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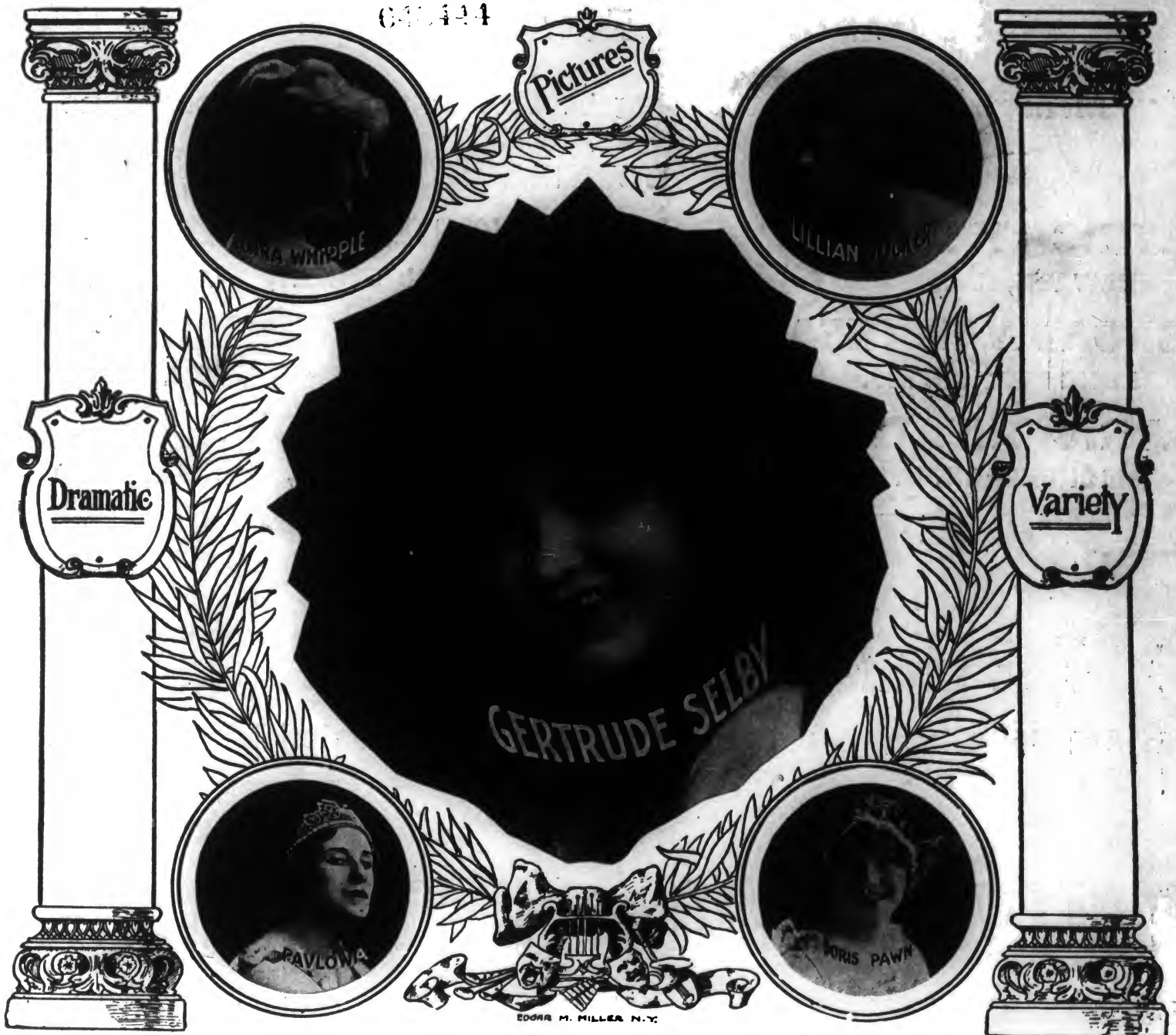
V. 40
(1915)

VOL. XL, No. 1.

NEW YORK CITY, FRIDAY, SEPTEMBER 3, 1915.

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VARIETY

VOL. XL, No. 1.

NEW YORK CITY, FRIDAY, SEPTEMBER 3, 1915.

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STAGE STAR AS PICTURE STAR DEVELOPS NOVEL "OPPOSITION"

First New York Test Comes Simultaneously When Cyril Maude, at Empire, Plays Against Himself in Film Production at the Broadway. Janis Another Case. Unusual Competition Causing Talk.

The true worth of a legitimate star playing on Broadway in a play against a picture feature at another house in which he is the principal player will be brought out when Cyril Maude opens at the Empire, Sept. 13.

At the Broadway, almost across the street, Sept. 19, will be shown the Cyril Maude film, "Peer Gynt." Maude's Empire opening being "Grumpy."

Later, Elsie Janis will appear in a new production while a Janis feature, "Twas Ever Thus," will be shown at the Broadway the last week in September.

Before the season wanes the Triangle will show a number of features with legitimate celebs who sooner or later will be appearing in productions in other Broadway houses.

The Empire and Broadway playing of Maude at the same time establishes a precedent in New York legitimate circles.

Cohan & Harris this week decreed that in the future none of their stars under contract shall appear in pictures at the same time. Raymond Hitchcock, a C. & H. star, may find himself in Maude's predicament this winter.

BROOKLYN NEWS SCHEME.

The Brooklyn Times has inaugurated a daily slide news service in use in several of the local theatres. Slides are furnished by the daily and the news penned on them when sent over the wire by the paper. The slides are flashed at different intervals during the performances.

"PANAMA CANAL" ON B'WAY?

San Francisco, Sept. 1.
It is said on the Exposition grounds that "The Panama Canal" (the big feature of the "Zone"), may be taken to New York and erected on Broadway

at the close of the fair—if a place big enough to hold the attraction (it takes up five acres here), can be obtained in the metropolis.

Manager Fred McClellan admitted he was going to New York in September with a view of locating a suitable site.

BIG SHOWS IN TORONTO.

Toronto, Sept. 1.

It has been settled that for the present at least all of the big attractions booked into this city will go into the Grand Opera House, formerly the home of the Stair & Havlin attractions. The shows booked for the Grand will in turn be switched into the Majestic, next door.

There has been no announcement of any kind that would seem to show that B. C. Whitney is to rebuild the Princess.

VAUDEVILLE IN CORT.

Atlantic City, Sept. 1.

The Cort theatre (formerly Savoy), will not play legitimate attractions this season as announced when the Cort interests took over the lease of the house and christened it under its present name, but will instead reopen Sept. 13 with a five-act vaudeville bill, playing a split week, supplied by Arthur Blondell of the U. B. O. Family department.

POLI'S ALL OPEN.

The Poli theatres at Scranton and Worcester open Sept. 6, which will give the Poli Circuit a full list of open houses. In Worcester there will be two theatres on the chain, Poli's, playing eight acts twice daily on a split week, and the Plaza, playing four acts with a feature picture.

Scranton and Springfield Poli's also play twice daily.

LOEW DELIBERATING.

The Marcus Loew Circuit heads were still deliberating this week upon the expediency of installing twice daily vaudeville performances in some of the Loew theatres.

There seemed to be a diversity of opinion among the Loew people as to the practicability of the improved policy at the present time. Many arguments for both sides of the question were offered.

So far no volume of important engagements has been reported for the Loew books, and although the regular Loew season opened this week, the Loew agency conducted itself in a normal manner.

It is said that upon the Loew decision as to the two daily shows will depend whether Marcus Loew will close a pending offer to him of a large theatre near Fulton street and Flatbush avenue, Brooklyn.

BANKING FIRM BACKING.

Papers of incorporation have been filed for the Liberty Feature Film Co. of which L. H. Cook & Co., a downtown banking firm, are backing. The company intends to make an average of a feature every two months.

Its first two productions will star Hal August, who was selected by the bankers through the publicity given him in the dailies when August was made defendant recently in a divorce suit.

PICTURE AT THE MET.

The first showing of the Universal's feature with Pavlova will be given at the Metropolitan opera house in New York. The performance will be an invitational affair and take place between Oct. 11 and 17. The latter date will be official opening of the opera season in New York.

The picture is now in nine reels, but before the showing it will be cut to eight.

CENTURY OPENING SET.

It has been decided by Ned Wayburn September 14 is to be the date of the opening of "Town Topics" at the Century. The orchestra is called for rehearsal next Monday.

Now that VAN HOVEN is in England, who will furnish the comedy for the United States?

SHUBERTS MAKING FILMS.

