cycling McNutts
Binghamton, N. Y.
STONE O H (ubo)
George Duo
Whitfield & Ireland
Lavin 3
2d half
Oxford 3
Larue & Richmond
Ward Sisters
Boston
KEITH'S (ubo)
Robert & Verrera
J Warren Keane
Sully Family
Monroe & Mack
Gladys Alexandria
Kolb & Harland
Joe Jackson
Belle Baker
"Fashion Shop"
Rouble Sims
DeLisle & DuPont
Sandy Shaw
6 Navigators
(Two to fill)
2d half
Frank Gaby
Kamerer & Howland
Montana Four
(Three to fill)
ST JAMES (loew)
Montana Four
Frank Gaby
Harry Brooks Co
Kamberer & Howland
St Kitchi
(One to fill)
2d half
Parise
Hugh Norton Co
6 Navigators
(Three to fill)
Bridgeport, Conn.
POLTS (ubo)
Three Martins
Marguerite Farrell
Wilson & Burns
Mack & Songster
Burns & Haron
"Mammy Lou"
2d half
Lockhart & Leddy
Francis & Jones
Bush & Shiparo
"Last Laugh"
Al Herman
PIAZA (ubo)
4 Montant Girls
Fern & Shannon
Henry Frey
"Pharmacy Girls"
2d half
Robinet
Van & Hazen
Peterson Dick & M
"Such Is Life"
Buffalo
AHEA'S (ubo)
Bob Daily Co
Flo Millership

Cartmel & Harris

Musical Johnsons
Milo
Collins & Hart
(Three to fill)
Calgary
PANTAGES (m)
Lombardi Quintet
Charley Case
Howard & White
Santucci 3
The Blimbos
Bottomley Troupe
Camden, N. J.
TOWER'S (ubo)
2 Kerna
Leo Beers
Ray Dooley 3
LaFrance & Bruce
Kitty Francis Co
2d half
The Faynes
Adolpho
Veterans
Lewis & Bennett
McLellan & Carson
Chicago
MAJESTIC (orph)
Bessie Wynn
Mysteria
J & B Thornton
Julie Ring Co
White Hussars
Chas Howard Co
The Crisps
Mack & Vincent
4 Janleys
AMERICAN (wva)
Rozella & Rozella
Fred Sosman Co
Hugo B Koch Co
Clark & Verdi
"Style Revue"
2d half
Chas J Burkhardt Co
Gordon Eldrid Co
Empire Comedy 4
Herbert Germaine 3
Vera Berliner
McWICKER'S (loew)
Richard Wally Co
Herbert & Dennis
Nevis & Gordon
Frances Dyer
Robert O'Connor Co
Frank Terry
Power's Elephants
American Comedy 4
NORTHERN HIP
(wva)
Mary Ellen
Jarvis & Harrison
Walter Van Brunt
Burke & Ruckard
Ralph Edwards
Ethel Mae Barker
Ziska & Co
"Results of War"
AVENUE (wva)
McGowan & Gordon
Bernard & Harrington
Bowman & Palmer
Dancing Kennedys
(One to fill)
2d half
Montrose & Sardell
Rome & Kirby
"After Wedding"
Babe & Dale
Ford & Hewitt
WINDSOR (wva)
Booth & Leander
Dunbar's Novelty
Joe Whitehead
Princess Mins Misses
(One to fill)
2d half
Sutton McIntyre & S
Ed & Jack Smith
Hugo B Koch Co
King & Harvey
(One to fill)
WILSON (wva)
Ford & Hewitt
La Toy Bros
Creighton Girls
Jennie Du Fau
Kirk & Fogarty
2d half
Cavanna Duo
McGowan & Gordon
Jennie Du Fau
Bowman Bros
Prize Charles
KEDZIE (wva)
Cavanna Duo
Rome & Kirby
Bobbe & Dale
(Two to fill)
2d half
La Toy Bros
"Between 8 & 9"
Jewell Comedy 3
(Two to fill)
Columbus, O.
KEITH'S (ubo)
Hill & Sylvania
Raymond & Bain
3 Musketeers
Eva Taylor Co

Dallas

MAJESTIC (inter)
Platow & Flynn
Bert Fitzgeralds
Harry Cooper
"Dream of Orient"
Pierre Pelittier Co
Schreck & Percival
Helene Davis
Davenport
COLUMBIA (wva)
The Halkings
Harry Hines Co
Romeo
O'Neal & Walmsley
Mdm Asoria Co
2d half
Zeno & Mandel
Princess Mins Miss
Frank Whitman
Jed & Ethel Dooley
(One to fill)
Decatur, Ill.
EMPERESS (wva)
Sari Sisters
Edw Farrell Co
3 Lyres
Shavoni Troupe
Keno & Green
2d half
Gordon & Day
Oggs
M & Mrs F Allen
Hurd & Chain
Les Diadists
Denver
ORPHEUM
Morgan Dancers
Dooley & Rugel
Britt Wood
Hymack
Norton & Lee
Elizabeth Murray
Des Moines
ORPHEUM (wva)
Kremka Bros
Murry K Hill
6 Kirksmith Sis
Charter Sis & Hol
Empire Comedy 4
Norris Baboons
2d half
Aki 3
Velita Gould
Herbert & Dennis
Frances Nordstrom
Co
Johnson Howard & L
Geo Primrose
Detroit
TEMPLE (ubo)
Fox & Dolly
Mabel Herra
Hugh Herbert Co
Doyle & Dixon
Burnham & Irwin
Kerville Family
Romalo & Delano
(One to fill)
Duluth
GRAND (wva)
De Voy & Dayton
Guerra & Carmen
Riley Wilson
Buckley & Adams
2d half
Raymond & Bell
Willie Zimmerman
Dolly & Mack
(One to fill)
Edmonton, Can.
PANTAGES (m)
"6 Peaches & Pair"
Countess Vandorman
Bawzer & Palmer
Vanderkroos
Norwood & Hall
Elmira, N. Y.
MAJESTIC (ubo)
Larue & Richmond
Oxford 3
Girl from Milwaukee
Ward Sisters
George Duo
Whitfield & Ireland
Lavin 3
(One to fill)
Eatherville, In.
GRAND (wva)
Braeselle Duo
Clark Sisters
Fall River, Mass.
BIJOU (loew)
Hazel & Elida
Abe Attell
Hed Verocross Co
(One to fill)
2d half
DeLisle & DuPont
Sandy Shaw
Rose Bros
(One to fill)
Flint, Mich.
MAJESTIC (ubo)
Leonardi
J C Mack 3
Mrs G Hughes Co
Harry Lamont
Cycling McNutts
2d half
Marx Bros Co
Pr. Fodge, In.
PRINCESS (wva)
Fitzgerald & Ashton
Mack & Williams
Herbert & Dennis
Abou Hamid Arabs
2d half
Cornelia & Adole
Norcross & Holdaw'rth
Tehow's Cafe

Ft. Worth

MAJESTIC (inter)
"Bride Shop"
Maxim Bros & B
Roxa La Rocca
Deane & Bore
Diamond & Grant
La Petite Elva
Garry, Ind.
ORPHEUM (wva)
Gardner's Maniacs
Johnson & Day
C J Burkhardt Co
May Curtiss
Gilroy & Corrie
Glen Falls, N. Y.
EMPIRE (ubo)
Boyle & Patsy
Eugene LeBlanc
Margaret Braun Co
2d half
The Schmiettans
Joe Lanigan
"New Leader"
Gloversville, N. Y.
GLOBE (ubo)
Jane Smith
"Zylo Maids"
2d half
Fred James
Margaret Braun Co
Grand Rapids, Mich.
RAMONA PK (ubo)
(Last week season)
Everett's Monkeys
Ethel McDonough
Antwerp Girls
Gallagher & Martin
Bell Ringers
(One to fill)
Hannibal, Mo.
PARK (wva)
Unada & Irving
Grey & Howell
Lavine & Inman
2d half
Jameson Duo
Allen & White
Cook & Oatman
Hartford, Conn.
PALACE (ubo)
Lockhart & Leddy
C & M Cleveland
Weir & Mack
Al Herman
Harts Quartette
Symphonic Sextette
2d half
Emilie Sisters
Wilson & Burns
Pie Frank Co
Crawford & Broadrick
Bush Bros
Morat Opera Co
Hoboken, N. J.
LYRIC (loew)
Walton & Florence
Margaret Ford
"Board School Girls"
Handis & Miller
Koster
2d half
Mills & Lockwood
"When It Strikes"
Home
Richard Burton
(Two to fill)
Holyoke, Mass.
MOUNTAIN PK (ubo)
Grace Wasson
Stanley & Phillips
"The Fixers"
Jack George
"Fashion Shop"
(One to fill)
Houston
MAJESTIC (inter)
Fred Ardath Co
Little Nap
Moore & Hager
Herbert Goldsmith
Willie Bros
Hope Vernon
Indianapolis
MAJESTIC (ubo)
Heone Pearl Tell
Karma Co
Barnard & Meyers
Bud Snyder Co
Jackson, Mich.
BIJOU (ubo)
Harry Sterling
Santos & Hayes
Jewell Comedy 3
Geo Damerd Co
(One to fill)
2d half
Evelyn & Dolly
George Rosner
Hubert Dyer Co
(Three to fill)
Joplin, Mo.
ELECTRIC (wva)
Mildred Ferguson
Dick Ferguson
2d half
Mathes Bros & Girl
Phasma
Kalamazoo, Mich.
MAJESTIC (ubo)
Evelyn & Dolly
Chabot & Dixon
"Tates Motoring"
Cantwell & Walker
2d half
Weber & Diehl
Cal Dean & Giris
Stone & Hayes
Gentile 3
(One to fill)
Kansas City, Kan.
ELECTRIC (wva)
Phasma
2d half
6 Cecilians
Swor & Westbrook

Kansas, Wis.

VIRGINIA (wva)
Marr & Evans
Day & Johnson
Jack Lewis
Lancaster, Pa.
COLONIAL (ubo)
Grace Leonard & Dogs
Marjorie Fairbanks Co
Wood Melville & P
Heras & Preston
2d half
Healy & Mealy
Knaise & Dunn
Joe Beer
"Earl & Gird"
Lansing, Mich.
BIJOU (ubo)
Guzman 3
Cuthane & Burt
Dora Deane Co
James H Cullen
La Graciosa
2d half
Clara & Flo Gould
Mabel Bishop
Chick Sales
Aveling & Lloyd
Bonny Troupe
Los Angeles
ORPHEUM
Bernard & Phillips
"Shadow Buds"
Ball & West
The Gaudemids
James Teddy
Jackson & Wahl
Wm Morris Co
PANTAGES (m)
"Shadows"
Edith Helena
Clark & McCullough
Gordon Highlanders
Mints & Werts
Madison, Wis.
ORPHEUM (wva)
Rooney & Bent
(Four to fill)
2d half
Rozella & Rozella
Bill Foster
Bersac's Circus
The Halkings
Mason City, Ia.
REGENT (wva)
Mile Rlatia
Cord Thomas 3
Bongard & Nicoll
Memphis
ORPHEUM
Emma Carus Co
Matthews & Shayne
Allan Brooks Co
Kerr & Weston
Reynolds & Duggan
Newbold & Gribben
Samayas
Milwaukee
MAJESTIC (orph)
Kitty Gordon Co
Jack Wilson
Payne & Niemeyer
Ward & Brats
Thurber & Madison
3 Keatons
Chyo
Minneapolis
ORPHEUM
(Open Sun Mat)
Harry Beresford Co
Beament & Arnold
Nellie Nichol
Brooks & Bowen
Dudley 3
Hooper & Cook
GRAND (wva)
Bicknell & Gibney
Victorine & Zolar
Sid Lewis
Hursley Troupe
—Montreal
SOHMER PK (ubo)
John Leclair
John De Loris
Welling Levering Tr
Some Lions
Newark, N. J.
MAJESTIC (loew)
Beth Challis
Allen & Francis
Geo Yeomans
"Just Half Way"
Popular Trio
Little Hip
(One to fill)
2d half
H & A Seymour
Willie Smith
"Way Out"
Cook & Stevens
McDonald Trio
(Two to fill)
New Haven
POLTS (ubo)
Aski
"Last Laugh"
Lester Malson
"Bachelors & Sweet-
hearts"
Stuart & Stuart
Bush Bros
2d half
The Youngers
Marguerite Farrell
C & M Cleveland
Whiteside & Picks
Barnes & Baron
Mirano Bros
BIJOU (ubo)
Robinet
Van & Hazen
Peterson Dick & M
Hans Gretchen & Dolls
2d half
Fern & Shannon
"Behind Footlights"
Dotson & Gordon
4 Queens
New Rochelle, N. Y.
LOEW
Kanasawa Trio
Willie Smith
Colonial Quintet
2d half
Frank Bush
Smith & Ralph
Manhattan Trio
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Brennan & Carr
"Springtime"
Joe Reynolds
Leach Wallen 3
(One to fill)
Oakland
ORPHEUM
Joan Sawyer Co
Carlisle & Romer
Kingston & Ebner
Violinsky
(Othello to fill)
PANTAGES (m)
(Open Sun Mat)
Edmund Hayes Co
Dorch & Russell
Victoria 4
Lady Alice's Pets
Belle Oliver
Royal Italian 6
Oklahoma City
EMPERESS (wva)
Dave Nowlin
Van Staats
2d half
Grey & Old Rose
Orville Stamm
Omaha
ORPHEUM
(Open Sun Mat)
Mmo Beeson Co
Morton & Moore
Julia Curtis
Margot Francois
The Playmings
EMPERESS (wva)
Bell & Eva
3 Missourians
Aki Trio
2d half
Emily Green Co
Mack & Williams
Ray Conlin
Ottawa
DOMINION (ubo)
Pitca & Douglas
3 Vagrants
"Cranberries"
Olive Briscoe
Will J Ward Co
Edwin George
Tumbling Demons
Palladino Park, N. J.
ORPHEUM
Taisu Bros
4 Windemeres
(One to fill)
Paterson, N. J.
MAJESTIC (ubo)
She & 4 Orientals
Clark & Fitzgerald
Will Oakland Co
Healy & Mealy
2d half
Dave Roth
Pierlot & Schofield
2 Rubes
Sylvia Loyal Co
Philadelphia
KEITH'S (ubo)
C & F Van
Bronte & Aldwell
C Monroe Co
King & Brooks
Lydia Barry
Quinn & Mitchell
Mayhew & Taylor
Loyal's Dogs
GRAND (ubo)
Stanley & Le Brach
Crosman & Danphild's
Ward & Faye
Baby Helen
Beeman & Anderson
(One to fill)
KEYSTONE (ubo)
Ross & Falls
Fogg & White
Musical Gnomes
Stevens & Borden
Maidie Delong
"School Playgrounds"
Pittsburgh, Penn.
ORPHEUM (wva)
Thurber & Thurber
2d half
Johnson & Crane
Providence, R. I.
EMERY (loew)
Parise
Everybody
(Three to fill)
2d half
Rouble Sims
Hazel & Elida
Harry Brooks & Co
Stanley Burns & Hall
(1 to fill)
Portland, Ore.
PANTAGES (m)
Stars of Movies
Karl Emmy's Pets
Lalla Seblini Co
Innes & Ryan
Sullivan & Mason

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PANTAGES (m)
Stars of Movies
Karl Emmy's Pets
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(Continued on page 20.)

OPERA STARS INTERESTED IN FEATURE FILM PRODUCING CO.

**Otto H. Kahn and Others of The Metropolitan O. H. Directorate Board Reported as Backing New Film Corporation.
May Presage a Bankers' War in Film Industry.**

What seems on the surface to be just another of those film companies of over night development but which after a little investigation seems to be one of the biggest companies projected in the film industry in some time, is the formation of a corporation to have one of the famous stars of the Metropolitan opera house as its president.

The company is the one formed a short time ago by Capt. Harry Lambart of the Vitagraph's directors. Lambart left the Vita about a month ago and started on his own. At present his actual operations are confined to having located an office on lower Broadway and the issuance of some stock.

But the underlying fact just cropping out is that no one can connect with any of the inner workings of the Metropolitan unless there is the sanction of Otto H. Kahn, and if anyone is able to sway enough influence to obtain the Kahn O. K., it would seemingly indicate they could also obtain the backing of the Kahn financial interests.

It is said that the new company intends producing the great operas in film form with the great stars of the Metropolitan in the characters. Caruso may be one of the featured players. The scheme also includes the playing of music of the operas during the film expositions of the works.

Incidentally the Kahn banking interests have never been entirely friendly with the Ladenburg, Thalmann and Co. interests and the latter firm are already heavily interested in the picture industry.

LYNCHING FILM STOPPED.

Atlanta, Aug. 25.

The local authorities took prompt action in the case of the Georgian theatre whose management attempted to show scenes alleged to be taken of the Leo Frank lynching. The pictures were contained in a section of the Pathe Weekly and ran about 200 feet in length.

The police did not object as much against the picture as they did to the extreme method utilized by Manager Logan in advertising the "attraction." A large auto truck was driven through the city with a set of chimes playing continually, calling attention to the sign displayed on its sides reading "Leo M. Frank Lynched. Actual scenes of the lynching at the Georgian today." The lobby display at the theatre was considered somewhat "strong" by the police who saw no other way to adjust except to suppress the exhibition.

The Georgian theatre was formerly called the Montgomery and carries an exceptionally large Jewish patronage. The persistency of Manager Logan has resulted in the loss of much of this fol-

lowing, and it is believed the house will not be patronized by the Jewish people hereafter. Some action is also said to be under way to bring pressure to bear on all other picture theatres to prohibit the exhibition of this particular Pathe reel.

The action of the Rolands F. F. Co. against the New York Commissioner of Licenses George H. Bell to restrain him from threatening to revoke the license of any theatre in New York City showing its feature picture, "The Frank Case," which has been on the court calendar for some time, due to have come up for a final hearing Tuesday, was postponed until next Monday.

PARAMOUNT CONVENTION.

The Paramount is to hold a convention the first week in September at the La Salle Hotel, Chicago, at which all of the Paramount officials from all over the country will be present.

The New York delegation will leave New York in two private cars Sept. 1. The purpose of the convention is to increase the spirit of co-operation among the Paramount group.

Anita King, "The Paramount Girl," left the coast Wednesday in an automobile alone to make a trip to New York, exploiting the Paramount en route.

CHEAP DAILY RELEASES.

Advices from New York exhibitors who play the daily release service of the several film distributing organizations are reporting that of late the competition in this particular branch of the picture business has brought the service price down to absurd figures, in comparison with what was formerly charged.

ANDERSON, OFFICE MANAGER.

With the return this week of Carl Anderson from England, it became known Mr. Anderson had been appointed office manager of the Paramount Corporation. His foreign visit was made in the interest of the Paramount and its producing companies.

FIRE AT INCEVILLE.

Los Angeles, Aug. 25.

A fire at Inceville today caused \$10,000 damage. It started in the paint shop, destroying a special set for the Billie Burke picture.

MacGOWAN WITH UNIVERSAL.

J. P. MacGowan, the director of the "Hazards of Helen" series for Kalem, is now with the Universal, having been engaged on a long term contract. MacGowan has reported at the U.'s western plant and will produce one and two-reel subjects for the regular program.

REASON FOR "SHAKE-UPS."

Another shakeup at the Vitagraph. Ralph Ince, who is understood to have resigned and handed in his notice and report is he is now under contract to join the Nymph. With Ince goes Anita Stewart, who has been playing the principal role in "The Goddess" serial.

Ince's severance of relations with the Vita is said to be through an argument over "The Goddess" serial, which of late has become almost unsalable. Several exhibitors turned back the picture and others passed it up with the result that the Vita is reported having blamed Ince and Miss Stewart for its inability to create the impression desired.

One opinion of the various recent changes in the Vita and Lubin forces says that with the restriction of European circulation through the war, and the gradual decline of the General Film Co. as a daily release factor, the "Association" manufacturers (which are those of the motion Patents Co., also of the G. F.'s) have lost a large percentage of former distributing business, resulting in the shaving down of companies to keep pace with the business decline.

EXHIBITORS WARNED.

The following notification has been issued:

Warning to Exhibitors.

A very inferior picture has made its appearance under the title of our famous copyrighted war feature, "The Battle and Fall of Przemyśl." Don't be deceived; make sure if you order "The Battle of Przemyśl" that you get the A. C. F. feature made by the

American Correspondent Film Co.

San Francisco, Aug. 25.

The Western States Vaudeville Managers' Association has purchased the California film rights of "The Fall of Przemyśl," released by the American Correspondent Film Company of New York. The film will be handled and routed under the direction of Harry Bonnell, late publicity director for the Association.

MORE WAR PICTURES.

The Central Film of Chicago has landed the exclusive distributing rights for the Chicago "Tribune" war pictures labelled "The German Side of the War," and "With the Russians at the Front." The former is a five-reel feature while the latter runs in four sections.

The pictures were taken at the front by official permission, the camera man being Edwin F. Wingle, who took the Belgium pictures and who brought north the only pictures of the invasion of Mexico by the United States marines. The Russian pictures were taken under the supervision of R. R. McCormack, the "Tribune's" war correspondent.

Both films had a run at the Studebaker, Chicago, and they are now being released generally throughout the country.

TRIANGLE INVITES BIDS.

The Triangle has tried an innovation to dispose of picture service. It is said the Triangle intends to give a split week service of one five-reel feature and a two-reel Keystone.

It has sent an invitation to picture houses to place a bid with it (Triangle) for the service, the highest bidder to have the rights for the neighborhood or territory. The exhibitors importuned to guess in advance the value of the Triangle service gave the bidding no serious consideration, preferring to wait to learn what the Service had to offer in the way of pictures.

The Triangle has announced its productions will be restricted to one first-class picture theatre in each neighborhood.

Saturday evening, Sept. 4, will witness the passing of the Knickerbocker theatre from the list of legitimate playhouses in New York. The closing attraction is "The Girl From Utah," with Julia Sanderson, Donald Brian and Joseph Cawthorn.

The house will reopen as the New York home for the product of the Triangle. The entire house staff at present employed at the theatre will be retained by the picture people.

The opening date, announced as Sept. 18, will have a program which will include Raymond Hitchcock, Douglas Fairbanks, Frank Keenan, Mack Sennett and Mabel Normand. Later Billie Burke, Eddie Foy, DeWolf Hopper, Dustin Farnum, Helen Ware and Mary Boland in films will be shown at the house.

THE \$2 PICTURE.

"The country at large is not ready to take to the \$2 feature picture," is the statement of W. W. Hodgkinson, president of the Paramount. Mr. Hodgkinson contends that it is but once in about a year that a feature is turned out worth \$2 a seat from the public standpoint.

He further contends at present pictures cannot hope to compete with the legitimate drama in the smaller towns at the same scale of prices as a regular thing.

According to Mr. Hodgkinson, Broadway will give \$2 for a picture when the feature is out of the ordinary, and there have been but two of these in the last year; but outside of New York the policy will never achieve any great popularity, he claims.

NEW KRITERION PROGRAM.

Dramatic productions and single and double reel comedies manufactured by the National Film Corporation will be released hereafter on the Kriterion program, the latter firm having been reorganized this week through the transfer of its assets, name and good will of the old Kriterion to S. L. Newman and Lee Sonneborn.

With the completion of this deal, negotiations were closed by William Parsons, president of the National firm, to release his productions on the new program and the initial reel will be released early next month.

The National will send out six films weekly. Five companies are now active and 24 reels are complete and ready for immediate shipment.

LEWIS J. SELZNICK ARGUES AGAINST ONE-A-DAY FEATURE

Says Irreparable Harm Will be Done Picture Business Through Continuance of Daily Change Policy by Feature Exhibitors. Takes 44th Street Theatre for Illustration with "Trilby." Advocates Consolidation of Film Selling Organizations.

The picture world has its "Mene, Mene Tekel," according to Lewis J. Selznick, of the World, and Mr. Selznick believes he is farsighted enough not alone to discern the handwriting on the wall but to decipher it as well. It means that there is to be a practical revolution in the exhibiting end of the picture field and the passing of the policy of showing a feature a day which is so greatly in vogue at present.

"The day is coming when the exhibitor will fully realize that he is entirely in the wrong as far as policy is concerned by showing a feature a day, and I intend to prove this in a great measure by exhibiting 'Trilby' at the 44th Street theatre, beginning Sept. 6. The only reason for taking a Broadway house for one of our pictures is to have it serve as an object lesson in cumulative advertising values to the exhibitor of America.

"I have for several months advocated to the exhibitor the value of longer runs at his theatre for features of value. I have tried to drive home to them the fact that if a picture is a good picture his public is going to go out into the highways and byways and tell the world at large of the value of his wares. I have even gone so far as to take an exhibitor and in an effort to convince him of the value of the word of mouth advertising have given him a chance to take a feature for three days when he only wanted it for one, and if the receipts of the last two days did not top those of the first day, give him the service for nothing. In each instance that I tried this method I have emerged victorious. But the method of individual conviction has been too slow, and therefore I have arranged with Messrs. Shubert to take the 44th Street theatre for 'Trilby' and to prove to the exhibiting world at large the strength of my theory.

"I know that the policy of one-a-day is going to bring about the ruination of the feature end of the picture field. The demand is so much greater than the supply that in an effort to keep up with the former the producers are beginning to resort to slipshod methods in grinding out features which have neither rhyme nor reason but are just a series of events strung together and padded out until 5,000 or more feet of film have been used. This is then labeled with a title and shot upon the market. It has no box office value to the exhibitor, and finally this type of

picture will only serve to drive the picture clientele to seek other forms of amusement.

"At present the World is releasing one picture a week. After September we will be releasing two a week, with the product of the Equitable included in our output; but it is my hope, through educating the exhibitors, that within a year we will be able to so reconstruct the business we will release but one feature a month. This feature will be of such quality that it will have an equal, if not greater, earning capacity than the combined releases of a month at present.

"The public is being slowly but surely taught to ask for better things in feature pictures, and it is to that class of public that the producer must cater. It is the backbone of the picture industry, and if it is destroyed and driven from the picture theatre through the medium of badly produced pictures, an irreparable harm will be brought down upon the picture industry.

"The picture industry is exceedingly young to be rated as among the five leading industries of the world, and therefore it is an exceedingly wasteful business as a whole. Take in the selling field alone: there is approximately \$25,000,000 wasted annually. What there should be is a combination of the selling organizations of the feature world along the lines of the booking exchanges conducted by the legitimate theatrical managers and the vaudeville managers. In this one combination the sales of features of all of the producers could be handled. Of course, this would naturally lead to the establishing of a scale of prices and a governing board which would pass upon all the pictures and grade them as to class, which would establish their price for the branches of the exchange throughout the country and would tend to destroy the ruinous price-cutting battles which are raging in various parts of the country today, and bring about an initial saving of at least \$15,000,000 in the cutting of overhead expense of the various sales forces.

"I think the World Film Corporation has a selling organization which is as near perfection as can be brought about at present in the film world, and with this as a nucleus I shortly intend making a campaign which may tend toward such a consolidation as I suggest above."

The Holyoke, Holyoke, Mass., reopened with vaudeville Monday. Fred Sarr is again the house manager, and the bookings are through the Byrne & Kirby office.

ROCKEFELLER FILMS.

There is a company to produce pictures being formed at present which has the financial backing and moral support of the Rockefeller Institute in its work. O. A. C. Lund, formerly a director with the World Film Corporation, is in active charge of the picture end of the scheme, which has the general work of the institution as the basis of its scope.

The first release will be a scenario based on exterminating the plague in Serbia. At the outbreak of the war 100 American physicians went to Serbia for the purpose of battling with the dread plague which had become prevalent in that country. Ninety-eight perished in the course of their work and the other two were the only ones left to give the profession an outline of the actual results achieved by the martyrs to their profession.

This picture is now in the course of making and will be released late this year. Other features of a more or less educational value with the salient points enhanced through the medium of a fiction scenario will be later developed by the company.

JUST LOAFING, THAT'S ALL.

Mrs. Jane Standard Johnson of the Paramount is handling the newest feature release of the Blason Co. of California. The picture is to be released through the Paramount exchanges but is not on the Paramount program.

Mrs. Johnson in addition to editing Picture Progress and Paramount Progress is advertising manager and head of the publicity department of the company.

In addition to these duties, Mrs. Johnson passes upon all productions before they are accepted for the Paramount program, also making arrangements for the number of prints necessary for outside pictures secured by the service as well as arranging for billing matter to go with these. Other odds and ends are attended to by her to keep occupied.

V-L-S-E TRADEMARK.

A new trademark has been selected to identify the V-L-S-E photo productions by Charles J. Giegerich, publicity director for the four firms, and within a week or two it will be seen with each film produced by the various concerns making up the combine.

It consists of a number of intricate parts representing the separate individualities and ambitions of the four companies, all welded into a concrete unit and making a circle representing the four companies as a whole.

CHAPLIN INJUNCTION.

Chicago, Aug. 25.

An injunction was obtained by the Essanay against the Zenith Film Co. of this city, said by the Essanay company to be using pirated prints of a Charlie Chaplin film.

Two of the films were seized in Duluth Monday, Essanay stating the original films were rented from the General Film Co. and then copied by the Zenith.

INSTRUCTION BY FILM.

There is a possibility of the International Correspondence School of Scranton, Pa., a ten million dollar corporation, which has accumulated a fortune in the last decade by teaching the various arts and trades through the medium of correspondence lessons, adopting the film as a means of furthering courses of instruction.

The general plan now in the course of formulation is that the various lessons now taught through the medium of the printed lines, will be picturized and through the course of a special lecture the actual practical experience will be placed before the pupils of the school.

This will entail a special series of pictures which will be developed from specially prepared scenarios adapted from the written lessons and laid out in series. The branches of the school will have charge of arranging the lectures. These may be presented in specially rented halls, or in the smaller towns may be given at special nights in the local picture house, with the school standing for the admission fee of all of their pupils.

EASTERN CO. PREPARING.

Officials of the Eastern Film Corporation have been in New York from the Providence quarters of the concern getting new directors, film scripts and arranging for a winter campaign.

One of the announcements the Eastern makes is a new studio will be used in the Cape Cod territory to make the Cape Cod features through the buying of the picture option of Joseph C. Lincoln's stories of that section. Among them are "Partners of the Tide," "The Old Home House" and "Mr. Pratt."

Bert Ennis, general press representative, has been instructed to start a vigorous advertising campaign and will have his headquarters in Providence, where he and his wife have taken up permanent residence.

GOLDBURG RESIGNS.

Jesse J. Goldberg, secretary and general manager of the Life Photo Film Corporation, severed connections with that organization last week and will in all probability organize a new company with himself at its head. Goldberg's resignation came as a result of the ruling by majority stockholder Bernard Loewenthal not to manufacture or release any new productions for several months. Not wishing to continue inactive for that length of time, Goldberg disposed of his stock and withdrew from the firm.

LULU GLASER AT WORK.

Lulu Glaser this week started her first work for pictures, being assigned a script written expressly for her, entitled "Lulu's Elopement." While a five-reeler will be turned out, Al Christie, Miss Glaser's film director, will turn out about eight reels. Christie's work with the Marie Tempest picture resulted in him getting the Glaser subject.

Miss Glaser is now on the Coast, whither she journeyed last week.

MUTUAL FRAMING NEW PROGRAM; COMMENCES DURING SEPTEMBER

"Mutual Masterpictures" to be Continued. Many Engagements Made and New Features Under Way. Mutual's Next Series, "Buck Parvin and the Movies." Any Three-Reeler Available for Regular Program.

With the placing of a new program service in the field in September, due to the defection of the Griffith-Ince-Sennett interests to the Triangle, the Mutual has been quite active of late in getting its rearranged program into shape.

The Mutual re-engaged Anna Little, who has been playing leads with the Universal, and she is to create the principal feminine role in a new Mutual series, that of "Buck Parvin and the Movies," the Mutual having the picture rights of the Charles E. Van Loan stories.

Another engagement is that of Ivy Troutman, a legitimate favorite, who will appear in the lead in the feature, "The House with Nobody in It."

The M. last week placed Richard Garrick under contract, he to become general director of the Rialto Star Features Company that will turn out three-reel dramas.

The Parvin pictures will start Oct. 2 when the first, "The Man Afraid of His Wardrobe," will be made. One release every three weeks will be made, each film to be of three parts. The Parvin series will be branded the Mustang Banner Features. Van Loan is selecting the Parvin cast. With Miss Little will be Art Accord (playing Buck), while Lawrence Ross Peyton will be Montagu. William Bertram will direct.

The Mutual will release a two-reel feature each week which will also have a Mustang label. Donald McDonald will be director. The first release, starting Oct. 4, will be a dramatic.

Gaumont will make a "split-reel" for the Mutual. It will carry the animated cartoon, "Keeping Up with the Joneses." The other part will be "Seeing America First."