The Shuberts are reported arranging to manufacture their own feature films, with intent to use the roof of the Manhattan Opera House on 34th street as a studio.

It is said the Shuberts have about decided to engage a large number of directors under the general supervision of Edwin August, who, it is said, will also have the management of the picture department.

Mr. August directed "Evidence" for the Shuberts as a film play, and is about to start work for the same firm's "City."

The Shuberts are aligned with the World Film manufacturers, and have been making their features at that service's studios, excepting the "Evidence" picture, completed at the Kinemacolor plant on Long Island.

MUTUAL'S COMEDY STARS.

Contracts have been signed by the Mutual with the Count and Countess Magri, best known as General and Mrs. Tom Thumb, and a company of mid-gets to appear in single reeled comedies branded the Novelty, the first to be released Sept. 27.

The Mutual also has an exclusive contract with W. C. Fields, the juggler, now with Ziegfeld's "Follies," who will be featured in single comedies, the first, "The Pool Sharks," to be released Sept. 19. Gaumont will make the Fields' subjects and they will bear the label of Star Comedies.

Fields' picture work will not interfere with his show contract, as he will take to the road with "The Follies."

"LADY IN RED" GOING OUT.

Chicago, Sept. 1.

"The Lady in Red" which closed at the Grand Saturday is going on the road, and at once, following the first program laid out by the Herndon company which operates the production.

The courts were invoked during the many squabbles which arose within the management, but these appear to have been smoothed out.

Mrs. Richard Herndon will replace Gertrude Vanderbilt for the road tour.

NEW SEASON'S GOOD START ENCOURAGING SHOW PEOPLE

All Branches of Theatricals, Reopening, Excepting \$2 Shows, Report Vastly Improved Conditions In and Outside the Large Cities. Highest Priced Attractions not Yet Received Chance.

The start of the theatrical season of 1915-16 is held to be most encouraging by showmen. All the branches of theatricals, reopening, with the exception of the \$2 shows, have reported large increases of receipts over this corresponding time last year, and it has induced optimistic opinions for the coming winter. The favorable condition is reported in and outside of the big cities east of Chicago. The \$2 attractions have not had their chance as yet, in the larger towns or on the road. Since the season practically commenced in New York but two real hits have developed in the \$2 class. Both of these are doing big business, as might be expected. Hits in New York are never accepted, however, as a criterion generally throughout the country, as the metropolis will support any number of big hits throughout the year.

Legitimate combinations on the road are hearing good news at the box office. VARIETY last week printed reports of several takings that predicted a desire upon the part of the country public to again visit the theatre. This week about the best indication of the reversal of the theatrical times is the gross secured by Arthur Hammerstein's "High Jinks" at Fall River, Mass. Monday night, the second showing of the musical piece in that town. The theatre got \$1,240 at a \$1.50 scale. Before the show opened it was thought that \$700 would be the limit of the Fall River stand.

While the break in the weather, which commenced late last week, was for the theatre, it did not bespeak the entire cause of the increased business. Vaudeville has started the new season with much better results than expected, and while the weather is partially ascribed as the reason for this, the public turning to vaudeville in the way it has looks like a revival of interest, as many theatres playing variety shows remained open over the summer.

The most decided brace reported so far has been in burlesque, which felt the improved takings before the cool spell arrived. The Columbia Amusement Co., booking about 70 theatres and as many attractions in between 40 and 50 cities east of Kansas City, has been receiving box office reports showing a 50 to 60 per cent. advance in gross above the openings of last season.

Moving pictures are active in the countryside, and this is learned most assuredly through the activity of film exhibitors in large and small towns striving to "tie up" for certain feature film services in order to gain an advantage over local competition. Because of the manner in which the picture business on the exhibiting end is

split up in almost every town, no definite line can be obtained upon receipts or profits, but the bulk of picture patrons has had large increases during the past year.

ADA REEVE RECOVERED.

London, Sept. 1.

Ada Reeve, who recently underwent an operation, reappeared at the Victoria Monday to an enormous reception. Miss Reeve's voice showed a marked improvement after her surgical treatment.

ALHAMBRA HAS HALERE.

London, Sept. 1.

Robert Halere has joined the Alhambra staff. He is writing a burlesque pantomime production to be staged there around Christmas time.

PIERCE AND ROSLYN MARRY.

London, Sept. 1.

Pierce and Roslyn, vaudeville partners for the past 15 years, were married in London Aug. 28. They are both Americans.

PALACE DARK.

London, Sept. 1.

The Palace became dark Aug. 28 and will remain closed until the new musical production is staged by Alfred Butt. The initial performance is scheduled for early in September. The show will be titled "Bric-a-Brac."

Pavilion's New French Show.

London, Sept. 1.

The French revue will be withdrawn from the Pavilion this week and next Monday (Sept. 6) the house will stage "Honi Soit," with French and English artists in the cast.

BOUCICAULT REAPPEARING.

London, Sept. 1.

Gladys Cooper will open at the Coliseum during October in Barrie's "Half an Hour."

Dion Boucicault will be her leading man. It will be Mr. Boucicault's first stage appearance in some years.

"KICK IN" HIT.

London, Sept. 1.

The opening of the American play "Kick In" was an undoubted big hit, with newspaper notices on the piece splendid, but the length of its run is problematical, since the story seems unsuitable to the war time.

Ramsay Wallace scored a personal triumph in the leading male role.

REVISED "HINDLE WAKES."

London, Sept. 1.

The Duke of York Theatre will begin its season next week under new management, with a revised version of "Hindle Wakes," due to run until Oct. 4, when Doris Keane will open there with "Romance."

"PETE" BY TWO COS.

London, Sept. 1.

Matheson Lang will leave the Aldwych Sept. 4, touring the provinces with "Pete," while Hall Caine replaces him at the same house with the company organized to present "Pete" in America.

The American engagement was cancelled.

PERCY BURTON SAILING.

London, Sept. 1.

Percy Burton, manager of Forbes Robertson and partner of Granville Barker, is due to sail for New York this week to arrange a New York production of "Gamblers All."

Ernest Edelsten Marries Again.

London, Sept. 1.

The marriage of Ernest Edelsten, the agent, to Florence Sweatman, occurred Aug. 11. It is Mr. Edelsten's third marriage. He was recently left a widower, after having been separated from his second wife for four years.

IN PARIS.

Paris, Aug. 20.

Boller, Jr., a member of the well-known French cycling act, was killed in an aeroplane accident recently. He was returning to camp, when in landing the machine fell, killing the pilot.

Volterra, formerly a program man at the Olympia, has taken over, with his brother, the Cigale, for the season. They are mounting the inevitable revue.

A new revue (at least so it is to be termed), by Rip, entitled "1915," will commence the season at the Palais Royal. Leonrara and the two Royal Boys are booked for dancing roles. Prince (the picture man), and Polin are also to be in the cast.

The Folies Bergere will be taken in charge again by Clement Bannel, October 16, when the regular season will begin.

Revue will be found at all places of amusement in Paris not occupied by pictures this coming season. In addition to the music halls mounting such shows, the Vaudeville and the Porte St. Martin will also have revues.

Paul Gavault, it is rumored, is a candidate for the post of administrator of the Comedie Francaise, to replace Carre after the war.

ANNA CHANDLER "FRAMED"?

Chicago, Sept. 1.

Anna Chandler left here last week to open with "Maid in America." She was given Rita Gould's role, Miss Gould making the statement sometime ago she would not go on the road with the troupe unless granted several things. Miss Chandler was then sent for by the Shuberts. She was supposed to have opened Sunday night, the last performance here at the Palace.

While making up to go on, Stanley Sharpe, the company manager, informed her she could not sing one of her numbers. Miss Chandler replied she had arranged for that with J. J. Shubert but Sharpe insisted she could not do the number, whereupon Miss Chandler quit.

Miss Gould, who appeared ready, played her old part and left for the road with the show.

A talk of "frame up" is caused through Miss Gould's salary being less than one half of Miss Chandler's.

Miss Chandler does not know how her three-year contract with the Shuberts stands, and will likely seek legal advice. When asking for her trunks Sunday night, she was informed the Shubert management would not release them until she had returned fare the Shubert office paid for her from New York to Chicago.

THAW ASKS DIVORCE.

Harry Thaw, through his attorneys, filed a petition for a divorce from his wife, Evelyn Nesbit, Wednesday, the hearing scheduled for the Common Pleas Court. Thaw named one John Francis as the correspondent.

My wrist watch is still in good working order. —VAN HOVEN.



CLARICE VANCE

THE SOUTHERN SINGER Who will soon start her vaudeville season with TOM MITCHELL (Pianist).