From the Gaumont factory will come the Rialto releases. Two companies will turn out Rialto pictures. The first will be "The Unsuspected Isles," with Fania Marinoff featured. It will be released Sept. 8.

The second Rialto three-reeler will be directed by Garrick, entitled "The House with Nobody in It," released Sept. 22.

The first American Star three-reeler, "The Great Question," featuring Harold Lockwood and Mae Allison, is to be released Sept. 18.

Thanhouser releases a three-part film, "A Disciple of Nietzsche," with Florence La Badie and Lorraine Hulping, the latter part of September.

"The Idol" is another American three-reeler, with Helen Rosson and E. Forrest Taylor. This will be made by the second American company

tormed to make Mutual pictures. The American will also do a three-part film of "Pardoned," with Harold Lockwood and Mae Allison.

The Mutual Masterpicture will be continued under that label. Any of the three-part pictures will be furnished on the regular M. program without additional cost to the exhibitors.

The M. press department, as well as the publication of its pamphlets and house organ, Reel Life, are in full charge of Terry Ramsaye, who will have Albert Williams, formerly assistant city editor of the New York Journal, as his right hand bower.

SERVICE'S PROGRAMS.

With most of the picture companies making new program service announcements for September, the Essanay is now out with a change in its program releases via the General Film. Hereafter Mondays, instead of turning loose a one-reel drama, it will substitute a three-part picture.

Already the World, Fox and the Kleine-Edison concerns have announced new program deviations, as well as the Mutual and the Triangle.

As it now stands the releases, even to the Paramount's proposed addition of one-reel subjects in addition to its feature releases, of all sizes and hues shows a noticeable increase in number over this time last year.

CONTINUALLY CHANGING.

Nowadays changes of leads with companies making pictures are all the go and none has escaped.

One of the latest was the switching of Crane Wilbur, long a Pathe star, from Lubin to the New York M. P. Another addition by the Nymph was Frank Mills, the character actor, now supporting Bessie Barriscale in the making of "The Golden Claw" on the Coast.

Wilbur is expected to report at Inceville this week in California and will be assigned the lead in one of the new Nymph features.

"FILM CITY" PROSPECTIVE.

George W. Lederer in conjunction with John W. Rapp, who controls a large tract of land at College Point, Long Island, have formed plans for the foundation of a film-making centre at that location. They intend to petition the Board of Aldermen to change the name of College Point to Film City.

The property consists of about two square miles and is located between the East River and the Sound, bounded on two sides by these waters. A large studio is to be erected as well as other picture-making necessities.

BUSHMAN AND APPLAUSE.

Francis X. Bushman, the screen star, ran rapidly into New York last week and as rapidly exited for his return trip to the Coast studios, lingering here but long enough to visit several theatres Friday, and visiting the exhibitors' field day at Brighton, Saturday.

Mr. Bushman sat with the audience during the exhibition of "A Silent Voice" at a private Broadway theatre showing Friday morning. He is the principal of that feature. At its conclusion, the "professional" crowd present, knowing Bushman was in the house, loudly applauded and Mr. Bushman walked down a side aisle, stopping near the orchestra pit, from which point he addressed the gathering.

Among the comment by Mr. Bushman was applause for pictures. He said, "I presume you can realize what it means to a photoplayer to listen to applause for a picture he appears in. It never happens unless in this way. We must make the picture, without audience, orchestra or the atmosphere created by a crowded theatre in which the speaking stage player appears. The applause is everything to an actor, and we miss it."

Mr. Bushman also told that before going into pictures he had been on the speaking stage.

Besides himself and an escort, Mr. Bushman walked Broadway in a high silk hat. It did not disguise him.

Chicago, Aug. 25.

When Francis X. Bushman, the picture star, appeared at the Studebaker theatre one night last week, after his appearance had been advertised, the house was packed, with 500 reported to have been turned away. The night before not over 40 people had been in the theatre at any one time.

LARGEST PICTURE HOUSE WEST.

Cincinnati, Aug. 25.

The Music Hall, seating 4,000 persons, according to the latest story will become the largest picture theatre in the west. It was announced today a party of eastern capitalists, whose names (as in the case of nearly all eastern capitalists) must under no circumstances be made public, will operate the big house.

Credence is lent the information by the appearance in this city of Milton Gasdorfer, former Cincinnati newspaperman, who conferred with Manager Schroeder, of the V-L-S-E exchange, and claims he is arranging for the exhibitions.

Prices are to range from 50 cents downward, and there will be an orchestra of 22 pieces.

Several years ago, Arthur Smallwood, now connected with the Smallwood Film Corporation in New York City, hired the Music Hall and used it for pictures. The venture was a financial failure.

MISS REED'S FILM TASK.

Florence Reed has decided she will not appear on the legitimate stage this season. She has in her possession 12 contracts, each calling for her appearance in a feature picture, and will devote her entire time to picture work.

PICTURE FIELD DAY.

It was proved at Brighton Beach last Saturday at the first Carnival and Field Day of the Motion Picture Exhibitors' League of America, that each actor appearing on the screen does not own an automobile, although one who didn't have a Ford refused to admit it. All the others were present in all of the glory of their benzine buggies to take part in the parade and festivities.

There was a lengthy program laid out for the day, but if all of the events had taken place everybody would have been down by the sad sea waves until about midnight of the day following. The entire doings consisted of an early morning swim at the Brighton Baths, a parade through Coney Island, an afternoon given over to athletic sports on the Brighton Beach race track, and finally a dinner and dance at the Brighton Beach Hotel.

Everybody in the picture world who was in New York Saturday was present, with a few of the public included. But the public was not reached evidently so the party was really a picture party, pure and simple.

The parade was one of the most effective "stunts" of the entire affair. Three floats came in for especial mention, namely, the "Neal of the Navy" float of Pathe; the Metro float and the "Battle Cry of Peace" car of the Vitagraph.

The parade served as a fine ballyhoo and pulled some of the public from the Island. At the race track the events held were marred by the host of spectators who crowded the track continually. Those in the grand stand had little or no chance at all to see what was going on. It seemed as though everyone thought he was doing someone else a favor by being there. The exhibitors' feeling was that they were giving the actors an opportunity to appear before the public and the actors felt that they were doing a lot for the exhibitors and that the latter should be willing to stand for anything which the former cared to do. Those who obtained the greatest benefit were the manufacturers and big service companies with their advertising displays. The Universal's eight or ten cars headed by its own band made a fine flash. Other companies represented were Horsley, Vitagraph, Thanhouser, World, Fox, Kalem, Edison, Biograph, Kleine, and the Screen Club.

Everybody in pictures was named in the beautiful program as being on one committee or another without any of these committees in evidence. The one committee that did put in an appearance was the dinner committee which opened an office to collect for about the worst dinner ever served in history. But still it was the exhibitors' first field day, and the mistakes can be rectified next time.

GUNNING OFF "THE MAIL."

"Wid" Gunning is no longer the Film Editor of The Evening Mail, that publication having given printed notice to that effect in its columns last week.

FILM FLASHES

Leon Kent is with the Universal.

Kalem has turned out a gangster story.

Henry Porten is featured in "The Ingrate."

Viola Dana is reported having signed for future feature work with Edison.

"It Was to Be" has Ethel Clayton, Walter Hitchcock and Jack Standing featured.

"Vanity Fair," with Mrs. Fiske starring, is released Sept. 8.

Ralph Herz and Lois Meredith are featured in the Metro's feature of "The Purple Lady."

Emily Stevens' next feature will be "Destiny," a forthcoming Metro release.

In "The Woman Hater," a three-act Essanay, the principals are Henry Walthall, Bryant Washburn and Edna Mayo.

Leading the Starlight comedy forces are Walter Kendig and James Aubrey. This is a brand of Pathe.

Kalem asserts that real gems worth \$47,000 are used in the two-act picture, "The False Clue." Marin Sais is featured.

The Paramount has dispatched cameraman Ricatton to the eastern coast of South America for a series of scenic pictures.

Beatriz Michelena, the California's star, spent a few days in the east last week, coming here with the "Salvation Nell" film.

Robert Fischer has been cast for a leading part in the forthcoming "School Belles" to be released through the World.

The World Film production of "Evidence," which Edwin August has been directing, has been completed.

Richard C. Travers has the lead in Essanay's "The Man Trail," adapted from Henry Oyen's novel of that title.

Lois Meredith has the lead in "That Legacy of Death," a three-part Broadway Favorites feature.

Anna Orr is the featured principal in Kalem's three-act Broadway Favorites' feature, "The Masked Dancer."

David Horsely is no longer connected with the Mina brand of pictures. The Mina are to be continued, however, by the General Film.

Eugene Mullin is making the scenario version of "Green Stockings," which the Vita will turn out.

Warda Howard, after a few weeks' vacation, has resumed her work as leading woman with the Henry Walthall picture company.

Eddie James, formerly studio manager for the Kinemacolor at Whitestone, L. I., has become assistant to Hal August.

Joe Klein has succeeded E. Auger as Southern Division manager of the World Film, with headquarters in New Orleans.

In the "Toast of Death" (four parts) appear Harry Keenan, Louise Glau and Herschel Mayall.

Jarold Hevener, formerly with the Licensed companies directing, has been signed by the Wizard to direct some new comedies the latter will market.

Clara Whipple is the new leading woman of the Equitable stock company. Roy Applegate will play the heavies with the same company.

"Heavy Villains" is a multiple-reel comedy the Vita has made with William Shea, Flora Finch, Hughie Mack and Kate Price as the principals.

Work is under way upon the Wallingford feature, which the Whartons are making at Ithaca. The principal players are Frederic de Belleville and Edward O'Connor.

Henry James has signed with the Metro to be associated with his brother, Arthur James, in the publicity and advertising department of that company.

Oscar Apfel has finished the direction of "The Little Gypsy" for Fox, in which Dorothy Bernard and Thurlow Bergen are featured. It will be one of the October releases.

The cast for the Pathe production of "Mary's Lamb" includes Richard Carle, Jessie Ralph, Marie Wayne, Lillian Thatcher, James Renne and W. J. McCarthy.

Romana Fielding, still active in Lubin's western camp, is the leading maid in the three-act feature, "A Species of Mexican Men," released Aug. 25. Vinnie Burns plays "opposite."

F. J. Marim has been elected successor to Samuel Long, who died recently, as president of the Kalem. Marim also becomes a General Film director. William Wright will act as secretary and treasurer of the Kalem.

Maclyn Arbuckle has completed his work on "The Reform Candidate" at the Pallas studio, Los Angeles, and is to start rehearsals shortly in "The New Henrietta," which is to tour this season with an all-star cast.

The Vita announces a new publicity bit, of having the local paper of its exhibitors out of town give scenario writing instructions free, the lessons to be syndicated and issued about Sept. 1.

The new Moss theatre, located at 44th street and 5th avenue, Bay Ridge, Brooklyn, is nearing completion and will be opened in the fall with a straight picture policy. It will have a seating capacity of 1,800.

Picture business in quite a number of the neighborhood houses along the avenues in New York has fallen off considerably of late. The returns are nothing like they were in cool weather.

In the Essanay September releases are "The Woman Hater," by Hobart C. Chatfield-Taylor; "The Cave on Thunder Cloud" (two parts); "Business Rivals," "LeGrand's Revenge," "Rule 63" and new fables by George Ade.

A friendly reunion occurred recently at the Oliver Morosco studio, on the coast, when Cyril Maude arrived to make the picture version of "Peer Gynt," he being greeted by his old friend, Herbert Standing who appeared in London with him several times.

Lillian Drew is the latest acquisition to Essanay and has been assigned to the company directed by Joseph Byron Totten. The latter, since leaving New York to take up picture work, has not only played leads and become a director, but is also writing scenarios.

There will be 30 installments in all in the "Diamond from the Sky" serial. Eighteen have been shown and when the entire list is exhausted the American will follow it with two additional serials. Roy McCardell is the accredited author of the first and second serials.

The Harlem theatres are giving away child-rede tickets, admitting youngsters under 14 years of age to matinees. This is done to keep the kids away from the regular performances. Special programs are arranged for the matinees only with the change at night bringing the regular daily release. The Claremont theatre inaugurated the scheme.

J. Victor Wilson managed to get some daily space upon the appearance of The Man in White at the Strand last week and this. This former Swedish lieutenant is a singer but has been getting considerable attention on the streets through his unusual style of dress. Hatless and wearing white pants and shirt, he parades up and down Broadway day and night.

The Victoria, Rochester, N. Y., one of the best picture theatres in that city was allowed to reopen with its license restored, after the management had paid a fine of \$200 for showing an obscene moving picture at private exhibition. The picture was called "The Seven Vells." A dancer with the seven on continued prancing until, after the last veil had left her, it was said the film had been taken at Buffalo, and was run at the Victoria one evening after the regular performance, before a few invited male guests. The city authorities heard of it.

NEW CORPORATIONS.

President Motion Picture Corp., \$150,000. J. Nicholson, I. Kyle, J. J. Flinn, New York.

Garner African Films Co., \$15,000. R. I. Garner, R. L. Dittmars, C. E. Akeley, New York.

Eskey Harris Feature Film Co., \$10,000. J. and J. Harris, S. Kantrowich, New York.

Film Process Corp., \$100,000. A. H. Eberhardt, A. McCarron, H. J. Cuskey, New York.

R. F. Keith Realty Corporation. Theatrical, \$10,000. A. Y. Bradley, C. Lovenberg, E. G. Lauer, Jr., New York.

Comedy Film Service, \$10,000. L. and L. Cohen, A. A. Deutsch, New York.

Phoenix Film Corporation, \$10,000. A. Breitbard, M. Meyers, I. Schlink, New York.

Shea Hippodrome Co., \$10,000. L. F. Gilbert, J. F. Wadsworth, P. B. McNaughton, Buffalo.

Shea Theatre Co., \$10,000. L. F. Gilbert, J. F. Wadsworth, P. B. McNaughton, Buffalo.

SALES MANAGERS' TALKS.

During the current week the various division sales managers of the World have been attending daily and nightly conferences in New York, held under the supervision of Assistant General Manager Harry C. Drum. The meetings were held in the banquet room of the Hotel Astor and among those attending were division managers Geo. J. Schaeffer, Denham Palmer, W. W. Drum, W. E. Knotts and Joseph Klein. Drum outlined in detail the general sales development methods and business systems which he had inaugurated at the World and laid out methods for the future handling of the World's division offices. His routine of instruction was subsequently put in book form for universal distribution.

Tuesday night Lewis J. Selznick assumed charge of the gathering and, with A. Spiegel, president of the Equitable, and Milton Work of the World, reviewed the progress made by the company in the past. Wednesday morning was consumed in a general outline of the Equitable sales campaign, the party being made complete through the presence of General Manager Felix Feist of the Equitable. The division managers were scheduled to depart for their various territories Wednesday night.

EXHIBITORS WANT PROTECTION.

Exhibitors up New England way and adjacent to Manhattan are registering a complaint against the feature corporations that do not guarantee them sufficient protection in the "time limit" for bookings. This kick comes where an exhibitor, having a picture booked, is granted only 30 days in which to rebook or the "opposition" house is entitled to play the same picture. If the exhibitor is unable to arrange for a "repeat" within the time limits, the "opposition" reaps the benefit from previous advertising.

The V-L-S-E has the 30-day limit. The Paramount gives one year's protection for its picture users. Fox, starting Sept. 1, will have a new form of contract, while the Metro gives about 90 days. The World and Mutual also employ a pretty good protective time limit.

NEW POLICY GETS OVER.

The new continuous policy inaugurated at the Vitagraph theatre Sunday showed a big return in business that day. The house held three capacity audiences from one until eight-thirty, with a number of standees at that hour. The 50-cent top scale did not seem to frighten any of the "drop ins," who were part of the overflow from the Palace's turnaway that night.

"ONE DAY" COMING.

B. S. Moss has decided to make a feature film production of the novel, "One Day," which was written as a sequel to Elinor Glyn's "Three Weeks," produced by Mr. Moss about six months ago. He has secured the picture rights to the book and at present is trying to obtain a New York dramatic critic to adapt the novel for the film.

COAST PICTURE NEWS.

BY GUY PRICE.
Blanche Ring has joined Morosco, working in her first film, "The Yankee Girl."

Tom Pearson has resigned as general manager of the Selig branch.

Al Jennings, former train robber, has closed out his interest in the six-reel film, "Beating Back," for \$10,000 to a New York concern.

Carlyle Blackwell is on a vacation at the Beach.

Ed Saunders has joined the Balboa, as assistant director.

Lillian West, a newcomer to the screen, is with Balboa.

Dixie Cheyne and Hugh Fay, of the Keystone Co., are both laid up for a few days by injuries received while working in pictures.

The Balboa, which is filming "Neal of the Navy," has been given carte blanche to make use of all government craft in southern California waters. Mare Island Navy Yards, near San Francisco, will also figure in this photo-play.

Mabel Van Buren has moved her residence from Hollywood to Long Beach.

A ruling of the Superior Court here invests full authority in the picture censor board to reject or seize any objectionable film.

E. D. Horkheimer has returned from New York.

Frank Griffin, director at the Keystone, has been connected with the picture industry for 14 years and was in pictures when 25-foot reels were made.

Willard Mack, now at Inceville under the supervision of Thomas H. Ince in forthcoming Triangle productions, announces a product of his pen, "King, Queen, Jack," will open in New York, under the management of Cohan & Harris, during October.

Monte Katterjohn, the eastern free lance writer, has been signed to write scenarios for the Ince forces.

Orrin Johnson returned to Inceville from the Mojave Desert where he has been enacting some exteriors.

Crane Wilbur has been engaged by Thomas H. Ince, under a long term contract.

COLLEGE LIFE MISREPRESENTED.

San Francisco, Aug. 25.
The Max Figman film, "My Best Girl," supposed to be a collegian film taken at the Stanford University, Palo Alto, Cal., last spring (before the college closed), has aroused the ire of the faculty, which asserts the film shows gambling scenes in Encina Hall, drunken brawls, the invasion of the men's dormitory at night by a woman, and depicts a disreputable and misleading version of college life.

Furthermore, the Stanford University objects to having its name linked with the feature and intends to write the local exchange through which the film is released, to have the Stanford name withdrawn. It is said to have been booked for a Palo Alto nickel-odeon in the near future.

In making the objections it is alleged that when the film was being made the students doused Figman with a bucketful of water because he was cast as a college freshman and smoked a great big meerschaum pipe when freshmen are only permitted to smoke corncobs and cigarettes.

N. C. Managers' Convention.

Wilmington, N. C., Aug. 25.
The North Carolina managers' convention held at Wrightville Beach in this city last week had practically every city in the state represented by delegates. Nothing of immense importance was concluded although the gathering was voted a success.

President Wells, of the local Bijou, presided.

FILM REVIEWS

"TO CHERISH AND PROTECT."

Harry Crane.....Harry T. Morey
James Poole.....Harry Northrup
Richard Bream.....Gladden James
Helen Crane.....Estelle Mardo
Bobby Crane.....Bobby Connelly
Janet Poole.....Carolyn Birch
John Pratt.....L. Rogers Lytton
Marl Frutt.....Louis Blum
Bill McMahon.....Denton Vane

"To Cherish and Protect" is a four-reel Vitaphone Blue Ribbon Feature, the principal attraction at the Vitaphone theatre this week. The role of "To Cherish and Protect" does not seem quite in keeping with the picture story written by William Vaughan Pettit. Mr. Pettit has evolved a story which the usual audience will find rather hard to believe, without a character to win any sympathy from the audience. The story ends rather abruptly and there are a lot of loose ends not cleared up in the picture. The scene of the first melodramatic scene there are times in the forepart of the story where there are several thrills, but along about the third reel there has been considerable padding, which could have been left out entirely and the film that it consumes been utilized to better advantage clearing up the loose threads of the story. Harry Crane (Harry T. Morey) is a Wall Street broker who has two partners, James Poole (Harry Northrup) and Richard Bream (Gladden James). Crane's wife demands that her husband provide her with a pearl necklace such as one of the other women in her set are wearing. The husband promises her and convinces his partners the time is ripe for a plunge in cotton. They assent with the result a bear market wipes out the firm's assets. The two junior partners then force the senior partner (Crane) to hypothecate a client's securities to enable the firm to continue to plunge on cotton. When this is wiped out at the close of the market, there is but one loop hole in the financial net and that is for one of the members of the firm to commit suicide in order that the insurance on his life may save the firm from going under. The two junior members of the firm conspire to double cross Crane when the lots are drawn to learn which of the trio shall do away with himself. It falls to Crane. He leaves his wife and child and prepares to drown himself. As he reaches the bank of the river he discovers a "floater" and instead of committing suicide, takes his clothes and dresses the body. The next morning the corpse is found and identified as Crane. The insurance is collected and the widow gets nothing. Later one of the partners, Bream, marries the widow. Crane in the meantime has shipped on a tramp steamer and about a year later returns to New York, where he visits his former home. His former wife, her present husband and the other partner and his wife are on the way to a wedding reception. Crane, dressed as a tramp, follows them. Bill McMahon (Denton Vane) is also on his way to the reception, but his purpose is to make a raid on the gifts, for Bill is a burglar. He and his partner are discovered and one makes his escape. Bill in the meantime hides in the house. A search being made of the grounds results in Crane being picked up and placed in prison. He is recognized by several people at the reception, one is the wife and the other the president of the insurance company. As the president is at the latter's house he takes the suspected burglar and his two former partners into an ante-room to discuss the affair. Poole fires a bullet into the president's body and knocks out Crane and places the revolver in his possession. This is a witness to the real burglar, secreted in the room. Crane is accused of the murder and locked up. Later the burglar in attempting to escape from the house, is shot and after dying makes a confession which clears Crane. The latter is released from prison while one of his partners commits suicide and Poole, the other partner, is arrested and charged with the murder of the president of the insurance company. Crane and his wife and child are reunited at their country home, for the fade out of the picture. As to the title of "To Love and Cherish" there doesn't seem to be anyone in the picture who would be willing to love and cherish anyone else, and the feature as a whole is just a melodrama thriller that will do for the sections in which blood and thunder are relished as a form of entertainment. Fred.

"A MOTHER'S CONFESSION."

A five-reel feature sponsored by the Ivan Film Productions Co., featuring Christine Mayo and Austin Webb, dealing with the life's experience of a woman, when deserted by her husband, sought diversion and eventually found with it disgrace, unhappiness and finally, prison. The story, while interesting to some extent in film form is so inconsistent and seemingly impossible it assumes melodramatic proportions that practically kill its entertaining value. The woman is apparently happily married to a mining man, their home blessed with one child, a boy. Business necessitates his departure to Denver where he pursues his mining interests. Once arriving there he assumed a fictitious name and shortly afterward meets and later marries an heiress. Meanwhile he communicates with his wife and from time to time sends her sufficient money to enable her to maintain her place in society. The second marriage is productive of another child, a daughter. Several years elapse and he decides to journey to New York to accept a proposition, taking with him \$50,000 of the heiress' money. During this time, how-

ever, the first wife has tired of his lonely existence and becomes the model of an artist, with the inference she also becomes his mistress. Several rather sensuous scenes are pictured in which she makes violent love, although scantily clad, to her new "mate" until the day of her husband's return arrives. She is forwarned of his second marriage by a letter from him in which he confesses, claiming it was only for her sake to protect his social interests. The lover seizes the letter and indignantly leaves the apartment. Husband returns with the \$50,000 and a proposition of reconciliation, suggesting a hurried exit to Europe. During the packing process the artist walks in and declares himself. He shows the husband the stolen letter and a battle ensues in which the bigamist is accidentally shot dead. The artist notifies the police and accepts arrest. The wife and child escape hastily and depart for New York. The Denver wife is notified of her husband's death and she comes to Chicago to identify him. Later she visits the prison determined to slay the murderer, but instead learns of her husband's first marriage and her hatred turns to sympathy and later to love. Her husband is released and she is accepted as the murderer as the principal. The first wife is now in New York and after sending her son to Italy to study music, drifts until she becomes the mistress of a thief. While attempting to relieve a woman of a string of pearls she is arrested and committed to jail for two years. The son in Italy studying music accidentally meets his half sister who has been seen to accumulate some vocal ability. The couple fall in love and return home engaged. Then the eventual marriage ceremony, scheduled for the day of the mother's release from prison. The ceremony is half over when the frantic mother, who has "accidentally" learned of it through a newspaper, rushes in and with one of those "God and man forbid this ceremony" yells, stops the music and saves the couple from everlasting damnation, etc. Then the confession and a general reconciliation and adjustment of the weirdest set of circumstances ever concocted by an imaginative scenario writer. The playing was up to expectations, particularly that of the principals. Ned Nye held a role making him somewhat conspicuous, being the mother's second wife, the love interest who later finds her in jail. Carrie Reynolds in a principal role was effective. Some excellent work was added by the several children engaged, but considering the impossibility of such a string of events one can hardly reconcile the theme at all. The direction is splendid throughout and the scenes are faultless, although in one spot where the action is supposed to take place in Chicago, a New York scene was made doubly positive through the presence of signs showing the directions to 8th and 9th avenues. The early scenes between the mother and the artist, if continued after censoring, should arouse some curiosity. As a first class feature "A Mother's Confession" carries a doubt, principally because of the improbabilities contained in the scenario's construction. Wynne.

"SHADOWS OF THE PAST."

An Edison four-reeler, directed by Richard Ridgeley, with Mabel Trunnelle, Marc McDermott and Cooper Bigelow in the principal roles. From accounts we have been a very different change in executive at the Edison plant, at least in the picture making division. "Shadows of the Past," therefore, belongs to the old regime. It's but one of the many films Edison has been turning out in multiple reels bringing no credit to that standard picture establishment. Accordingly, the Edison features must not improve in merit for they could not be worse. "Shadows of the Past" is not so awfully poor. It's just misplaced as a picture, about three years too late in the speed of the present in picture selection and making. Another point distinctly against it, and also against any real good to be derived from the scenario, is that the story is set on English ground, and it's difficult to make a picture in England at Orange, N. J. In consequence this four-reeler ran through a series of interiors, with the players struggling as best they could in English roles that called for powdered wigs, lackeys, and what not, mostly not. The scenario may have been built up from some English novel. It's getting awful nowadays, blaming everything in the ruination line onto England. That country is thought more of by Germany it seems than by film writers. Or else English girls go to their ruin quite often and cheerfully. In the start of this Edison, a young girl whom a Lord Lester wanted to marry, first asking her mother's consent to do so (which, of course, she belonged to a stately family at first), fell in love with a soldier, a private from the ranks with a Tommy Atkins cap. He ruined her, he did, that girl, but his intentions were of the best, and had he lived long enough, he might have married her. But they slipped the soldier guy over the side of a ship in the second reel, and the girl married the Lord. The Lord was an A. K. in looks, but would stand for anything his wife did. Fifteen years after when Lord Lester discovered his wife had had a child before marrying him, he sent word for her to come home with the kid, he was lonesome. They came, and then the picture ended, but not before two people in it died, the mother of the ruined girl (who was a general fixer, and arranged the match with the Lord after telling her daughter the illegitimately born had died) and the villain, who started all the trouble 15 years before by speaking disparagingly of the soldier's sweet heart in a bar-room. The soldier hit him for that, right in the eye. It looked just like the mother of the ruined girl who got up from the ground, but 15 years after he had lost the right eye altogether and was doing as well

as could be expected with one eye. They told the soldier he had killed the fellow, and that's why the soldier ducked away. He wrote a letter before leaving telling his ruined darling he was going, leaving in too much of a rush to take her home, although she was packing her grip for an elopement with him at that time. The soldier shot on upon sailing vessel and while at sea when writing his girl another letter on the deck, the rest of the bunch started to kid him. He punched one of the kidders, and later it was this same fellow punched who knocked out the soldier, then gave him a phony push over the side of the money boat. The rest of the crew and weepy stuff that always clings around crepe and seduction you can guess out for yourself, but don't blame it onto Edison now, before giving the new administration over there a chance to redeem the Edison name in features. And if the picture makers don't watch out, there will be a law passed some day defining what shall be the basis for the picture sheet. Ruination will be one of the prohibited subjects. There has been and is too much of this shown. It can do no good, and in this Edison, young girls have the example of a girl ruined, wedding an English Lord with all his wealth and position. That looks like some inducement to easy morals! Neither will a picture concern over burn up a perpetual name and reputation with material of this sort. There is plenty of other and better to be had by paying for it. Sims.

A SILENT VOICE.

The stage play Otis Skinner starred in, "A Silent Voice," has been made into a feature film by the Quality (Metro), with Francis X. Bushman the screen luminary of it. At the private showing in the Broadway theatre last Friday morning, the picture ran in seven reels, but does in no wise warrant that length, and may have been reduced to at least five by the Metro before regularly released. Mr. Skinner and the "Silent Voice" play were a success when they opened up the opening stage. The chances seem to have been that that was brought about through Mr. Skinner's performance. Surely as a feature film, there isn't enough strength to the story, which is also based too lightly, upon Bushman becoming stone deaf, after having been a famous musician. The deafness, he believes, was inherited from his mother. The action works upon him until he grows blasphemous, but upon his recovery of hearing through surgical attendance, and the return of his faithful wife whom he had believed untrue, the worldly sky for him again assumed a roseate hue. The biggest feature of the private exhibition was Mr. Bushman, in person. At the conclusion of the picture, after a brief applause, the star let fly a few remarks, about the Quality, the Metro, himself, the picture and the audience. His remarks were nicely worded, and he told the impression of the feature film just concluded, as it had left itself upon himself, the principal player in it. Mr. Bushman said the picture was full of philosophy and other things, and though he didn't specifically mention the fact, it is fuller of Bushman than anything else. In this it may suffice, for a company owning a picture star of the Bushman magnitude can get away with one of these thin features once in a while, that is, a feature wherein the star over-exploited his continuous presence before the camera. It becomes simply a question whether those who become so well on the sheet are content to see so much of him in one picture. It would appear that they are, for he is immensely popular, especially with the women. As a good looking and many fellow who can act, it's another question at the same time whether the women who like to adore him as a picture actor want to see him afflicted or married. It must be the same with an admired stage man as with a woman. The longer they remain single, on and off the stage or studio floor, the more value they are believed to have at the box office. A vivid picture illustration of wifely temptation is that Mr. Bushman previously referred to when he mentioned the picture held a moral. A bird's nest on the lower branches of a tree is shown. One bird is there only, when a snake crawling along the limb is seized by Bushman, as it is about to snap the bird. Upon his wife's return, Bushman alludes to this scene, intimating a wife without a protector may be a victim for a snake. In action the nearest approach to a small time fight between Bushman and the "snake" after his wife. In production the Quality Co. did not spread itself. The feature is full of interiors, and through the swiveling camera arrangement one parlor set looks elaborate and extensive, but in expense, for the number of sets, "A Silent Voice" was not a costly production. Nor could it be called the best selection possible for Bushman, but as before stated, Bushman is always to the fore in it, and that should be enough. If a picture can draw on legitimate lines, it matters little to the exhibitor what causes the draw. Any offsets or future contingencies may be left to the maker or the star, the exhibitor is only concerned in the proceeds from the picture, and it is safe to say he can depend upon Bushman in "A Silent Voice" to do business for him. Sims.

"A YANKEE FROM THE WEST."

Billy Milford.....Wallace Reid
Gunhild.....Signe Auen
Jim Dorsey.....Tom Wilson
Mrs. Stuvic.....Josephine Crowell
Professor Emerson.....Chris Lytton
Jan Hagner.....Bill Brown
Whitney Mills.....Wm. F. Wilson
Sheriff Dick.....George S. Stone
"A Yankee from the West" is a four-part

Mutual Master Picture adapted from Otis Head's novel of the same title. As a program feature it has one big punch and that is a flat fight, which in these enlightened days of picture exhibition is good enough to call for the spontaneous applause of an audience in one of the better class of picture houses. The story carries heart interest, some intrigue and is exceedingly well acted. The opening is laid in a small western village and the hero of the tale, Billy Milford (Wallace Reid), a Harvard graduate who has gone to the "bad," is sent there as the station agent. If there was any one who could be on their way as fast and in the quantity that this boy did in the western burn he would be a wonder. Bill's hoisting finally is the cause of his losing the job as station agent and shortly after, he in the meantime accumulating a fine bun, consents to assist his "pal," Jim Dorsey (Tom Wilson), in holding up the paymaster and the railroad superintendent who are on their way to the mine to put off the working crew. After the robbery is committed Bill is accused, but a search of his quarters fail to reveal the booty, which the dishonest partner in crime has removed from its hiding place. Gunhild, the niece of the proprietor of the camp's boarding house and gin mill, has but shortly arrived from Norway. The despatching manner of Billy appealed to her and she has fallen in love with him. When he is accused of the crime she asserts her faith in his innocence. The girl's faith in Bill makes him resolve to be a better man and he comes east, rents a farm and is successful. The same, retains a position as traveling companion to a professor who is on their way to some extent. The professor breaks down in health and goes with his wife and her companion to a farming district to recuperate. He selects the farm house adjoining the land of Bill. The girl and Bill meet and there is much rejoicing. Jim Dorsey, still in the wild and woolly, who did the double crossing, has become a better man and is heading a "rep" show. He comes to the town and immediately starts things. He threatens the girl that unless she comes with him he will expose Bill. Bill steps in on the scene and Jim sticks a right on his jaw and he goes down for the count. Bill immediately decides to take care of the art of boxing from the village blacksmith and three days later he is ready to whip the villain. He does that little thing with the result he and the girl decide to become engaged, after Bill has confessed his crime. He has saved enough from the farm to repay the railroad and when he returns the money to the company, he is threatened with arrest, but the "lupus," being soft hearted, hands the money over to her wife as a wedding present. The latter end of the story is entirely improbable but it serves the purpose of giving the picture a "happy ending." Other than the fight scene there is little to lift it out of the ranks of the ordinary features which fill western life. Fred.