MANY CANCELLATIONS RESULT IN NEW MID-WEST RULING

Chicago Agency Will Not Route Eastern Acts in Future Until Accepted by Circuit Heads. Early Failures Responsible for New Move. Edict May Work Hardships on Turns Affected.

Chicago, Sept. 1.

The action of manager Louis Weinberg, of the Avenue theatre, last week in closing his entire program, booked for the first half of the week by the Western Vaudeville Managers' Association, has brought about a condition similar to that which has always existed in regard to eastern acts and one that the "Association" has earnestly endeavored to obliterate for its own good.

It is now practically decided all acts booked from the east and unknown in this section will have to be reviewed by the various heads of the circuits supplied through the W. V. M. A. before given time beyond their opening, this decision taking effect regardless of routes booked previous to their western trip.

Just what effect this action will have on conditions here is problematical, but because of the plentiful supply of desirable attractions it is not believed the market will run short, although it will doubtless work hardships on the cancelled turns.

Johnson and Lizette, after being booked solid over the Association time, were cancelled on their first showing last week.

Mort Singer, general manager of the Western Vaudeville Managers' Association of Chicago, came to New York Monday for a few days. Mr. Singer mentioned an act that went west highly recommended in writing by eastern managers. It opened last Thursday in Chicago and was allowed to continue the half week's engagement on the understanding it would revise on another week's showing before judgment was finally passed.

HEARING ADJOURNED.

The application to show cause why the United Booking Offices should not admit the Hammersteins and William Morris into its booking offices came up Monday, and by consent was adjourned until September 7.

The Hammersteins caused the application to be served upon the U. B. O. the latter part of last week. In reply the United is said to have answered the Hammersteins could not rightfully remove their U. B. O. franchise to another theatre unless the Victoria, for which it had been issued, should have been burned down or been otherwise demolished by an act of Providence.

The Palace Theatre Co., which has asked to be interpleaded as a defendant, wishes to set up the claim, it is said, that the Palace management paid the Hammersteins \$225,000 when the Palace, New York, opened, not to play vaudeville elsewhere than at the Victoria, and that it would be a violation

of the agreement entered into with the Palace by the Hammersteins if they were to present vaudeville in the 44th Street theatre, for which the Hammersteins hold a lease calling for a \$70,000 yearly rental.

The Palace management is closely linked with the executives of the United Booking Offices.

Loney Hascall, who handled the booking end of Hammerstein's Victoria theatre from the time of Willie Hammerstein's death to the final day of its activity, will return to the stage this month at Atlantic City to play a route over the United Booking Office and Orpheum time. Loney will present his familiar monologue minus the "face slapping" bit.

NEW DAVIS IN PITTSBURGH.

Pittsburgh, Sept. 1.

The big time vaudeville shows will play at the New Davis theatre this season, opening next Monday.

Harry Davis' Grand, which formerly held those programs, will likely continue with the picture policy it has held over the summer.

The Davis had the Davis stock last season. That will probably next be found at the Duquesne.

BERT LEVEY TO FIGHT.

San Francisco, Sept. 1.

The announcement that, beginning Sept. 10, the Bert Levey Circuit will play a six-act vaudeville bill in conjunction with a feature picture at the Republic, Los Angeles, indicates the independent agent proposes to fight all kinds of opposition during the coming season.

Levey will bill his show at a ten-cent admission fee.

M'INTOSH'S "FOLLIES."

Jack Hascall, the general producing manager for the Hugh McIntosh Enterprises, will leave New York this week for the Coast, from where he will sail Sept. 28 on the Sonoma for Australia to personally supervise the production of McIntosh's new version of the "Follies."

While here Hascall engaged Lee Harrison, Davy Jones and Frank Mayo to assume principal roles in the 1916 version of the McIntosh production, scheduled for November opening.

Hascall also arranged for the entire set of costumes for the new piece, leaving behind an order that will amount to \$10,000 for this branch of the production.

Mr. Harrison has secured permission from several American artists and managers to use "bits" while in Australia that have never previously been placed on the stage over there.

HOUSE STAFF DISCHARGED.

The entire staff of Fox's Audubon theatre was given a permanent vacation last week when John Zanft, general manager of the theatrical interests of the Fox firm, took a visit to Washington Heights.

The vacation order included everyone employed at the house from the front to the back and from the roof to the cellar.

The stage crew, ushers, box office staff and even the superintendent's crew were ousted, the reason being given the house was not receiving proper attention in any department, resulting in a slow but sure loss of the regular patronage. John Zanft will supervise the house management for a few weeks, when Sam Meyers will assume sole control, replacing Harry Towne.

ANDY RICE BURNED.

A gas explosion in the cellar of his Coney Island bungalow last Friday night badly burned Andy Rice, the Hebrew monologist, who was removed to the Coney Island Hospital. Mrs. Rice and their two children were also burned in the ensuing fire.

There is fear at the hospital Mr. Rice may be permanently scarred. He was badly scorched about the face and arms.

Mr. Rice hopes to return to work within the next few months. His head is swollen nearly twice its natural size as the result of his experience. His wife and oldest son are also suffering from bad burns while his father-in-law and brother-in-law are also in bad shape.

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IN AND OUT.

Walter Percival & Co. were given a showing at the Windsor, Chicago, Sunday night prior to their regular opening at the Kedzie. After the performance the act was taken off and Frances Nordstrom & Co. filled the gap at the Kedzie. Cameron and Gaylord did not leave Chicago for St. Louis to open at the Columbia, Monday. Yates and Wheeler substituted.

The Palace bill opening Monday did not hold Lew Brice and Muriel Worth, who were to have closed the show. They withdrew from the program because of that position. The Four Mortons and the 3 Ankers were added to the Palace program. (The Four Mortons as an act will play a few weeks around New York.)

FEIBER & SHEA OPENINGS.

The Feiber & Shea houses will resume action next week when the Colonial, Akron, O., will reopen for the new season, playing full week vaudeville shows.

The opera house, Bayonne, opens next week, under a split week policy while the opera house, New Brunswick, opens September 20 with two new shows weekly.

WILLIE SOLAR'S HIT.

San Francisco, Sept. 1.

The hit of the bill at the local Orpheum is being scored by Willie Solar, who is making his first vaudeville tour as a single turn. He opened an Orpheum Circuit route here this week.

OBITUARY.

Thomas O'Brien, father of Frank O'Brien (of the United Booking Offices) died Aug. 18 at Utica, after an illness of four days.

Nelson Griggs, aged 74, a music publisher, died Aug. 21 at his home in Passaic, N. J.

James Milloy died in Boston August 27. He was a brother of Richard and May Molloy.

George W. Seixas, a music publisher, died Aug. 19 at his home in New York. A widow and daughter survive.

Mrs. E. M. Robinson, wife of the United Booking Offices manager, died Aug. 21 at Rye, N. Y., and was buried at her home, Albany, N. Y.

Edwin R. Phillips, an actor for seven years with the Vitagraph, died Monday at the Coney Island Hospital of a complication of diseases. Before in pictures he was on the legitimate stage.

Edmund C. Hungerford, known professionally as Eddie Coleman, died Monday at his home in Bay Shore, L. I., at the age of 44. He was the producer of Coleman's Minstrels.

Roy Sumner, age 25, of Bryan and Sumner, died Tuesday in the Long Island City Hospital where he was suffering with typhoid fever. He leaves a wife and a child, the latter but five weeks old.

Charles S. Haskell, the father of Margaret and Arline Haskell (formerly The Haskell Children), died Aug. 25 at the Massachusetts General Hospital, suffering from Bright's Disease and enlargement of the heart. He was 46 years of age.

Paul Armstrong, the playwright, died Monday night at his home in New York after a sudden attack of heart trouble. He is survived by three children, two by his first wife from whom he was divorced, and a boy by his present wife, formerly on the stage as Catherine Calvert. He was in his 47th year. Before becoming a dramatist he was a sporting writer in Chicago.

Blanche Leslie died at the Misericordia Hospital, New York, Aug. 25, shortly after having been operated upon for appendicitis the same day. Miss Leslie had graduated from the chorus into a principal role in a Winter Garden production, and later became quite well known as a single turn on the vaudeville circuits. Her home was in Philadelphia. Just before leaving for the hospital Miss Leslie wrote the following letter to a friend: "Letting you know I leave tomorrow by auto for East 86th street to be 'opened' Wednesday on the Misericordia time I call it. They finally landed me, and will 'blast' Wednesday morning. Maybe you think I am happy. I am as nervous as can be. It's worse than opening on the big time. So long, old dear, if we never meet again, unless we are booked for the same place."