"THE BLINDNESS OF VIRTUE."

A six-part Essanay adaptation of the Coemo Hamilton play. Here one sees an elaborate feature running through six interesting sections with a decidedly short cast and an apparently inexpensive production, yet with the picture carries the essential punch and notwithstanding the moral contained, it seems capable of holding its end up with the best of modern picture productions. The story is of one Archibald Graham (Bryant Washburn) who has been expelled from college. His father sends him to a small English village to study under the tutelage of Rev. Harry Pemberton (Thomas McLarnie), a boyhood friend. Pemberton has a daughter of seventeen (Edna Mayo) who has never been instructed or taught the "meaning of life" and she falls in love with Archie and the two become constant companions. Archie, an ignorant maiden is Mary Ann, the daughter of the village washwoman. Edward Winstanley (George LeGuere) is a chum of Archie's and a rather reckless chap with little moral code or responsibility, and he comes to the village school for a short visit. He meets Mary Ann and entices her to a questionable hotel in London where he follows them. Archie, somewhat suspicious, follows them to London and returns the girl to her mother. Upon his return the minister's daughter rushes into his room in her nightgown to express happiness and while there is found by the father, who accuses Archie of evil intentions. The latter explains the circumstances and takes the couple to task for keeping the child in ignorance of the "meaning of life" and after coming to terms of his innocence marries the girl. Washburn and McLarnie share honors in the male division and holds up the tension nicely throughout. Miss Mayo does some excellent long distance acting with few "close up" views shown. Hetty Brown was a charming Mary Ann and a fine type for the role, while LeGuere carries the heavy part to the expected success. The direction is good at all times and the locale has been well selected with a "cut in" of London shown that helped give the feature the essential English atmosphere. The story is cleverly told in the picture version and the moral is climaxed to a nicety. The introductory sub-titles are ingeniously worked in at the opening with proper effect and little time lost. The photography is especially good and the action continues at proper speed with no stalling. Just why any body of censors should object to this feature for its moral effect is problematical, for it tells a simple tale and deals with question of universal importance. Furthermore, the producers have eliminated any possible offensive scenes and beyond the title there is nothing in the feature to satisfy the sensuous. Wynne.

WHEN MY LADY SMILES.

Of all the weak, ridiculous and inconsistent stories ever incorporated into a feature scenario, "When My Lady Smiles," a three-part Essanay production with Ruth Stonehouse in the title role, takes the honors. It's one of those heart affairs that leads dramatically up to a high-powered climax and then through a series of direct announcements from the part of the author, the story becomes so ridiculously melodramatic it brings a giggle in place of a tear. The tale is of love and family affairs of two young people, one the daughter of a blue-blooded Southern Colonel, the son being the catch of the season, the only child of a wealthy widow. The girl is working in a milliner's and when delivering a hat to the widow's home, meets the son. The couple fall in love, but the boy's mother objects so strenuously the girl's father denies his prospective son-in-law the privilege of calling. The mother has selected a mate for her son, but the latter cannot see it that way and refuses to become involved. The girl loses the love through a complaint filed by her rival in love and shortly afterward the usual death scene is enacted when the Southern Colonel retires, leaving his daughter alone and friendless. Eventually the son locates his sweetheart and realizing her circumstances determines to marry her despite her objections. The girl is then taken to a place after the boy leaves his mother's home, disowned. One year later shows the birth of their child, supposedly the day of the arrival, although the child pictured was somewhere between six months and a year old. The entire house had their laugh over it. A few more years pass in the twinkling of the camera shutter and the son is at death's door with his family starving. The mother entered her son's home, seeing her child dying of ill health and her grandchild slowly starving to death. Before showing any interest in either, however, she induced the young wife to sign a letter in which she informs her husband that she was leaving a way to save the other. The letter was directed, nevertheless, and then, after going into the world to starve, her husband regains his health. Upon inquiring as to the whereabouts of his lady, the mother shows him the "forced" letter and he immediately loses his reason. The picture then proceeds to show him wandering around his garden and lawn, under the care of a trained nurse, recognizing no one and to all appearances an incurable lunatic. Meanwhile his wife is slowly starving, for she has been ousted from another position through the influence of her former rival. The nurse, however, becomes the hero through tracing the wife and learning of her whereabouts. She comes just in time to save her life, for as she entered the girl's room she dropped exhausted for the want of food, but is soon brought back to life and health and the reunion brings back hubby's reason with the announcement he sees his lady smile. For three reels such morbid melodrama is enacted one could hardly take it seriously. One scene showed the room of a furnished house five years ago, without a stick of furniture moved. Miss Stonehouse was acceptable throughout and the supporting cast did as well as could be expected with the book.

Wynn.

THE TWILIGHT SLEEP.

"The Twilight Sleep" is more or less of a scientific work in pictures. It has been taken over by Frederic H. Robinson of the Medical Review of Reviews, in the hope it can be made into a regular attraction for picture houses and perhaps be the money-making star as "The Drug Terror," or "The Inside of the White Slave Traffic." But whether it will or not remains a question. The "Twilight Sleep" picture may not appeal to film audiences in general. If the picture of two reels preceded by a lecture, is properly handled from a publicity standpoint it will draw some money out of a series of special matinees with the "For Women Only" sign prominently displayed. The picture shows the difference in methods between the natural childbirth and that which is brought about through the aid of the twilight sleep. A number of intimate views of the operation are shown. Of course, the pictures were staged and produced, but this fact will not be recognizable by those whose interest in seeing the pictures would only be based on a morbid curiosity. As a regular feature the picture would be hardly adaptable to a house with a clientele including those of the younger generation.

Fred.

THE SILENCE OF DEAN MAITLAND.

Maxwell Gray's well known novel, "The Silence of Dean Maitland," is sufficiently far from the majority of people to preclude the telling of the tale. The plot is summed up in the Dean's last sermon in which he makes his confession to his congregation and drops dead. The book was adapted for the screen by Raymond Longford and produced by the Fraser Film Co. of Australia, in three reels. There is some good scenic photography, but the film is a trifle "over the top." Thomas who has the titular part, could not refrain from looking into the "eyes" of the camera at all times. The principal criticism is the lack of growth of the Dean's children covering a long period of years. They never ceased to be children as the years passed. The whole thing ended up in a dark scene at the flash showing the Dean in his pulpit delivering his last sermon. After he is found there, there is a close-up in which the unhappy man makes his confession. At this juncture the orchestra at the private trade showing took up the strains of "The Rosary," and there the picture ended with the man's voice repeating the words of the conclusion which was timed to the lip movements on the screen. Properly done in every theatre where the picture is shown this would be effective, more especially in the cheaper

houses. For the benefit of those who may not be familiar with the story, that part of the Dean's sermon which embraced his confession is repeated herewith: "The three darkest blot upon the map of man's inhumanity, BLOODSHED, TREACHERY—have stained my soul. Nineteen years ago, when in deacon's orders, I led an innocent young girl astray. I was the tempter, I, who fell because I deemed myself above temptation. The girl then poor girl, discovered my iniquity and fell upon me with violence. In the struggle, I know not how, I killed him. But even that is not the full measure of my iniquity. I had a friend; I loved him more than any mortal man. Suspicion fell on him through my fault. He was tried for my crime, found guilty, and sentenced to twenty years penal servitude. Two days ago he came fresh from prison to worship in this holy place. I saw him. I recognized all the terrible changes that awful misery wrought upon him. But I did not repent. Blind was I with self-love and pride, nay, I refused even to look my friend in the face. I stifled remorse. I realized what I had done. This man wrote to me and forgave me—that broke my stony heart. I declare before God and man I repent, and desire as far as possible to make amends. In a few days I shall be in a felon's cell. I shall be happier there than I have been in the brightest moments of my prosperity. These are my words, ponder them, I beseech you, as men ponder dying words." Jolo.

"JUNE FRIDAY."

"June Friday" is no kin of "Joan Thursday." The first is a four-part Edison feature. The latter is a novel by Louis Joseph Vance, both of which are set during their earlier lives but managed to do well for themselves in the end, although Miss Friday committed murder, while Miss Thursday's worst falling was to become "stage struck." Miss Friday got away with murder. As to what Miss Thursday got one can find out by buying a copy of the book. The girl, who went through a phony marriage and then later was legally married to a nice chap with the first would-be hubby returning from South America to make life miserable for her until she stabbed him. Miss Friday's father was of the type that wanted his daughter to become seeped in sin, but before the story ended he committed suicide, leaving a note saying that he was the murderer of Mr. Duncan. This left Friday free to enjoy domestic happiness with her family. Edison has made an ordinary feature which has a morbid and gruesome ending that did not picture up as well as the director anticipated. There are many laws. June known as Mrs. V. But goes to Duncan's hotel and meets him without an escort. Knowing the calibre of the man she should have gone armed or taken some precaution as he had made himself out a despicable cad in some foregoing scenes. But she didn't. Her old dad, who used "dope" faster than lightning, knew where she was going and he edged his in time to batter down the hotel room door with an axe. June struggled with the drunken man who had wronged her years before. June and father take their time about making a getaway. Long after they are gone from the hotel the waiter appears with loaded tray and seeing Duncan's former wife disappeared, he rings the alarm. In thrice the room is packed with people, including the usual bedded sleuth. June's husband, hearing of the murder at a banquet, read the "extra" and then hurried out to write his wife a note, saying he might be out all night as his friend had been killed and he must assist in running down the murderer. He could have phoned and made the situation more dramatic with the real murderess. The picture depended a great deal upon darkened "interiors," the silhouette and night idea supposed to be working out in camera reflection. The stabbing scene recalls the Heart of Maryland climax where the point of death was used by the hero to escape the overtures of a drunken soldier. It's likely the Maryland bit suggested the supposedly big scene of "June Friday." The feature is disappointing and even the work of the stock company, including Gertrude McCoy as June, couldn't insert the big punch. Where shown on screen projection, including rapidity of exhibition, also helped to give the film a black eye.

Mark.

EXTRAVAGANCE.

Labeled a Gold Seal Feature, "Extravagance" falls some feet shy of hitting the target aimed at in multiple reel dramatic plots and there was absolutely no use of prolonging this story beyond one or two reels. The investment wasn't much and the action, what little there is, is confined to a few interior scenes. It is the rebasing of an old, old story. Young woman has extravagant and proud mother. Daughter loves, but her choice is frowned upon by her mother. A rich man is mamma's selection. Daughter marries the young clerk in the rich man's office. The mother is there with the speculation habit. Places investment with man she wanted for son-in-law. The daughter passes up parties because of husband's poverty. She buys a dress for \$100. Doesn't tell hubby. Begg him to get some money. He says all they have saved and skimmed has been invested in a copper mine stock. Over night he becomes general manager of a big mining concern, owning the most stock. Rich man makes play for married girl and at party the husband upbraids the wife, who went in the new gown, and says he's through. The wife becomes a beggar. The husband returns and has the upper hand upon his son-in-law and the rich man, holding the cards that results in their becoming poverty-stricken. The main leads indulge in a hand-to-hand encounter in the rich man's office. The unhappy wife breaks

the glass partition and stops the fight. Her hand is out. However her mother appears and she blames the latter for the trouble between the newlyweds. Hubby and wife are reunited. Fight only real dramatic situation and that not big enough to make "Extravagance" a feature. Cleo Madison and Hobart Henley play the husband and wife rather effectively. Picture commonplace. Mark.

THE MAJESTY OF THE LAW.

Judge Randolph Kent George Fawcett
Mrs. Kent Jane Wolfe
Virginia Calhoun Myrtle Stedman
Lloyd Calhoun John Oakley
Lawrence Evans Charles Rogers
Jackson Kent William Desmond

The latest production of Bowworth is "The Majesty of the Law" with George Fawcett starred. It is Fawcett's initial screen work and the vehicle is one that does not call for great exertion by the star. It is a story that lacks newness, the action revolving around a diamond necklace and money both of which are stolen at different intervals with one chap receiving the blame on both occasions, he shouldering it to shield his friends who committed the deeds. The weight of this picture rests upon William Desmond as the one who handles the blame for both robberies. He carries out the best work and it is a great improvement on what he has done before. Fawcett has an expressive face which accounts for the large number of close ups shown of him. Myrtle Stedman is the girl. The part is light for an actress of her calibre. The remainder of the cast fulfill their roles with all capabilities. The production is rather weak in parts. The big scene of the dance is fairly well worked but the supers for dancers are comical in their crudeness. The number of captions is also noticeable. They run together in bunches on numerous occasions. This feature is interesting to a medium degree but fails to put over a big impression through not possessing a tinge of novelty.

A BOLD IMPERSONATION.

While "A Bold Impersonation" is only a two-part film it serves to show what great improvement the Reliance is making with its dramatic subjects and will lead the exhibitors to expect some lengthier subjects worth while. In fact some of the climaxes in "A Bold Impersonation" are fully worthy of comparison with some of the three and four-reel pictures that are being shown hereabouts at late. The Reliance is also bringing new faces to the screen. Of these as a lead Olga Grey is a second Kathryn Williams and is bound to be heard of in features before she is many moons older. Miss Grey is a pretty good locker, screens well, has a supple figure and can ride, fence, swim and dive. There are women who can bring down the curtain and approach Miss Williams or Miss Grey in the art of diving. In "A Bold Impersonation," Miss Grey shows how easy it is to ride a charger. She does an exciting bit of dramatic play with the foils and later does a graceful dive off a dock that helps the picture immensely. The direction of "A Bold Impersonation" is carefully done and some of the "interiors" are well staged. The picture as a whole gives satisfaction with Miss Grey's work the piece de resistance. She's a comer in picture work or we miss our guess.

Mark.

THE RUNAWAY WIFE.

A very much padded four-reeler (Kalem). Enough characters to make half a dozen features. The action for time centers about a young artist who marries the daughter of a ruined banker. He struggles to keep the wife in such luxuries as she was accustomed to at home, but finally loses his eyesight. The wife then takes a position as a traveling companion, goes to Europe and later hears that her husband and their son have lost their lives in a lodging house fire. She marries a former flame who was an American banker and who for no reason whatever becomes an English nobleman. Twenty years pass. The son and father were not lost in the fire, but never took the trouble to deny the fact they were reported missing. In the time elapsed the son has become famous as an artist, wins great glory and decides to go abroad so that his father may be treated by a specialist. In London he meets the niece of the man who is at present married to his mother. At a soiree arranged in the young artist's honor the mother and father meet. Later the nobleman-husband is conveniently dead, the stepchildren and the family reunited after the dead artist's sign is restored and the misunderstandings are cleared away. The story is rather poorly told in film form and the picture is tiresome throughout. There are hundreds of feet of film wasted over trivial scenes that do not send the plot of the piece forward at all. The picture is poor directorially and commonplace that will do for the smaller houses.

Fred.

THE CLIMBERS.

As a Lubin feature, the Clyde Fitch play, "The Climbers," as turned into a film amounts to nothing more than a large number of film dramas, just a story that was better liked on the speaking stage with the Fitch touch to it in dialog that can be hoped for on the screen in pantomime. As the title indicates, the tale is of society folk, the marriage of an heiress, the ruin and death of her father through her husband, and the husband finally becoming involved and disgraced. Gladys Hanson and George Soule Spencer are featured. There is nothing attractive about the picture or the playing. It's ordinary in all departments.

Sime.

BILLS NEXT WEEK.

(Continued from page 14.)