TANGUAY TAKES SUMMER RECORD AT THE END OF SEASIDE SEASON

Tops All Box Office Receipts for a Monday Matinee in Three Years at the Brighton. Continuing to Crowd Them in. Considered Remarkable Achievement With Everything Against It.

Eva Tanguay accomplished the impossible, which was a remarkable achievement, Monday afternoon, opening at the Brighton Theatre, when the cyclonic comedienne broke all Monday matinee box office records for that theatre during the past three years.

Everything was against anyone accomplishing that result at the fag end of the summer season at the beachside. It was a dull day for Coney Island, having rained in the morning and the Island throughout the remainder of Monday being deserted.

Besides the conditions, Miss Tanguay, headlining as a single act, had to follow with but a lapse of two weeks the new Gertrude Hoffman production of "Surumurun" in the same theatre, which carried 45 people. Also against her were the openings of two big time Keith vaudeville theatres in Brooklyn the same day, Prospect and Bushwick, the Prospect especially being considered strong opposition to the Island's variety theatres.

That the record-breaking attendance Monday afternoon was not an accident was proven by the same night's huge house, when hardly any audience of proportion had been expected through the chilliness of that evening as the ocean was approached. Up to Wednesday Miss Tanguay was still packing them in and it was said the Brighton people expected that nearly a week's record would be the result, they freely crediting Tanguay for the unexpected landslide of business. By that day also Miss Tanguay had passed the money amount drawn in by Miss Hoffman the first three days of her Brighton engagement.

Miss Tanguay starts her regular vaudeville route at Keith's, Boston, next week. The Brighton engagement was suddenly made and Miss Tanguay accepted it almost without preparation.

DOROTHY KOHL ELOPES.

Chicago, Sept. 1.

Dorothy Kohl, daughter of Mrs. Chas. E. Kohl, eloped last week with her fiance, Raymond H. Hamilton. The couple had been engaged for some time, but hastened the ceremony by a motor trip to Waukegan.

Mrs. Hamilton, who is one of the Kohl twins, is 20 years of age.

PRINCIPALS REPORT.

The new show at the Winter Garden will open there about Oct. 11. As yet there is no name decided on for the attraction, but it promises to be one of the biggest dancing shows of the season. There is a date held at Harmanus Blecker Hall during the week of Sept. 13 for the show to try out there.

All of the principals reported for re-

hearsals Tuesday. The late engagements include Lew Brice and Tillie Worth. The Marsconi Brothers have also been engaged. Among others from vaudeville are Lew Holtz, Gil Wells, Eleanor Brown and Virginia June. Billy Gibson has also been added to the cast.

The chorus rehearsals are being directed by Jack Mason while J. C. Huffman is handling the principals. J. Luberie Hill, the colored composer has been directing the musical rehearsals.

ALICE LLOYD WAITING.

Although Alice Lloyd has had the opening of the season all filled in the east by her agent, Pat Casey, Miss Lloyd has sent word she does not care to commence a vaudeville tour before November.

A summertime on Long Island is supposed to be the inducement for a longer vacation for Miss Lloyd.

Last Saturday night at the Hill Top Inn, Newport, Miss Lloyd entertained for the benefit of the Lafayette Fund.

This week, through the Casey Agency, Tom McNaughton, who is with his wife (Miss Lloyd) in the country, received an offer to take part as principal comedian in a new West End, London, show, to open in November. Although an Englishman, it is the first production offer Mr. McNaughton has received from the other side.

Shea Booking Baltimore's Hip.

Baltimore, Sept. 1.

Harry A. Shea, of New York, commenced booking in the full week bills at the Victoria last Monday. It is a three-a-day house.



MARJORIE BONNER
of BONNER AND POWER, playing their sensational moving picture specialty,
"ON A SATURDAY AFTERNOON"
Opening their season at ALHAMBRA, Sept. 6.
Direction of ARTHUR KLEIN.
Booked solid on the U. B. O.

RECITATION CONTROVERSY.

A controversy over a recitation has sprung up between J. Francis Dooley and other users of the verse. It also involves Leo Carrillo, who, Mr. Dooley claims, traded the recitation (called "The Fool There Was") with him about three years ago, for another.

Lately learning other acts had been using the verse he though solely belonged to him, Mr. Dooley inquired of one, a three-act lately at Henderson's and was informed, so Mr. Dooley says, that Mr. Carrillo gave the verse also to the three boys, sometime after Dooley had received it.

Upon explaining the circumstances to the three-act, Mr. Dooley says, they took the recitation out of their turn. Dooley also claims the other acts using "Fool" recitation state permission to do so had been received by them from Carrillo.

"REQUEST PROGRAM."

The Bushwick theatre, Brooklyn, is including in each program a folder containing about 100 names selected at random of vaudeville acts. Patrons are reminded in the reading matter that if they will indicate their preferences in the space opposite the names, a "Request Week" will shortly be held, when the acts receiving the majority of votes will be gathered on one Bushwick bill.

The folder is headed "Popularity Contest." Blank spaces are provided for acts not listed. But one vote to a folder is allowed.

THEIR OWN DUMPERS.

Through an order of the Supreme Court, the street cleaning department has been enjoined from using the public dumps or depositing upon the scows of contractors or other transporting conveyances of the contractors, material collected from buildings of which no portion is used as a dwelling.

The order went into effect last week and affects practically every theatre, regardless of size, in greater New York. It necessitates the theatre owners hiring at their own expense carting wagons to remove refuse, ashes, etc., and further requires them to pay for the privilege of dumping it.

The only material not contained in the Supreme Court order is garbage, which will, as formerly, be removed and dumped at the city's expense.

MIXING UP MONTANA.

Chicago, Sept. 1.

The Western Vaudeville Managers' Association is at present booking acts over its recently acquired time in Montana. A number of turns have signed for the time, but a real idea of what vaudeville conditions are like in that territory will not be known until some acts have traversed the route. The "Association" at present is not booking west of the eastern end of Nebraska.

On the other hand, the Affiliated Booking Corporation made an announcement it had secured houses in several of the towns contained in the "Association's" Montana string. As the towns are rather small, it is unlikely they carry two vaudeville theatres.

NEW ACTS.

Roy Atwell in "The Poet."

Max Ford, with Gertrude Dolan, dancing turn.

Dorothy Taylor and Mabelle Gibson, "Sister act."

Tom Ward and Dolly McCue in "The Man From Macy's."

Operatic turn with 12 people, by Thaddeus De Wronski.

"Neutral" is the title of a sketch on the Loew time.

Rags Leighton and Val Eichen, two-act.

Ada Curry Lind (single) "The Spirit of Music."

Leo Cook, brother of Joe Cook, is producing a number two act of the Joe Cook specialty.

William Mitchell (formerly Mitchell and Cain) and Vola Anthony, of the Servian Trio, two-act.

"Peace" (not a war sketch) with 15 speaking parts and a special set. Produced by Graves and Grunwald.

The King Sisters (daughters of John King of King and Comfort), singing and dancing (Joe Raymond).

William Courtleigh intends reviving "Peaches," the comedy sketch he won much favor in several years ago.

Gertrude Vanderbilt and George Moore have reformed their dancing turn, to open at the Palace, Chicago, next week.

"The Brother," a magazine story, to be produced for vaudeville by Edwin Arden with William C. Beach heading the cast.

Minna Gales Haynes, from concert; Mme. Yorska, in new sketch; Robert Downing in new sketch (M. S. Bentham).

Mr. and Mrs. Laddie Cliff, two-act, Willa Holt Wakefield, new setting; Redford and Winchester, new turn (Pat Casey).

Myrtle Young (formerly Moore and Young) and Roy Cummings (Cummings and Gladings) in a two-act (Bart McHugh).

Charles Sumner has written a dramatic sketch in conjunction with Charles Collins, dramatic editor of the Chicago Evening Post. It is to be produced for vaudeville.

Emma O'Neal and James Gallagher will separate after this week at Atlantic City. Each will appear as a single turn hereafter. Miss O'Neal was successful as a single before forming the partnership.

CHIEF HOWE PRODUCING.

Former Battalion Chief Howe, of the New York Fire Department, who received a bravery medal while in service (from which he retired after recovering from an accident while on duty), is tinkering with the producing end of vaudeville.

The Chief, among the most popular of the Broadway strollers with the theatrical people (he having been in charge of the Times Square district) has set out his first effort as "The Fixer," employing four people. If the sketch wins commendation and Lookings Chief Howe says he may further investigate the producing possibilities.

I am working steadily, proof I am making good.—VAN HOVEN.

CABARETS

"Just Girls," as the newest Ziegfeld "Midnight Frolic" on the Amsterdam Roof has been named, is not greatly unlike its predecessor to those who grew familiar with the first aerial Ziegfeld performance. It is mostly girls, nearly 30 of them, changing their costumes seven times within the 70 minutes the actual performance runs. The girls look as only "Ziegfeld girls" always do, and their "clothes" is not the least for the purpose of aiding "appearance." In a bathing number, the suits are particularly attractive, and to contrast probably, a film of Kay Laurell in swimming is shown at the finale, and Kay has nothing on excepting the water. Melville Ellis is making his debut as a Ziegfeld attraction, giving his pianolog shortly after the opening of the revue. Mr. Ellis doesn't do much until surrounded by half a dozen girls, drawn one at a time from different parts of the floor. Mr. Ellis designed the costumes for his girls, with Cora McGeachy doing the dresses for the remainder of the show. Allyn King is a new leader for the "Frolic" entertainment. Charles Purcell remains over, with Sybil Carmen and Earl Oren doing the dancing. Miss Carmen led another "balloon" number, prettier in dress and balloons than the former one. Odette Myrtil, the Frenchy dancing-singing-violiniste, is still up in the air, and Muriel Hudson, with her hair, yet red, is prominent. Other new comers are The Glorias, "modern dancers," who have a corking "skate dance" (the same one Maurice is said to have copied his from), but the Glorias spoil their turn by an old style "Texas Tommy," though the waits necessary for the many changes do not allow Ziegfeld to run the show as he might wish to do. The other newcomer is Will Rogers, the lariat thrower, and the Roof is a pipe for Bill. In his cowboy outfit he kids any and everyone, does a few tricks and is a riot. Early in the turn Rogers remarks, "I ain't used to working in a joint like this." Later he complains of the number of girls around, remarking "They are making me dress with two of the chorus girls' chauffeurs and Melville Ellis' valet." Joseph Urban has provided a scenic background that amply suffices. Gene Buck and Dave Stamper again wrote the lyrics and music. They are all new numbers. "Come Along" is about the best. The second half finale will likely be fixed for more importance before long, but to New Yorkers and out-of-towners who insist upon seeing "the midnight show," Ziegfeld has put over another whale in that division. Among the chorus, show or just girls are May Leslie, younger than ever, Olive Thomas, Margaret Morris and Dorothy Koffe, with the audience catching a glimpse at one time of all Kay Laurell in person has to show when she is bound to the mouth of a cannon.

"Too Much Mustard" was reproduced by Ned Wayburn for the Shelburne,

Brighton Beach, Tuesday night, succeeding Wayburn's other revue there, "Splash Me," which ran for three months, a record for a high price free show of this kind, the Shelburne having paid Wayburn \$1,250 weekly for the revue. The management admits, however, the free revue for the first time since Reisenweber's has operated the seaside hotel, did a consistent dinner business, the first performance starting at seven o'clock. It likewise drew well to the second midnight performance, with the result the Shelburne has established a select clientele that may be depended upon, besides drawing nearly the capacity of the hotel's accommodations in rooms with permanent summer family guests. As the hotel spent \$25,000 on its ballroom and equipment before the season opened it was entitled to a play, but the record shows the Shelburne to have been the only summer place taking a chance on an expensive free revue. In "Too Much Mustard" the principals are Eugene MacGregor, Babette, Hazel Crosby, Bert Crosman, Millie Nikel, new to this show, which has been brought up to date by Mr. Wayburn, since it first played at Reisenweber's on the Circle. The same chorus girls from "Splash Me" will be retained, also the "Uncle Sam" finale of that performance, otherwise everything in the "Mustard" performance, including the 18 numbers, are new to the beach. The Shelburne issued a rule Monday that no member of the company, principal or chorus girl, would be permitted in the ballroom after the performance. The Shelburne will remain open under its present policy until about September 19, but will continue over the winter with last season's program, music and dancing.

Feltman's, Coney Island, is making preparations for Mardi Gras week, September 13. The Deutscher Garten and Wisteria Pergola will be specially decorated in red, white and blue. There will be augmented vaudeville on the three stages and special programs by the 71st Regiment band and the Alpine singers.

Mr. and Mrs. Vernon Castle were recorded with two disappointments last week when they failed to appear at the benefit of the Long Island "Lights" and later when they failed to show at Young's Pier, Atlantic City, where they were scheduled to give a Saturday exhibition.

Henderson's Coney Island, is looking for another revue to fill out the season. It retained Wyatt's "Scotch Lads and Lassies" as the restaurant attraction for four weeks and would have held the act indefinitely had not vaudeville engagements for Mr. Wyatt's turn interfered with that arrangement.

The Park, Southold, L. I., has the following in its cabaret, Dolly Morgan, Mr. Adler and Harry Farrell.

METROPOLITAN WHEEL.

The newly-formed burlesque wheel which will supply the shows for Daly's and the Union Square in New York and houses in Scranton, Philadelphia, and Washington has been named the Metropolitan Amusement Co.

The show which closed at Daly's last Saturday after a two weeks' engagement there, is laying off for the current week to secure new people before reopening out of town.

The show at the house now is Sam Rice's "Daffydills."

In the future all shows will play each house for a week.

Other houses may be added to the Metropolitan wheel.

PARACHUTE SNAPPED.

Cincinnati, Sept. 1.

Thousands of persons saw John Gallagher, aged 28, of Cincinnati, fall 40 feet from a balloon at the Florence, Ky., Fair. Gallagher is at the Booth Memorial Hospital, Covington, Ky., suffering from two broken ribs and internal injuries. He was just leaving earth when the parachute snapped loose from the balloon and sped downward.

In a West Virginia town last week Gallagher had a similar accident, but was not seriously hurt. Jimmie Holz made the ascension in Gallagher's place at the Florence Fair.

JERSEY KID "DISCOVERED."

Paterson, N. J., Sept. 1.

During the exhibition of home talent at the Majestic theatre last week the management unearthed what is considered New Jersey's premier theatrical "find" in eight-year-old Mitchell Donato, a singing youngster.

Master Donato's theatrical activities will be confined to the state of Jersey because of his age, but his parents propose to educate him professionally and this week he is cabaretting in Newark at \$100 for the seven-day period.

LION KEEPER ATTACKED.

Montreal, Sept. 1.

Tony Williams, a lion keeper traveling with the Leavitt-Meyerhoff Shows, was bitten by a lion during the show's engagement at Maisonneuve, Can. While drilling the brutes through their routine Saturday one of the animals sprang at Williams and chewed his left hand, at the same time clawing up his face. Prompt assistance saved Williams, who was removed to the General hospital in this city for treatment.

CASTLES CAFE DANCING.

Chicago, Sept. 1.

The Cafe Royale (formerly Rector's) has engaged Mr. and Mrs. Vernon Castle to dance in the restaurant while they are appearing in this city with "Watch Your Step."

Chester L. Cummings Arrested.

Cincinnati, Sept. 1.

Chester L. Cummings, who claims to be a vaudeville artist and scenario author, was arrested on a charge of forgery when he and his wife of five days attempted to leave town. One hotel and several merchants are said to hold some of his checks.

STRICT CENSORING.

Unprecedented strict censorship of shows on both circuits has resulted in the disbanding of Blutch Cooper's "Gypsy Maids." Mr. Cooper has been directed by the Executive Committee of the Columbia Amusement Co. to put on an entirely new show and to report when he is prepared to resume operations.

Jake Goldenberg's "Gay New Yorkers" has been suspended for two weeks for reconstruction. If the changes made meet the requirements of the committee, Mr. Goldenberg will be allowed to continue.

On the American Circuit the following shows have been laid off temporarily through failure to meet the exacting of the directors: W. S. Campbell's "American Belles," Jacobs & Jermon's "City Sports," Theatrical Operating Co.'s "Cracker-Jacks," Harry Hart's "Hello Girls," Joe Oppenheimer's "Broadway Belles," and Richy Craig's "Merry Burlesquers."

REEVES' OPENED WELL.

Al Reeves and his "Beauty Show" accumulated considerable "credit" in Newark last week where the Reeves aggregation opened its new season at Miner's theatre.

Business took a leap skyward and when Albert stopped on the North River ferry, he carried a box office statement exceeding any amount he has taken from Newark in the past 24 years.

The Reeves show is at Hurtig & Seamon's in Harlem this week.

TOO BURLESQUY.

Montreal, Sept. 1.