Richmond BIJOU (ubo) (Norfolk split) Jolly Johnny Jones Abbott & White Holmes & Buchanan (Two to fill)	San Antonio MAJESTIC (inter) Smith & Austin Ryan & Leo Chris Richards Leon Sisters Co Simpson & Z Twins Tom Swift Co Norman & Clare
Rochester, N. Y. LOEW'S Brown & Jackson "Mysterious Will" Manhattan 8 Great Bantels (1 to fill) 24 half	San Diego PANTAGES (m) (Open Sun Mat) Hanson Bros Kliner Hayes & M Baro & Clark Kelly & Galvin Morton Bros
Amoroso & Mulvey Walter Daniels & Co Wilson Bros (2 to fill)	San Francisco ORPHEUM (Open Sun Mat) Mrs L Carter Co Milo Phon Mysterios J C Nugent Co Thomas Egan Harry & Eva Puck PANTAGES (m) (Open Sun Mat) Klein Production Riet & Francis Silber & North Juliette Dika Josie Flynn Mine Rio & Norman
Rockford, Ill. PALACE (wva) Vera Serinier "Bewitched 8 & 9" d & Jack Smith Herbert Germaine 3 Bersac's Circus 2d half	Seattle PANTAGES (m) "Miss U S A" Ober & Dumont Gray & Wheeler Kearney Kennedy & Burt
Kromka Bros Great Twins J C Lewis Jr Co Kirk Fogarty (One to fill) St. Louis COLUMBIA (orph) Blanche Walsh Co Willard McConnell & Simpson Bacon City 4 Cameron & Gayford Carson Bros Skaters Bijou Claudius & Scarlet EMPERESS (wva) Montrose & Sardell Edna Cooper Casta De Gasgones Three Riances (One to fill) 2d half	St. Paul Novelti Clintons Norcross & Holdsworth Johnson Howard & L Vanita Gould Geo Primrose 2d half Mdm Asor Co Scott & Wilson Harry Hines Co Romeo Doris Wilson
Nelson & Nelson Yvonne Awakening of Mr Pipp J C & Downing Fanton's Athletes HAMILTON (wva) "Visions d'Art" Miller Packer & S Prince Charles (One to fill) 2d half	South Bend, Ind. ORPHEUM (wva) Willie Hale & Bros. Gordon Eldrid Co Neal Earl Vinson & Buster Tools Paka 2d half Gardner's Maniacs Geo Damarel Co Al Abbott Wartburg Bros Icetta
Read & Wood Cadets De Gasgones The Rials (One to fill) G O M (wva) Zamora Sisters Shaw & Lee Harry Tunda Jorg & Hamilton Musical McLarens Military Dancers 6 Water Lillies FRST PK (orph) McRae & Clegg Doc O'Leary Fears & Homer Mascone & Mascone Frank Colby East St Louis, Ill. ERBER'S (wva) Du Pace Opera Co Friden & Downing The Rials (One to fill) 2d half	Springfield, Ill. MAJESTIC (wva) Gordon & Allen Olga Mr & Mrs Allen Huford & Chalm Fanton's Athletes 2d half Shiavoni Troupe O'Neil Wynnsley Dena Cooper Co Creole Band (One to fill) Springfield, Mass. PALACE (ubo) The Youngers Edmunds & Farrell Egan Frank & Co Whitfield & Pinks Crawford & Broadrick Mirano Bros 2d half Three Martins Browning & Lewis Harry Haywood & Co Stuart & Stuart Lester Malson "Bachelors & Sweet- hearts" Springfield, Mo. JEFFERSON (wva) Mathes Bros & Grl 2d half Ives & Cervo
Regal & Bender Merrill Rialto Co Fitzgerald & Ashton Corrigan & Vivian Saginaw, Mich. FRANKLIN (ubo) Clare & Flo Gould Marie Bishop Chick Sales Aveling & Lloyd Boganny Troupe 2d half	St. Paul ORPHEUM (Open Sun Mat) Primrose 4 Kelso & Leighton Weber & Elliott The Gliders Fears & Homer FRANKNESS (wva) Raymond & Bell Willie Zimmerman Dolly & Mack (One to fill) 2d half Regal & Bender Merrill Rialto Co Fitzgerald & Ashton Corrigan & Vivian Saginaw, Mich. FRANKLIN (ubo) Clare & Flo Gould Marie Bishop Chick Sales Aveling & Lloyd Boganny Troupe 2d half
Gusmani 3 Culhane & Burt Dora Dean Co James H Cullen La Graciosa Edna San Lake ORPHEUM Nasimova Nissens Campbell Joe Cook Lucy Gillette Bert Melrose Lucy Bruch PANTAGES (m) (Open Wed Mat) "Candy Ship" Rogers & Wiley Jessie Hayward Co Neuse & Eldrid Bigelow Campbell & R	Terre Haute, Ind. HYPHODROM (wva) Sabbath & Wright Newhall & Phelps Mme Sumiko Co Boudini Bros The Langdons 2d half Kumbry, Bush & R Lucky Princess Kalama Co Senator F Murphy Olympia Desvalis Toronto SHEA'S (ubo) Musical Chef

METRO RELEASES.

The fall program for the Metro is practically settled upon and the list contains a complete schedule for September and October. The first September release will star Emily Stevens in a five-part feature, "The Soul of a Woman," written and directed by Edwin Carewe of Rolfe. It will be released Sept. 7. "The Silent Voice" with Francis X. Bushman will be the second release coming out one week later. The "Better Man," a Rupert Hughes piece, will be the third autumn release, with Henry Kolker and Renee Kelly. George Bronson Howard's "An Enemy to Society," with Hamilton Revelle and Lois Meredith is a Columbia that will hit the screen Sept. 20. The first October picture will be "The Stork's Nest," with Mary Miles Minter leading. Edwin Carewe is working on a new scenario by George Scarborough which will carry Ethel Barrymore. "My Madonna," with Olga Petrova, and William Faversham in "One Million Dollars" the third week in October, followed by Edmund Breese in "The Song of a Wage Slave." "The Turmoil" with Booth Tarkington will complete the fall list of Metro releases.

Mr. & Mrs. G. Wilde
Sitz
Hussey & Boyle
Toney & Norman
Horlik Family
YONGE (wva)
Betts & Childow
Gonne & Lysey
Connors & Witt
Maude Tiffney
Hanlon & Hanlon
(Two to fill)
Trenton, N. J.
TAYLOR O. H. (ubo)
Floyd & Edna
Dave Roth
Pierlot & Schofield
Lewis & Bennett
Black & White
2d half
Leo Beers
Barr Twins
Nichols & Croix
Kitty Frances Co.
Vancouver, B. C.
PANTAGES (m)
"Salt Lake Belles"
Will Armstrong Co
Archer & Carr
Lazar & Dalo
The Gascones
Victoria, B. C.
PANTAGES (m)
"Haberdashery"
Winch & Poore
Dow & Dow
Rondas
Harry Von Fosen
Washington
KEITH'S (ubo)
Vera Sabina Co
Madge North
Burt & Stamford
Santley & Norton
Theo Bendix Co
Willis Hollis Wakefield
Tower & Darrell
The Rigoletto
Waterbury, Conn.
POLI'S (ubo)
Emilie Sisters
Browning & Lewis
Harry Haywood Co
Frances & Jones
Dotson & Gordon
Morati Opera Co
2d half
Fairfax & Stafford
Henry Frey
Edmunds & Farrell
"5 Beauties & Spot"
Hart's Quartette
Symphonic Sextette
Wilkes Barre, Pa.
POLI'S (ubo)
Nathano Bros
Follis Sisters & L
O'Connor & Castle
Harry Fern Co
John O'Mally
Havaloek's Pictures
2d half
The Wartanos
William J. Kelly
Cameron DeWitt Co
Ward & Howell
(Two to fill)
Winnipeg
PANTAGES (m)
Hardson
Howard Fields Co
West's Hawaiians
Patty Bros
The Longworths
STRAND (wva)
Monde & Belle
Zelaya
Capitol City 3
3 Jennettes
Plaza (ubo)
Fairfax & Stafford
Dancing Mars
Bush & Shiparo
Harry Herard Co
2d half
The Turners
Weir & Mack
Harry Sauber
(One to fill)
Youngstown, O.
HIP (ubo)
Dancing Lavars
Bernard & Scarth
The Maykos
Schwarz Bros
Adler & Arline
Frits Scheff
Kaufman Bros
DeWitt Burns & T

next day to stay a week. "The Calling of Dan Matthews" opens at Eucclair, Wis., Aug. 29.

Three acts fell out of the bill at McVicker's last week. Reed's Bulldogs left Monday through one of the dogs being injured. Joe Brennan pleaded illness, but was on No. 2. Josephine Davis, the headliner, left Wednesday through her voice giving away.

When the theatres in Kokomo and Elkhart in Indiana moved their bookings from the Association to the United Booking Offices here the salary limit was lowered by one-third, therefore cancelling most of the acts that had already been booked in these two towns.

It is a pleasant sight these days to see Tommie Burchell stepping along like a three-year-old thoroughbred. The booker, a few weeks ago, was stricken with rheumatism in such a severe form as to make it very hard for him to get along.

Mort Singer, the general manager of the Association, issued a statement this week wherein he wanted to make the position of vaudeville acts clear in regard to being booked at the Empress theatre in Des Moines, Ia. Mr. Singer states that some acts are under the impression this house is still booked by the Association and accepts offers from agents for it. He says the Orpheum, Des Moines, is the only house in that city booked by the Association.

COHAN'S GRAND (Harry Siddings, mgr.).—"The Lady in Red," with Valli Valli (7th week). Still holding good houses.

COLONIAL (George L. Bowles, mgr.).—"The Birth of a Nation" film. Opened Sunday, transferred from Illinois.

COLUMBIA (William Roche, mgr.).—"Social Mads," with Stone & Pillard (3d week). Business big. Show causing talk.

CORT (U. J. Hermann, mgr.).—"The Lie," with Margaret Illington (3d week). Good drama drawing.

GARRICK (John J. Garrity, mgr.).—"All Over Town," with Joseph Santley (last week). Good thirteen-week run. "Only Girl," Sept. 6.

ILLINOIS (Augustus Pitou, mgr.).—"Sari" opened Sunday.

OLYMPIC (George L. Warren, mgr.).—"Kick In," with Richard Bennett (2d week). Good business.

PALACE (Harry Singer, mgr.).—"Maid in America." Last week.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—"The show got a great start Monday matinee. The weather was warm but every seat on the ground floor was occupied. Kitty Gordon headlined. Miss Gordon did well enough. Jack Wilson and Franklin were in their usual spot, following Miss Gordon's act and got over. The show was opened by Ben Beyer and Co. The bicycle act had quite a hard time of it. Beyer does some fine work on the wheel, but his act was on too early to receive the proper appreciation. Cameron and Gaylord were also handicapped when placed next. The act managed to pass well at the finish. Charles E. Evans and Helena Phillips presented a comedy sketch, "A Forgotten Combination." It was really the starting point of the show for its real humor

made a hit. From this point on the show moved along in fine style. Dainty Marie called for frequent outbursts of applause. Another pleasant turn was Mignonette Kokin. In songs, impersonations and dances Miss Kokin became a popular favorite with the matinee throng. Galletti's Baboons, always a comedy addition to a vaudeville bill, closed the show and pleased immensely.

AMERICAN (Ned Alvord, mgr.; agent, V. M. A.).—"The American under the management of Finn & Helman opened Monday night to its first week of showing Western Vaudeville Managers' Association entertainment. The West Side theatre was well lighted outside, making the house as conspicuous as any in the city. The show included five acts that wreaked of the big time and it seems if this style of entertainment is continued at the American it will mean a continued success for the lately acquired house. The headliner of the bill would be hard to pick as Paul Conchas closes the five-act bill and O'Neil and Walmsey precede him. Following the overture a travel picture ran about 15 minutes. The vaudeville was started by Gordon and Rica. The young fellow is an adept on the high bicycle and gets some valuable assistance from his partner. There is just enough comedy in the offering to make it different from other acts that use bicycles, and at the American the act was a hit. Guerrero and Carmen, the man with the violin and the woman with the harp, make a pleasing combination and will always be popular with music lovers. Outside of one popular number rendered by the man all of the selections played by both are on the classical order. This did not stop them from being a big success. The Langdons, lately at the Majestic, were right at home in their act, "A Night on the Boulevard." The prop motor car never worked better, with the result that the act had the audience laughing all the way. O'Neil and Walmsey never hesitated a minute in getting the house roaring. The comic has a style of his own outside of a splendid singing voice which he uses just once. Paul Conchas and his funny assistant closed the show. The act finished, though, in smashing style.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"The lobby at McVicker's this week is nicely decorated in honor of the second anniversary. The business was capacity for the first show Monday, with big line waiting. Mabel Hamilton, late of Clark and Hamilton, was given the most prominence in the billing. Miss Hamilton is using a special drop of a modiste shop, making her entrance from the shop display window for each of her character impersonations, four in number. She makes four changes, including a bathing number and closing with a flower girl song, which she dresses as a ragged waif. With the exception of "Chinatown," Miss Hamilton appears to have restricted songs. She did very well here but her routine and style are more suited for an early spot in the two day than a headline attraction on the small time. Tom and Stacia Moore had things their own way. Granis and Granis, a mixed team of light operatic vocalists had the opening place. Their good voices were appreciated. McFarland and Murray have a good line of cross fire talk, which they deliver in good style. Jules Held and Co. were "No. 3" with a school room act which did not appear to be working just right. "On the Veranda," a miniature

CORRESPONDENCE

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

JACK JOSEPHS
IN CHARGE

CHICAGO

VARIETY'S
CHICAGO OFFICE:
MAJESTIC
THEATRE BUILDING

Steindell and Lee in vaudeville time separated.

Joe Pilgrim of the Imperial is slated to manage the Academy.

Grace Leboy and Gus Kahn, both of the Remick Chicago forces, were married Aug. 18.

Mrs. Elizabeth B. Crandall, a local society woman, is included in the cast of "Molly and I" at the La Salle.

Johnnie Simons, who has been in New York for some weeks, returned here on Sunday.

Eddie Shayne is now handling the bookings of the Windsor, formerly booked by Dick Hoffman. Both are with the Association.

The Affiliated Booking Company has secured the bookings for the Gordon Square and the Liberty theatres in Cleveland.

The Logan Square theatre has deserted vaudeville, it is said. Pictures are now the attraction.

Mort Singer took a trip to Milwaukee Sunday to look over the new house now in construction. It is expected to open around March 1.

Ben Beyer, the bicycle rider, jumped from the Victoria Palace, London, to the Majestic here, with no stops.

Ned Alvord is in temporary charge of the American theatre and will act as manager for a few weeks until a permanent one is appointed.

Miles City, Missoula, Bozeman, Great Falls, and Lewiston in Montana and Sheridan in Wyoming are the cities which the Association is making an attempt to book.

Mac Hoyne, Illinois State's Attorney, is said to be spending this week in Universal City in California acting and posing for the camera.

The Academy it is thought will reopen about Sept. 15, when the rebuilding will be completed. The house will again be booked by the Association.

"September Morn'" will break in at Kankakee on Sept. 5, going to Indianapolis the

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WITH CHARLES ORR AND CO.

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Music, GEO. BOTSFORD

Staged by BEN TEAL

NEXT WEEK (Aug. 30)

PALACE
THEATRE

With entire Keith Tour
to follow

CHAS. ORR, Manager

musical comedy on the college order, was well liked. Three neat couples make up the cast which includes a good light comedian and an acrobatic dancer. Arthur Rigby scored for his war talk, also receiving big applause for his burlesque dance. Nettie Carroll Troupe, wire walkers, went through the usual, showing nothing new. The Flying Details closed the show.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—Warm weather, good business and a good show. The show was opened by Harry Tauda, a Jap, who shows wonderful balance in displaying feats atop a huge ball. He proved a valuable opening act. Rome and Kirby are two boys who go through several routines of dancing, depending mostly on eccentric stepping. While the boys show some little ability their routines do not contain enough that has not been seen around lately. Howard Chase and Co. were successful in spite of appearing in a poorly acted sketch. The audience seemed to enjoy the silliness contained in it. Bert Hanlon does a single act that might be pleasing to small time audiences, but he failed to wake up Monday's house. Hanlon is using a song to introduce some imitations that Morrissey and Hackett have done all season. The Six Military Dancers are three girls and three men who shine as buck and wing dancers. The act well framed and nicely dressed and should do well in the pop houses. It is much on the order of the Six American Dancers. Friend and Downing were next to closing. The show was closed by the Six Fultons, an acrobatic troupe consisting of four men and two women. It did well.

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spot, held attention; Jack Allman and Sam Dody (holdover), good; Kingston and Ebner, splendid, opening bill; Carlisle and Romei (holdover), excellent; Joan Sawyer (holdover), success.

EMPRESS.—Orquesta Torrellanca, very good; Victor Niblo and talking birds, first class; "1910 Cabaret Review," in closing position, held audience in; Dave Rafael and Co., pleasing; Al. Harrington and Co., acceptable; Granville and Mack, satisfactory; Flying Lamars, good; Walter James, excellent.

CORT (Homer F. Curran, mgr.).—Return of "Birth of a Nation" film.

COLUMBIA (Gottlob, Marx and Co., mgrs.).—Mrs. Campbell (last week).

ALCAZAR (Belasco and Mayers, mgrs.).—Lytell and Vaughan stock.

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence players.

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

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

Several nights last week the fog was so dense the effects of the Expo' illumination was lost entirely.

The Oakland Orpheum is finishing the most successful summer of its history, which is accredited to Manager Ebey's ability.

The Empress baseball team defeated the club made up from the stage hands union Aug. 10. The proceeds went to the widows' and orphans' fund.

Some Y. W. C. A. girls dropped into the Cairo Cafe, on the Zone (Exposition), and made such a violent complaint about the way the Turkish girls acted and dressed the Expo' officials closed the cafe.

Fred Glessa may put out a couple of road shows the early part of this season.

The fair officials have stopped all visitors from ascending to the top of the Tower of

Jewels. Stealings the jewels is the cause of this move.

Paderewski is here for vacation and will incidentally give a pianoforte for the benefit of the Polish war sufferers.

Aug. 17 was Scotch Day at the Expo, and among the prizes awarded was a \$100 cup which is said to have been donated by Harry Lauder as a prize for the bagpiper's contest for championship.

"The First Stone," described as an original play by an ambitious young man, is scheduled for an early production by an amateur club.

Charles Newman, the assistant manager at the Cort, has gone to Seattle in response of a telegram stating that his mother is ill.

Of late there has been a number of cases wherein performers jumping straight out here from the east have lost their voices sometimes for a period of two or three days. Last week Sid. Phillips and Sam Dody, both on the Orpheum bill, had to have medical attendance and were badly handicapped in their work. The week before a member of the Volunteers experienced the same difficulty. The reason of the vocal trouble is attributed to the low altitude here and the fog which causes many singers to lose their voice.

ATLANTA.

FORSYTH (George Hickman, mgr.; agt., U. B. O.).—This house will open Aug. 30 with Keith vaudeville. Hugh Cordova, who has been connected with the Wells interests for the past fourteen years as resident manager of the above theatre, will not return. George Hickman, who has represented Mr. Wells in Nashville in the same capacity, has been appointed by Wells as manager of the Forsyth. Willard Paterson, formerly treasurer, has joined the Mutual Film Co., being succeeded by Horace Rerribe.

Local interests are contemplating building a new theatre here with seating capacity of

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two thousand on the order of the Strand in New York. Definite plans have not yet been made.

Suburban theatres are getting to be all the rage here. The new Bellwood theatre will open Aug. 28 with Universal program.

Feature pictures are fast taking the play away from the regular programs. It is rumored that the Vaudeville theatre, which has been playing General and Mutual pictures since the opening of the theatre at five cents, will soon go to features at ten cents.

BALTIMORE.

By FRANCIS D. O'TOOLE.

MARYLAND (Fred C. Schanberger, mgr.).—A very strong bill opens up this playhouse for the season. A capacity house greeted the players and encored the acts, and it was not until 11:30 that the final curtain was rung down. Sophie Tucker, who was headlined, carried on the hit of the evening; Stanley, who closed the show, has a line of talk that is really funny; Josie Heather sings her way into favor with her first number. The sketch "Cranberries" also came in for its share of applause; Milo? clever; the Four Antwerp Girls, did splendidly; Al Herman, went very well; Mile. Maryon Vadie and her company, have a very pretty act; the Helen Leach Wallin Trio, give a wire-walking act. **POLI'S** (Frank Whitebeck, mgr.).—The local stock company shows to good advantage this week in "Little Lord Fauntleroy." A fair house was present, notwithstanding the warm weather. Next week, the last for this company, the attraction will be "What Happened to Mary."

GARDEN (George F. Schneider, mgr.).—Boganny's Bakers walk away with the bit this week at the Garden. The rest of the show is good, the sketch "Bargain Day" especially; this act was presented by Harry Day and Co. The Three O'Neil Sisters, are excellent in their line; Colonial Trio, musicians; Brown and Mills, singers and talkers; Louise Decker, English comedienne; Lee Fong Too, a Chinese entertainer, was the last act and played himself into favor with his imitations of Harry Lauder and his singing of Chinese songs.

FORD'S OPERA HOUSE (Chas. E. Ford, mgr.).—Howes Moving Pictures, first week. The regular season will open in this house on Sept. 6 with "The Only Girl."

The controversy over the surrender of the Auditorium theatre by the Poli Players was concluded this week by the announcement of Fred C. Schanberger, president of the James L. Kernan Stock Co., that the Auditorium players would open Sept. 6 with "The Climbers" as the attraction. Edward Renton has been engaged as manager.

BUFFALO.

With the opening of various theaters soon at hand many expressions are heard here that there will be a tendency to make one believe that better times are coming in the show business. In some instances those who have expressed themselves base their assertions upon observations in the industrial and commercial field which has grown particularly active within the past month. Few men in Buffalo and vicinity are out of work, many manufacturing establishments running to capacity. Prosperity should encourage entertainment which should work to an advantage for theatricale.

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—Fritz Scheff, heading with great success; Hussey and Boyle, featured; Harry Ford and Co., scored; Tony and Norma, scream "Wm. Slats, good; Four Janleys, usual; P. George, fair; Mr. and Mrs. Gordon Wilde, novelty; unusually good bill.

GAYETY (Charles T. Taylor, mgr.).—"The Roseland Girls," heavily advertised, draws capacity.

OLYMPIC (Bruce Fowler, mgr.; agt., Sun).—"The Talking Kett" and the Four Ginger Ups, divide headline honors; Fay O'Neill, pleases; Mole and Jesta, good; Bodouin Arabs, feature; pictures close two-hour show at 10 and 20.

ACADEMY (Juice Michaels, mgr.).—Continuing musical comedy policy at 10-20, to gaudy business. The week, "The Troublemakers."

FAMILY (Paul Fennecy, mgr.).—Gus Arnolds' Musical Comedy Co. held over in "Tipperary." Doing but fair business.

Star will open Aug. 30 with "The Prince of Pilsen," three nights only. Last fall, new Elsie Janis show.

Teck opening Aug. 30 with Walker White-side in "The Ragged Messenger," first preen-

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ation. Following attractions are, "The Law of the Land," "To-night's the Night," "A Pair of Silk Stockings" and "The Bubble."

Instigated by a local newspaper, voting has begun in various picture theatres in an effort to select the prettiest girl in Buffalo, who will later appear in a film production.

Summer resorts report better business. Favorable weather conditions prevailing should insure favorable season.

John Lund, formerly musical director for the Shuberts, directed music throughout the week for Fritz Scheff, appearing at Shea's. Lund, who is making his home in Buffalo, has charge of numerous musical organizations for the coming season.

Billy Shirley of Waterson, Berlin and Snyder, dropped off here for a few days en route from Chicago to New York. The publishers may take over a new song recently produced by Yellen and Cobb (local) and authors of "Alabama Jubilee" and "Listen to that Dixie Band." The new song, "On Honolulu Bay," looks like a real hit. It is being published by a local concern.

CINCINNATI.

By HARRY V. MARTIN.

OLYMPIC (Harry Hart, mgr.; Columbia).—"Girls from the Follies." Two-act burlesque, "Cohen in Chinatown," with Harry Stepp as the star. La Luna in dance. Wednesday night, waltz contest; Friday night, amateurs; Saturday night, country stars.

PEOPLE'S (Hubert Heuck, mgr.; repertoire burlesque).—Tom Kennedy and his company began their second and final week Sunday. Princess Texico gave an Oriental dance. Assisting Kennedy are Jack Hubb, Martha Edmond, Percie Judah, Margaret King, Ernest O. Fisher, H. A. Rathbun and others. Charlie Chaplin contest, Tuesday night; amateur contest, Wednesday night.

CHESTER PARK (L. M. Martin, mgr.).—Kathleen Miller and the Callahan Brothers; Milano Duo; Welch and Welch; Wolfe and Brady; Zamora Sisters. Fourth annual carnival and industrial exposition opens next Sunday.

ZOO (W. P. Whitlock, mgr.). Coburn's Players begin second week; concerts by Esberger's Band.

LAGOON.—Motordrome races; cabaret. CONEY ISLAND (Arthur Riesenberger, mgr.).—Twelve days' Fall Festival began Sunday. Harvest Home starts Thursday; Baby Show, Saturday.

Kate McLawrin, of the Coburn Players, at the Zoo, has written a book on stage life, entitled, "The Least Resistance." It will be published in the fall.

Another burlesque war began Sunday, when the Olympic opened in opposition to People's,

the independent house. Both the Olympic and Peoples are advertising old-time burlesque. The parlor stuff that was put on for the ladies when the Gayety was in its heyday is gone, gone, gone.

DENVER.

DENHAM (Woodward-Homan Co., mgr.).—Grace Huff, ably supported by the stock company, is being seen to advantage this week in "Mid-Channel." Business is very good. Next, "Prince Otto."

ELITCH'S GARDEN (Mrs. Mary Elitch-Long, mgr.).—"We Are Seven," with Edith Tallafiero in the leading role, is attracting fair business this week. "Rebecca of Sunnybrook Farm," next.

LAKESIDE (Colorado Amusement Co., mgr.).—"Wanted, a Wife," is the bill in the theatre. Business continues fair. "The Wrath of War," a big pyrotechnic spectacle, attracted large crowds.

EMPRESS (Geo. H. Greaves, mgr.).—The Six Kirksmith Sisters are featuring a good bill this week and business is quite satisfactory. Margaret Edwards will be next week's feature.

INDIANAPOLIS.

By C. J. CALLAHAN.

KEITH'S (Ned Hastings, mgr.; agt., U. B. O.).—Doris Wilson and Co.; James Reynolds; Benham and Karr; Yvonne.

ENGLISH'S (H. K. Burton, mgr.; agt., U. B. O.).—Between Eight and Nine; Corrigan and Vivian; Helen Primrose; Neal Able; Nelson and Nelson; last half, Marcon; Grace Twins; Luckie and Yost; "Senator" Francis Murphy; McGrae and Clegg.

LYRIC (H. K. Burton, mgr.).—The Lyric will open with United (Family Time, Chicago) Aug. 30. The house has been redecorated and refitted and presents a handsome appearance. A new sidewalk canopy has also been added.

GAYETY (C. Cunningham, mgr.; agt., C. T. B. A.).—Vaudeville and pictures.

FAMILY.—The Family theatre will open Aug. 28.

LYCEUM (Phil Brown, mgr.).—The Lyceum will open Sept. 5 with the "September Morn" Co. The reported Keith deal that was supposed to take over this house in March looks like a failure from this end, as it is now reported that the Lyceum will use Stair and Havlin shows all season.

COLUMBIA (Sam Davis, mgr.).—"Uncle Sam's Belles." This makes the second week of good business for this company and the fourth week of good business for the season.

MAJESTIC (Glen Black, mgr.; agt., American Wheel).—The Majestic opened Saturday to capacity business with Hughy Bernar, a "Americana."

COLONIAL.—Pictures.

ALHAMBRA.—Pictures.

ISIS.—Pictures.

PALMS.—Pictures.

KEYSTONE.—Pictures.



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The first week's program, which will have an advance appearance during September, will consist of one five-reel drama produced under the supervision of Mr. Griffith, featuring Douglas Fairbanks; a five-reel drama produced under the supervision of Mr. Ince, featuring Frank Keenan, and a Keystone produced under the supervision of Mr. Sennett, featuring Raymond Hitchcock.



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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Gus Edwards and Co., well received; Nan Halperin, hit; Allan Dinehart and Co., pleasing; "The Volunteers," entertaining; Dooley and Rugel, very good; Misses Campbell, fair; Bert Melrose, clever.

HIPPONDROME (Lester Fountain, mgr., Western States.—Week 10. Elsie St. Leon, remarkably good; "Pais," well liked; Florenia, passably pleasing; Gladys Middleton, very good; Teresa Miller, won applause; Hendricks and Paula, entertaining; Bodini Bros., pleasing.

REPUBLIC (Al. Watson, mgr.; Levy).—"Maximilian the Great," amusing; Mabel Darragh, liked; La Temple Duo, passed nicely; Arthur and Palmer, went well; Fred Swift, pleasing; Sherman and Johnson, entertaining.

BURBANK.—"The Yellow Ticket."
MOROSCO.—"So Long Letty."
CENTURY.—Burlesque.

Harry Duffield, operated upon last week at the Good Samaritan hospital, is rapidly recovering.

Oliver Morosco goes east shortly.

A picture appeared in a local paper this week showing Earl Carroll, the song-writer, holding Earl Carroll, the Pittsburgh singer of the Pittsburgh "Midnight Frolic," at the age of one year. It caused considerable comment.

George Mooser is here from New York. He is giving "So Long Letty" the double O.

Violinsky will return to vaudeville in September. His ice cream tango establishment has closed.

Jean Naves, the composer, is writing here.

Franklyn Underwood is casting longing eyes up and down Auto Row. Likes the Southern California roads pretty much.

LOUISVILLE.

BY JOHN H. HOAGLAND.

FONTAINE FERRY PARK.—Singer's Midgels, sixth week.

KEITHS.—Dark.

MACAULEYS.—Dark.

MASONIC.—Dark.

GAYETY.—Dark.

BUCKINGHAM.—Dark.

Mignon Douglass, formerly a member of the old Dearborn Stock Company, and who supported Emmett Corrigan and Mary Ryan, was married to W. Irving Kaufman, president of the Dealers' Baking Company, of Louisville, in Chicago several days ago. Miss Douglass had been playing Louisville cabarets for several months. The couple will live in this city.

The Dorsey Expedition Pictures, depicting the travels of Mr. Dorsey throughout the world, will be shown for the benefit of the First Kentucky Regiment beginning next Saturday at the Armory.

The latter part of Fontaine Ferry Park's season is being devoted to lodge picnics, the most successful thus far being the Shriner's Picnic, which attracted over 60,000 people.



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"The Mary Anderson News" is the title of a semi-monthly double-page paper being distributed by Keith's Mary Anderson here, now showing moving pictures.

Michael Crawley, manager of the Colonial theatre, in Lexington, recently learned that his son, who has been missing for some time, is with the American troops now guarding the border.

The old Lexington opera house will be opened soon, according to its owners, who have had it closed for some time.

The Buckingham, on the Columbia Amusement Company's circuit, will open its burlesque season with the "Americans" on Sunday, Aug. 29. Macauley's will open on Labor Day, Sept. 6, with the Al. G. Field Minstrels, who have opened the house for the past five or six years. Nothing definite as to the Gayety's or Masonic's plans can be learned. Keith's will open in September with vaudeville.

The Kentucky State Fair opens here Sept. 1.

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (Chas. H. Preston, mgr.; agt., U. B. O.; reh. Mon. 10 a. m.).—Wm. J. Ward and Girls, scored; Olive Briscoe, excellent; Plicer and Douglas, good; Three Vagrants, went big; John R. Gordon and

Co., well received; Edwin George, very good; "Cranberries," clever sketch; Charlie Howard and Co., laughing hit; Three Sheavey Bros., held interest. Big business.

HIS MAJESTY (H. Quintus Brooks, mgr.).—His Majesty's Players, under the direction of Geo. F. Driscoll, with Marlon Barney and Louis Aucker Leading, presented "The Misleading Lady" and gave an excellent performance. Next, "The World and His Wife."

THEATRE FRANCAIS (W. H. Foster, mgr.).—Francis Musical presented "In Carlo to well pleased houses. Added attraction, Annie Morecroft and Her Diving Models.

SOHMER PARK (D. Larne, mgr.).—Six Tumbling Demons, sensational; Oxford Trio, novelty; Dainty English Trio, good; Johnson and Wells, good; Clark and Madison, did well.

IMPERIAL (H. W. Conover, mgr.; agt., U. B. O.).—Virginia Underwood, good; Oxford Quartet, pleased. Pictures.