The musical stock company at the Theatre Francaise under the management of W. H. Foster has lost most of its principals through the performance getting down to a burlesque basis with three shows a day instead of first class musical stock as it started in the summer.

Weingarten in "Star and Garter."

Chicago, Sept. 1.

I. M. Weingarten has purchased the interest of Phil Isaacs in the "Star and Garter" burlesque show this week at the Columbia. Weingarten is travelling with the show.

Franchise for Scanlon and Moore.

Scanlon and Moore have been granted a franchise on the American Circuit and will open Sept. 13.

Scribner on Inspection Tour.

General Manager Scribner left town Wednesday to make a personal inspection of several houses on the Western division of the circuit.

NOTICE

The regular meeting of the White Rats Actors' Union of America will be held at the White Rats Club, 227 West 46th Street, New York City, on Tuesday, September 7th, at 11.30 P. M. sharp.

There is a stack of telegrams and letters on the desk of General Manager Scribner of the Columbia Amusement Co., the general purport of which is that the burlesque season has started with infinitely more gratifying results than ever before.

It was to have been expected reports on the condition of the shows would prove entirely satisfactory to the executives of the Columbia. Orders that were in reality commands were long ago given that assured vast improvement in all of the productions on the circuit. But when it was learned that business at every point has been very much greater than at the opening of any season since the incorporation of the Columbia Amusement Co., it was the cause of more justifiable elation than anything that has happened, not excepting the satisfaction experienced a couple of years ago when the Empire Circuit yielded to the conditions with which it was surrounded and surrendered to its younger opponent, the Columbia.

Pessimism at the outlook for the new season, based upon unsettled world conditions, was swept away with the receipt of reports of business. Not one opening showed receipts less than one-third greater than last season and at some points the statements showed an advance over any corresponding time of from 50 to all the way up to 100 per cent.

Particularly noticeable has been the increase in the middle west. Kansas City, for instance, almost invariably starting off with a gross of around \$4,000, registered more than \$6,500 for the first week of the season although weather conditions were decidedly unfavorable. While this showing is naturally highly gratifying, the men in control of burlesque do not conceal their gratification at the manner in which the shows have been received not only by the regular patrons of the theatres but especially by the newspaper reviewers. Where formerly these productions have been dismissed with scant consideration, the critics, recognizing the marked departure that has been made in the general tone of the performances and in the character of their presentation, have devoted the same quantity of space and the same serious attention that is accorded offerings at theaters classified as "two-dollar houses."

In view of all this there is warrant for the unmistakable signs of elation that pervade the headquarters of the Columbia. It is a just reward for the years of careful planning and downright hard work that has been devoted by the present directorate to the elevation of burlesque.

And having so perfectly succeeded in cleaning up its own immediate field of operation, it is to be hoped efforts may now be directed by the same forces toward the elimination of the objectionable features that are decidedly apparent in the performances that have thus far been given in and around New York by a very large majority of the companies appearing in the houses designated by the Columbia to its subsidi-

ary organization, the American Burlesque Association. In other words the disgusting "cooch" dance is still in evidence in burlesque and it is up to the Columbia Amusement Co. to turn its attention to the shows on the American Circuit and demand its instant expurgation.

MAIDS OF AMERICA.

It would be difficult to overestimate the influence upon burlesque of "The Maids of America" production, at the Columbia theatre Monday in the presence of two of the largest audiences ever assembled in that house.

Many well-intentioned efforts have been made during the past few years to construct a burlesque show that would conform to the established characteristics of this type of entertainment minus those features that confined attendance to men. The twofold purpose of this was to accomplish a worthy object for its own sake and to extend patronage to the inclusion of women and children. The result in a large majority of cases has been the complete obliteration of the old time form of burlesque and the substitution of what could be regarded as only second rate musical comedy. It is true those productions were clean, which was very greatly in their favor, but they lost distinction necessary to keep burlesque in a class by itself.

These mistakes have been avoided in the performance given by "The Maids of America." It is a burlesque show in the literal meaning of the word. Although there is nothing strikingly original in the book, and authorship has little to do with the excellent results attained, there is never a moment from the beginning to the end of the performance that is lacking in interest and enjoyment. The idea of the Snow Man and the Red Hot Stove Man being brought to life has repeatedly been done in one form or another, and the amusement they create in this instance is largely due to the excellence of the work of Al K. Hall and Don Barclay. To those players credit must also be extended for the introduction of bits in which they have appeared in other shows and which constitute the distinctive hits of this performance. More perfect team work between the two would improve these bits, but this will very likely come as the new season progresses. Both men are intensely funny and they, with Joe Morris, a German comedian, succeed perfectly in maintaining the comedy of the performance at an unusually high pitch.

Florence Talbot, the leading woman, brings to her work a refinement and charm of personality rarely observed in burlesque, and her vocal shortcomings are amply compensated for by acting abilities of an uncommonly high order. Miss Talbot is unaffectedly graceful and easy in several handsome and becoming gowns and her presence in the cast is of conspicuous value. Carrie Cooper, the ingenue, sings and acts delightfully, and Ruth Curtis, Mae Mack and Phil Smith appear to advantage.

The Temple Quartet is introduced with good effect at various points and scores with its specialty. The Misses Talbot and Curtis contribute a neat

sister act and La Bergere, "the Marble Venus," with her posing dogs, is well placed.

The main point is the show has been perfectly put together with adherence to the true form of burlesque, which means a first part, an olio and an afterpiece. There is an abundance of lively comedy of the right sort, all of the musical numbers command repeated encores, the cast is above the average and the equipment in every detail would do credit in all particulars to a pretentious production of musical comedy.

And quite as important, if indeed it is not more important than anything else, to the much desired advancement of burlesque, it is all distinctly clean and wholesome.

PARISIAN FLIRTS.

Charles Robinson's contribution to the American Circuit is a two-part burlesque with a four-act olio, Robinson featured in the latter with a condensed version of his monolog. His new show carries an abundance of promise, but the vivisectioning process will have to be hurriedly applied, for the performance runs decidedly long and the superfluous material is clearly visible.

There is a wee bit of suggestiveness contained in both books that would hardly escape a conscious censor, and while it appeals to the minority and accumulates the coveted laughs, it doesn't belong. Robinson has gathered choristers who easily make up in speed what they lack in facial assets and he is surrounded by an unusually clever aggregation of principals, headed in the male division by Dave Vine and Mark Wooley and in the female end by Luella Temple, May Bernhard and Elizabeth Cooper. Robinson appears only in the olio and burlesque, working throughout in his Hebrew character.

The opener is labelled "The Married Flirts," with a scenic view of a shoe emporium's interior. Vine and Wooley impersonate two German comics intent on seeing Paris. Vine has an unsophisticated son (Jack Duffy), while Wooley is accompanied by an adventurous but innocent daughter (Miss Temple). Both are visiting the French capital with their wives (Miss Bernhard and Freda Lehr). The usual style of burlesque comedy is applied, interrupted by the inevitable numbers, with John Cooke and Ted Lewis supporting in the main background, the former playing "straight," with Lewis characterizing a colored porter.

Vine was somewhat of a surprise and carried the comedy honors through the first part, although he was the principal offender in the penal code of burlesque cleanliness. One speech in particular anent "washing" was productive of only a sickly silence, and even Vine must have felt the reaction. Incidentally since the Yorkville is catering exclusively to a family audience and has succeeded to date in keeping the roughneck and sensuous element away, it behooves the management to maintain a strict censorship on such practices. Wooley was his usual self, but both Duffy and Cooke strode to the front to capture individual honors.

Miss Bernhard was conspicuous

throughout the show, spreading an element of personality that earned her the honors of her division. She is a type somewhat foreign to burlesque and seems quite as versatile as clever. Her male impersonation made a distinct hit, but on the whole she registered evenly and was always welcome. Miss Temple is a comely shaped sou-bret with plenty of "pep," but a rather weak singing voice for leading numbers. She kept the stage alive with her presence and her general appearance helped considerably. Miss Cooper makes a splendid prima donna for the Robinson show, held up the vocal section and played a principal role to the expected results. She opened the olio with two numbers, followed by Vine and Temple in a well-built double act in "one," in which Vine demonstrated his comedy qualities. While apparently a youngster for such a prominent role, Vine will bear watching, for he has supreme confidence in himself and never overdoes his part. They took down a big hit. Duffy, Geisler and Lewis in music and numbers with a saxophone and piano were the genuine hit of the vaudeville end, Duffy handling the singing portion and working somewhat over the limit. At his present rate this chap will never complete the season, for in Robinson's entertainment he does more work than any other two principals. His versatility is to blame. Robinson closed the olio and wisely curtailed his offering to allow the burlesque an opportunity.