GAYETY (Tom Conway, mgr.; reh. Mon. 10 a. m.).—Opens season with Frank A. Hurt and "Girl Trust" Aug. 30.

SCALA (W. H. Foster, mgr.).—Joe Waldron's Burlesque Stock Co. and pictures to good houses.

ARENA.—Creator and His Band, Sept. 16 to 18.

The Leavitt Mayerhoff United Shows play here for one week Aug. 23.

Sam Green has joined Francals Musical Comedy Co.

Watson's Peerless Maids Burlesque Co. open an indefinite engagement at the Scala Aug. 30.

Chas. H. Haystead, for the past ten years traveling representative of A. J. Smalls Circuit of Canadian theatres, has purchased the Welland Hotel in Montreal.

PITTSBURGH.

By J. GEO. SERADLE.

GRAND (Davis Enterprises).—Phetoplay, "The Woman Next Door." Capacity.

HARRIS (Davis Enterprises).—Vaudeville. Ward Sisters; Hayes, Richard, Temple and Pergmann; Kalma and Co., popular; Bernard and Meyers, well liked; Gladstone and Talmage; Jimmy Dodd; The Watsons. Interesting motion pictures. Full house.

GAYETY.—Burlesque. "Bostonian Burlesquers." Good house.

DAVIS (Davis Enterprises).—Stock company will open house on Labor Day.

VICTORIA.—Will open on Labor Day with stock burlesque.

PORTLAND, ORE.

By R. B. ANSON.

HEILIG (W. T. Pangel, mgr.).—War films, 15-20; "Sari," 27.

ORPHEUM.—Feature films.

EMPERESS (T. R. Conlon, mgr.).—Week 10. Piro and Wilson, good; Simons and Platt, laughs; Howard Sisters, entertaining; Estelle Wordette and Co., well acted; Six Abdallahs, fine; Elizabeth Chapin, pleased in oriental dances.

PANTAGES (J. A. Johnson, mgr.).—Week 10. "Sinking of the Lusitania," spectacular; Silber and North, laughs; Rice and Francis, good; Julietta Dika, fine; Josie Flynn and Co., pleased; Rio and Norman, fine.

LYRIC (Dan Flood, mgr.; agt., Webster-Fisher).—Ford and Coogan; Kolo and Snow; the Lindens; Jack Flemming; pictures; Kenworthy Company.

OAKS (John Cordray, mgr.).—Oscar Babcock Looping the Loop; Australian Student Band; Musical Comedy.

MAURICE DOWNEY in "AN IRISH ARDEN"

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Direction
THOS. FITZPATRICK

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The Little Ray of Sunshine

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SPECIAL SCENERY

Next Week (Aug. 30) HENDERSON'S, CONEY ISLAND

Direction, GENE HUGHES

ST. PAUL

By C. J. BENHAM

ORPHEUM (E. C. Burroughs, mgr.).—Brown and McCormack, cordially received; Morton and Moore, favorites; Long Tack Sam, very pleasing; Madame Besson, successful; Tracy and Stone, fairly well liked; Brooks and Bowen, roundly applauded; Eugene Diamond, much applauded; Orpheum Travel Pictures, close a very good bill.

EMPRESS (Gus S. Greening, mgr.).—Another pleasing bill is on here again this week with Little Caruso and Co. heading. They were roundly applauded; Bertie Herron, liked; Stansfield, Hall and Lorraine, pleasing sketch; Ambler Bros., well received; Owen Wright, liked; pictures, close.

PRINCESS (Bert Goldman, mgr.).—Four Ishikawa Bros., very clever; 20th Century Four, good; Electric, interesting; Patrick and Otto, well received; pictures; 2d half: Buckley's Animals; Guerrero and Carmen; Riley Wilson; DeVoy and Dayton; pictures.

SHUBERT (Frank Priest, mgr.).—The Fischer Players are this week putting on "The Man Who Owns Broadway." The audience applauded heartily. Next week, "A Woman's Way."

METROPOLITAN (L. N. Scott, mgr.).—Motion pictures, "Uncle Sam at Work." STAR (John P. Kirk, mgr.).—The season of '13 and '18 open here with "Yankee Doodle Girls." A packed house greeted them. Next, "September Morning Glories."

WASHINGTON, D. C.

By VERNON D. SMITH.

KEITH'S (W. S. Robbins, mgr.).—Stella Mayhew, headliner, highly appreciated; Joe

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Jackson, comedy hit; Ann Suter, clever; Early and Byal, shared honors with Joe Jackson for comedy place; Charles Mack, Charles B. Nelson and Etta Bastedo, in a dramatic sketch, very well presented; The Danube Quartette, acrobats, good; Emerson and J. Baldwin, acrobats, very good; Hon. Francis P. Bent gives a travel talk and is well received.

COSMOS (A. Julien Brylawski, mgr.).—Florent and Co., sleight of hand artists, very good; Philippi Four, pleased; Cummings and Young, songs and dances, good; DeWittress, the girl ventriloquist, won applause; Thomas P. Jackson and Co., clever; "Kidland," a musical playlet, was the headline act and is presented by a number of clever juvenile artists.

GAYETY (Harry Jarboe, mgr.).—Burlesque. This week: "The Behman Show," with Lew Kelly, played to a big house. Next week, "The Tourists."

BELASCO.—Dark.
POLI'S.—Dark.
NATIONAL.—Dark.
EIJOU.—Dark.
CASINO.—Dark.
COLUMBIA.—Pictures.

STRAND.—Pictures.
GARDEN.—Pictures.

Poll's is billed to open on Aug. 30 for the

regular winter stock season. The first presentation will be "The Ringmaster."

The National theatre is being painted and decorated both outside and in.

Police authorities have announced their intention of enforcing the regulations governing Sunday shows. Last Sunday officers were detailed to the various theatres as censors and will make their reports to the Superintendent of Police. Upon these reports it is assumed that action will be taken resulting in several theatres discontinuing their Sunday entertainment entirely. This does not apply to picture houses.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (August 30)

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.

AMETA

Direction, H. B. MARINELLI

A
Abelard Edward Variety N Y
Abram & Johns Variety San Francisco
Adams Rex Variety Chicago
Adler & Arline Hip Youngstown
Allen & Francis Variety N Y

BACK SOL GUY AGAIN GOLDSMITH and HOPPE MAX HART

Direction

LOEW'S AMERICAN THIS WEEK (August 23)

Jean--De LISLE and Du PONT--Teddy

The Western Maids

PLAYING BOSTON FOR TWO WEEKS, STARTING MONDAY, AUGUST 30

ACTION! ACTION! ACTION!

BEEMAN AND ANDERSON

Direction, PETE MACK

Comedy
Skating
Novelty

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Solid

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NEW YORK CITY

Armstrong Will H Variety N Y

ERNEST R. BALL

Direction Jenie Jacobs

STUART BARNES

Direction, JAMES PLUNKETT

Benjamin & Arnold care Morris & Fell N Y C

ADELAIDE M. BELL

Featured with
WARD, BELL, WARD AND COMPANY
Care VARIETY, New York

Bernard & Arnold Orpheum Los Angeles
Bersac Mme Jean Variety Chicago

6 BROWN BROS.

Re-engaged for "Chin Chin" next season,
Opening Aug. 9

TOM BROWN, Owner and Mgr.

Bimbo's The Variety Chicago

Blondell Edward Variety N Y

Bowlers Walters & Crocker Variety N Y

Bracks Seven care Tausig 104 E 14th St N Y C

Brinkman & Steele Sis Variety San Francisco

Briscoe Olive Princeton Hotel N Y C

Byrd & Early Variety N Y

Byron & Langdon 174 E 71st St N Y C

C

Cantor Eddie & Lee Al Variety N Y

Carlisle & Romer Orpheum Oakland

Calline Mills 133 W 11th 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

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Cross & Josephine 902 Palace Bldg N Y C
Curtis Julia Orpheum Omaha

D

Dares Alec & Gino Variety Chicago
Demarcet & Collette Variety N Y
De Die Circus care Tausig 104 E 14th St N Y C
De Lyons J care F M Barnes Chicago
Devine & Williams Orpheum Seattle
Dooly & Rugel Orpheum Denver
Doyle & Dixon Temple Detroit
Dudley & Orpheum Minneapolis
Dupres Fred Variety London

E

Early Trio Variety San Francisco
Egan Thomas Orpheum San Francisco
Elinore Kate & Williams Sam Northport L I

**SOPHIE and
HARVEY EVERETT**

"ADAM AND EVE UP-TO-DATE"
DirectionARTHUR KLEIN

F

Fern Harry Fern Theatre Wildwood N J
Flemings The Orpheum Omaha

G

JACK E. GARDNER

In "CURSE YOU, JACK DALTON"

Direction, HARRY WEBER

Gillette Lucy Orpheum Salt Lake
Glenn Harriet Variety N Y
Gordon Jim & Elgin Mary Variety San Francisco
Gordon Kitty Co Majestic Milwaukee
Gray Trio Variety N Y

H

Hart Billy Bob Manchester Co

Hayward Stafford & Co Variety N Y

Heather Josie Variety N Y

Hagans & Australia Variety N Y

Hermann Adelaide Hotel Pierpont N Y

Holman Harry Co Variety N Y

Howard Chas Co Majestic Chicago

I

Inge Clara Dominion Ottawa
Ismed Variety N Y

JOE JACKSON

JENIE JACOBS

NO MORE WRINKLES
Beauty Secret of a Famous
Actress Revealed



How many ladies know that the forewarned on th

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deepest lines, wrinkles

and crow's feet from the

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many leading physicians,

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J

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Jansleys 4 Majestic Chicago

Jefferson Joseph Palace Theatre Bldg N Y

Jewell's Manhattan Variety N Y

Jonston's Musical 625 S Potomac St Baltimore

Jordan & Doherty Variety N Y

Josefson Iceland Glims Co Ringling Circus

K

Kammerer & Howland, Feinberg, 1416 B'way N Y

Kelso & Leighton 167 W 145th St N Y C

Kerr & Weston Orpheum Memphis

Kingston & Ehner Orpheum Oakland

Krelles The Care Irving Cooper N Y C

Kronold Hans Variety N Y

L

Lai Mon Kim Prince Orpheum Sioux City

Langdons The Hippodrome Terre Haute

Leonard & Willard Variety N Y

Leons Models Orpheum Memphis

Lloyd Herbert Pantages Circuit

M

Mack & Vincent Majestic Chicago

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Moore & Hanger Majestic Houston

Morrissey & Hackett Variety N Y

Morton & Moore Orpheum Omaha

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P

Pelletier Pierre Variety N Y
Pincer & Douglas Dominion Ottawa

R

Reilly Charlie Variety San Francisco
Rocher's Monkey Music Hall 2 Malden Hill
Gardens Malden Eng

S

Schaffer Sylvester care Tausig 104 E 14th St N Y
Shenons 3 Variety N Y
Silver & Du Vall Silver wd Cot Southberry Ct
Simpson Fannie & Dean Earl Variety N Y
Skatelle Bert & Hazel Variety N Y
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City Sports 30 Gayety Brooklyn 9-11 Academy Fall River.

Crackerjacks 30 Howard Boston 6-8 Park Manchester 9-11 Worcester Worcester.

Darlings of Paris 30 Trocadero Philadelphia 6 South Bethlehem 7 Easton 9-11 Grand Trenton.

Follies of Day 30 Empire Toledo 6 Columbia Chicago.

Follies of Pleasure 30 Cadillac Detroit 6 Columbia Grand Rapids.

Follies of 1915 30 Olympic New York 6 L O 13 Gayety Brooklyn.

Gay New Yorkers 30 Miner's Bronx New York 6 Orpheum Paterson.

Girls from the Follies 30 Empire Cleveland 6 Penn Circuit.

V
Vagrants 3 Dominion Ottawa
Valdares (Original) Cyclist Variety San Fran
Valentine & Bell Keiths Toledo
Valli Muriel & Arthur Variety Chicago
Violinsky Variety N Y
Von Hoff George Variety N Y

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

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(Weeks Aug. 30 and Sept. 6).

Al Reeves 30 New Hurltg & Seamon New York 6 Empire Brooklyn.

Americans 30 Buckingham Louisville 6 Olympic Cincinnati.

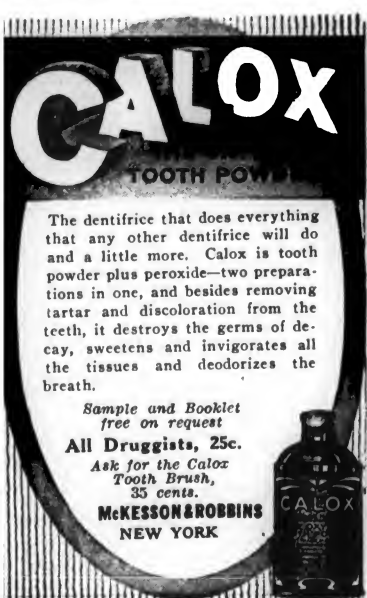
American Belles 6 Star Brooklyn.

Auto Girls 30-1 Armory Binghamton 2-4 Van Culler O H Schenectady 6 Corinthian Rochester.

Beauty Youth & Folly 30 Savoy Hamilton 6 Cadillac Detroit.

Behman Show 30 Gayety Pittsburgh 6 Star Cleveland.

Ben Welch Show 30 Gayety Boston 6 Grand Hartford.



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Girls from Joyland 30 Majestic Indianapolis
6 Buckingham Louisville.
Girl Trust 30 Gayety Montreal 6 Empire Al-
bany.
Globe Trotters 6 Miner's Bronx New York.
Golden Crook 30 Orpheum Paterson 6 Empire
Paterson
Gypsy Maids 30 Grand Hartford 6 L O 13
New Hurtig & Seamon's New York
Hasting's Big Show 30-1 Berchel Des Moines
2-4 O 6 Gayety Omaha
Hello Girls 30 Star Toronto 6 Savoy Hamil-
ton
Hello Paris 2-4 Academy Fall River 6 Howard
Boston
High Life Girls 30 Gayety Philadelphia 6-8
Star Scranton 9-11 Majestic Wilkesbarre
Howe's Sam Own Show 6 Empire Toledo
Lady Buccaneers 30 South Bethlehem 31 East-
on 2-4 Grand Trenton 6 Olympic New York
Liberty Girls 30 Empire Hoboken 6 Casino
Philadelphia
Maids of America 30 Columbia New York 6
Casino Brooklyn
Manchester's Own Show 30 Gayety Omaha 4
Gayety Kansas City
Majestic 30 Gayety Kansas City 6 Imperial
St Louis
Marion's Dave Own Show 30 Casino Boston 6
Columbia New York
Merry Burlesquers 30 Century Kansas City 6
Standard St Louis
Merry Dancers 30 Empire Albany 6 Gayety
Boston
Midnight Maidens 30 Empire Brooklyn 6
Westminster Providence
Military Maids 30 Star Brooklyn 6 Yorkville
New York
Million Dollar Dolls 30 Casino Brooklyn 6
Empire Newark

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V
Valdane Lee
Van Billy
Vart Hazel (C)
Vierra Geo W (C)
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Wayne Chas (C)
Waxman Mr B
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By PAUL M. POTTER

*Miss Suratt Presents Her Compliments to "Mlle. Manhattan,"
of the New York "Review," for the Above Article*

New York "Review," Aug. 21, 1915.

By Mlle. MANHATTAN

I almost fell out of Josephine Jacoby's hansom cab, just now, in a desperate effort to catch every detail of the simplest but most fetching costume I have seen, outside the Casino at Newport this summer.

At Newport stern repression marks the attire of the smartest girls in America, but we see all sorts of frills and "fussies" on the pretty girls who still cling to town.

The girl I was staring at wore a severe little frock of checked gingham with hat and parasol to match. Her charming complexion was quite guiltless of any trace of that paint and powder so dear to the heart of the girl who is just not quite of the caste of Vere de Vere.

Everybody was turning to look at her, and she attracted more admiration than even Elsie Ferguson, who happened to be just behind her. Suddenly the lovely vision looked straight at me with a smile and a bow, and it was then that I nearly dropped over the front of the cab, for the radiant one was none other than Miss Valeska Suratt.

Valeska without any red but Nature's own on her lips; Valeska without so much as a ripple in her thick, soft hair; Valeska without a jewel or a feather to hit one in the eye. And take it from me, if you haven't seen Miss Suratt without her paint and powder, you have missed a lot. She is as pretty as a picture and looks like a debutante. It was a shock, though.

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