The second part is by Robinson and Matt Woodward and shows a Chinatown scene with Vine practically eliminated. Wooley characterizes a rich old roue while Robinson, Duffy, Cooke and the female principals predominate. The comedy here shows the touch of an experienced hand and was productive of many good legitimate laughs.

The costuming is somewhat above the average for the American Circuit and makes a great "flash." The numbers are reasonably well selected, with "Blinky Winky Chinatown," "Tennessee," "Tulip Time in Holland" and "Circus Day in Dixie" taking the applause honors.

Charlie Robinson's showmanship ability will naturally result in the development of a good show for his present material is all par excellence, considering the circuit and circumstances, and with the cutting, reconstructing and restaging completed, "The Parisian Flirts" will compile a reputation as a genuinely good burlesque entertainment.

HEUCK CIRCUIT OPENING.

The Lyceum theatre opened this week with one of the burlesque stock shows scheduled to tour the Heuck Circuit. The early business was decidedly promising.

Monte Carter in "Hello Girls."

Chicago, Sept. 1.

Monte Carter, a Coast producer and comedian, left here Sunday to join the burlesque show "Hello Girls," with which he will act as principal comedian and producer. Carter joined the show in Toronto.

When I return to New York I shall wear a silk hat, a frock coat and carry a cane.—VAN HOVEN.

VARIETY

Published Weekly by
VARIETY, Inc.

SIME SILVERMAN, President
Times Square New York

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

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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. XL. No. 1.

Keith's, Cincinnati and Louisville, will reopen September 12.

John McCarron is managing the Broadway, Philadelphia.

Helen Lowell has engaged for pictures.

John P. Slocum has recovered from his illness.

The opera house in the block of that name in Midway, Ky., was damaged to the extent of \$15,000 by fire.

Jos. P. Mack will reopen the Elsmere theatre (Bronx) Sept. 6, playing his usual bill of six acts.

Felice Lyne, the opera singer, is under contract to Max Rabinoff and will go on tour with Pavlowa.

Henry Kolker is now rehearsing in a new play entitled "The Girl," which will open in October.

Charles Bird, threatened with an attack of appendicitis, is out, having sidestepped an operation.

The Chatterton, Springfield, Ill., has been leased for the new season by James Wingfield of Chicago.

Burlesque shows will be booked in the Iowa theatres operated by Al Busby.

The cool weather and rain helped all the show shops the latter part of last week.

The Parsons' theatre, Hartford, Conn., which was badly damaged by fire, has been remodeled and will again play legit this fall.

William Boyd will replace Bruce McRae as lead of the Ethel Barrymore company when rehearsals start in New York for her new play.

The Steinberg theatre (seating about 1,000), at Webster, Mass., controlled by the Steinberg Theatre Co., opens about the middle of September with "Twin Beds." Bookings via the Aarons' New York offices. The Steinberg Co. has also taken over the Auditorium, Concord, Mass., and Athol theatre, Athol, Mass., playing all attractions.

"Sumurun," with Gertrude Hoffman, has been booked for the Orpheum Circuit after playing a few weeks in the east.

Rubin-Finkelstein, owners of the Palace, Garriok and Grand, Minneapolis, are going to build a pop house next to their Grand site in Minneapolis.

Mrs. Patrick Campbell, during her New York engagement, will have a new play by Horace Annesley Vachell, entitled "Searchlights."

Charles (Red) Dooin, of the Giants, says Mrs. Dooin objects to his returning to vaudeville after the present playing season.

Fred Morquist, musical director of the "Star and Garter" show was recently married to Hazel Mack of the Jack Reid company.

The Majestic, Johnstown and Sheridan Square, Pittsburgh, will be a split week in vaudeville this season, booked by Johnny Collins of the United.

The York (John Cort), on West 116th street, will have Sunday vaudeville concerts this season, placed by Frank Gerson.

Jule Delmar will again book the Sunday shows at the Winter Garden, starting with the first "Sunday" of the season, Sept. 5.

August Dreyer, the theatrical attorney, will move from his present offices in the Tribune Building to the Times square vicinity, Jan. 1.

The Loomer O. H., Willimantic, Conn., will play Paramount pictures starting Sept. 1, until the new manager, D. J. Casey, arranges his legitimate bookings.

Alberta Moore, formerly of Moore and Young, is rapidly recovering from her recent nervous breakdown at Saranac Lake, N. Y., where she has been since last June.

Louis Joseph Vance is rewriting the stage dramatization of his novel, "The Lone Wolf," in which Herman Lieb is to star. Vance also has written a new novel, "Sheep's Clothing."

The Gayety, Hoboken, will play a split week vaudeville policy, commencing Sept. 16, booked in the United Booking Offices (upstairs) by Joe Goodman.

The Actors' Equity Association, after Labor Day, will hold its regular council meeting once a week instead of every other week as has been the custom during the summer.

Geo. Hickman, from Nashville, is in charge of the Forsythe, Atlanta, succeeding Hugh Cordoza in that position. Harry Sudekim remains manager of the Princess, Nashville.

Ben J. Fuller, the Australian vaudeville manager, is reported having lately purchased for \$750,000 a site in Melbourne containing the Gaiety and Bijou theatres and Palace hotel.

Singer's Midgets will return to vaudeville opening on the Miles Circuit next week, with the Loew time following.

The St. Paul of the American line was due in New York yesterday. The St. Louis is due here Sunday. On the latter boat are the Boganny Troupe and Charlotte Parry.

Mme. Jeanie Jomelli, the famous contralto, who is now headquartering in Portland, Ore., gave a free concert there last week at Laurelhurst Park, singing in the open air to 35,000 people.

Ear muffs are being worn by some of the booking men. Johnny Collins was the first to introduce them. The ear muffs are made of cardboard, fit snugly about the ears and on the front is printed, "Protection Against Bull."

Julian Eltinge and "Cousin Lucy" are expected to stay at the Cohan theatre one month. After it takes to the road A. H. Woods is expected to bring in his "Potash & Perlmutter In Society" there sometime in October.

May's Opera House, Piqua, O., formerly operated by Charles May, now handled by Harry W. Kress, will play legit and on open nights feature pictures. The road shows will be booked in by Chas. G. Maynard, New York.

Morrison's, Rockaway Beach, will close its summer vaudeville season Labor Day, when the Brighton, at Brighton Beach also closes, with Henderson's, Coney Island, discontinuing the big time policy the same week.

The Olympic on 14th street has been taken over for Sundays this season by Jo Paige Smith and Aaron Kessler, who will give vaudeville shows there on that day. Remainder of the week the house plays burlesque.

John E. Young, slated for a new show under Klaw & Erlanger's management, may take to the road after all in a revival of "The Little Cafe" under his own direction. Young was in the Cafe show last season.

The Shuberts have taken the American option upon three new pieces, "The Girl From Brazil," "The Broadway Girl" and "Miss I Don't Know." They have also accepted A. E. Thomas' latest, "The Strange Boarder."

The Monarch Producing Co. has selected Poughkeepsie as the place for the first performance of its new play, "My Lady's Garter." September 4. This piece is announced to be open at the Booth theatre, New York, September 9.

Fred Brandt and Mike Shea, the latter a well-known Cleveland agent, have a booking agency in Cleveland supplying the central states with vaudeville bills. Brandt was formerly connected with the Keith interests and is also well known in and around Ohio.

The Frankfort theatre, Frankfort, Pa., opens next week with Willard McGuire as the manager. The house will

play six acts and split with Dover. The Casino, Washington, will reopen next week playing six acts a full week. Both houses are booked by Byrne & Kirby.

Jenie Jacobs will again place the once-a-week vaudeville shows at the Nemo theatre, Closter, N. J., this season. They happen on Saturday nights, the house playing pictures the remainder of the week. Miss Jacobs had the theatre for Saturdays last season.

A number of stands in the route of "Patsy" which has been playing the south were cancelled this week because of the illness of Irene Douglass, who was the leading lady of the company. Her condition is said to be serious.

Plans are afoot for the Frederick Harrison company to make the first New York production of "Quinney," now being played in London, at the Maxine Elliott theatre about Oct. 18. The American play arrangements are in the hands of Alfred Turner.

When the "Follies" leave New York on September 18 for Boston, where the Ziegfeld revue is to open a ten weeks' engagement at the Colonial theatre the following Monday, Helen Rook will remain in New York. Miss Rook doesn't fancy touring this season.

The Majestic, Chattanooga, and Grand, Knoxville, Tenn., will be booked as a split week by Rosalie Muckenfuss in the United Booking Offices. Tink Humphreys, of the Chicago U. B. O. branch, turned the Majestic over to Miss Muckenfuss.

Weber and Fields will start their vaudeville tour at the Orpheum, San Francisco, Dec. 5, after finishing their picture engagement with the Keystone. Los Angeles, Kansas City, St. Louis, Chicago and Milwaukee are the other Orpheum towns to be played by the comedians.

The Bronx Eagles have taken the front portion of the Metropolis theatre building, removing from their rooms in the Bronx opera house. The Metropolis theatre proper continues under the management of Frank A. Keeney this season.

M. S. Epstein has arranged with Spiegel & Burke of the Lyric, Buffalo, to supply the bookings of that house when it opens next week and will book a program of three vaudeville acts with a musical "tab" filling the second half of the program. The house will be booked direct from the Epstein office.

It will be some time before Otis Skinner will be seen in New York in the new unnamed Henry Arthur James play which he will first present on the road for a tour starting about October 1. Vernon Steele, an English actor, was the last engaged person for Skinner, playing the principal male support.

William Gray, manager of the Crystal, Milwaukee (Miles Circuit), is Broadwaying this week, chaperoned by Walter Keefe.

WITH THE PRESS AGENTS

The tour of Granville Barker will open in Washington Oct. 11.

E. A. Well, formerly general representative for H. H. Frazee, will become a producer.

The Morosco headquarters have been moved to the Tilden Building.

The John Cort opera, "The Princess Pat," will have its New York premiere Sept. 27.

The Century's admission scale will be from \$2 to 25 cents with Saturday matinees \$1.50.

"The Bubble," at the Booth, with Louis Mann, closes its season Saturday. It will go on tour.

Shelly Hull has been put under contract by Selwyn and Hull. He has been leading man for Billie Burke for three years.

"Alone at Last" will be produced in New Haven Sept. 20. In the cast will be Jose Collins, Margaret Rosmine and Harry Conor.

Irving S. Cobb starts another tour with his lecture, "What I Saw at the Front," at Long Branch Sunday night.

Ralph Morgan has been cast for a part in "Our Children," which opens Sept. 10 at the Maxine Elliott.

The road company of "The Natural Law" includes Julie Herne, Terna Maxwell Conover, Howard Hall and Maggie Fisher.

"Brother Bill," the new starring vehicle for James J. Corbett, had its premiere in Atlantic City this week.

Harry G. Bates has signed with Charles Frohman to go with William Gillette's company.

Frank Sylvester has been engaged by Charles Hopkins for a part in "Treasure Island," to be the attraction at the Punch and Judy.

Harry Neimyer is back from Panama and has been placed with the Time Producing Co. as general press representative. He is handling the publicity for "The Girl Who Smiles."

Sir Johnston Forbes Robertson and the company to support him in his tour of this country will sail for England Sept. 25 and open on this side of Richmond, Va., Oct. 11.

Louis Waller and Madge Titheridge will be seen in New York around Christmas time in "Gamblers All," for which Percy Burton has secured the American rights.

A road route has been laid out for "The Liliac Domino," which will carry the piece from Sept. 23 to May 15. Some of the people are Helene Morrill, Humbird Duffey, Amaprita Farrar and Mlle. Vota.

Louis Calvert has arrived in New York from England to appear in the A. H. Woods production, "The Bargain." The supporting cast includes Dorothy Donnelly, Josephine Victor, Forrest Winant, Eugene O'Brien and John Flood.

Cora E. Morlan, who has been giving publicity to the Hotel Shelburne, over the summer, put over a corker in the Brooklyn papers early this week, when she had a suffragette controversy between guests in the hotel hit the front pages of the live Brooklyn dailies. Miss Morlan has been doing good work for the Shelburne continuously, probably attested to by the hotel's record season this summer.

The A. H. Woods publicity department made the most of the fact that two of Max Martin's plays are to be produced in theatres practically adjoining and within a night of each other. "The House of Glass," which Cohan & Harris produced, opened on Wednesday night at the Chandler and the following night "See My Lawyer" opened at the Biltmore.

"His Majesty, Bunker Bean," has gone into rehearsals with Taylor Holmes featured. The supporting cast includes Robert Kelly, Jack Devereaux, Walter Sherwin, Horace Mitchell, John Hogan, Belford Forrest, Florence Shirley, Lillian Lawrence, Marion Kerby, Clara Louise Moore, Jean Newcombe and Annette Westbay. The play is adapted from Harry Leon Wilson's stories which ran as a serial in the Saturday Evening Post and will be staged under the direction of Joseph Brooks by Robert Milton. It will open in a local Shubert house during October.

"Ruggles of Red Gap" went into rehearsal last week. In the cast are Lenore Harris, John W. Cope, Louise Glosser Hale, Ralph Herz, Laurence D'Orsay.

WHITESIDE'S RAGGED MESSENGER

Buffalo, Sept. 1.

The new Walker Whiteside play, "The Ragged Messenger," opened at the Teck Monday, with the star supported by a strong and talented com-

pany. The play has been well adapted to the talents of Whiteside although the production should be somewhat curtailed in running time.

Dramatically "The Ragged Messenger" is a masterpiece and should have a good run with the natural improvements that will ensue with continual work. The piece is scheduled to go from here to Chicago, prior to a New York opening.

SHOWS IN CHICAGO.

Chicago, Sept. 1.

"The Only Girl" had its first appearance at the Garrick Sunday night and met with unusual success. The newspaper critics were most kind and it is assured of a long run here.

The weather took a break for the better theatrically Monday and all shows in town report better business. "Sari," which opened last week at the Illinois, will take good money out of that house, though here for a limited stay. "Kick In," at the Olympic, got away to a splendid start, and at mostly dollar prices it is reporting packed houses nightly. "The Lie," with Margaret Illington, at the Cort, is doing good business at matinees. The show has been branded as a woman's play and many of the fair sex are always in attendance.

"Pollyanna" opened at the Blackstone Tuesday night and scored, due to the excellent portrayal of the title role by Patricia Collinge. The piece opened to big business.

ROAD SHOWS.

Robert Sherman starts a road company of "Within the Law" at Kalamazoo, Mich., Sept. 5. In the cast will appear Dorothy LaVern, Albert West, Georgie Burdell, Thomas Coyle, Fred Monley, Sherman McVenn, Rupert Clark, Walter Moye and Harry LaMack.

"The Man From Minnesota," elaborated from a vaudeville skit of that title into a three-act play, is being booked for the one-nighters by Charles Lindholm.

Sanford Dodge is arranging a rep road tour. His opening piece will be "The Hills." Western and southwestern territory will be played.

James A. Dawson has a new musical company, 14 people, headed by Eleanor Jenkins, which will play the road. It's entitled "The Two Twins."

"WHITE FEATHER" REOPENING

William A. Brady's production of "The White Feather" reopens its tour at the Plymouth, Boston, to-morrow night. Albert Brown will have the role originally played by Leslie Faber.

STARS REPORTED MARRIED.

A rumor Wednesday said a prominent manager-actor and his youthful star had been married. At the manager's office it was said both were out of town and no denial or verification of the report could be obtained.

BEAT 'EM TO IT.

Cohan & Harris brought "Young America" (as "Me and My Dog" was renamed) into the Astor theatre hurriedly Saturday. The idea was to beat the announced William Elliott production of "Delinquents" to a Broadway showing. The latter piece is scheduled to open at the Comedy next Monday.

Up to Thursday night Cohan & Harris were framing their production of "Hit the Trail Halliday" for the opening attraction at the Astor. At the same time "Young America" was in rehearsal and in shape for out of town. The managers learned "Delinquents" had a scene laid in a juvenile court and as a similar scene was one of the big moments in "Young America" it was decided to rush that play into the Astor.

That play according to the notices that it received it marked as one of the hits of the season. Business has been such that all indications point toward "Hit" as far as "Young America" is concerned.

Billy Sweeney, the boy actor of "Young America" was made considerably of by most of the New York critics.

Ira Hards this summer up at Westchester, produced "The Delinquents" and he looked around for types. In a carpet factory there Hards found Bill Sweeney.

The young man was told to affect a natural ragged boy's makeup. Sweeney bobs up in almost an identical role in the Astor show.

"The Delinquents" was written by two women.

SHOWS IN 'FRISCO.

San Francisco, Sept. 1.

"Potash & Perlmutter" had a nice house on its Columbia opening. The papers say that it suffers from comparison with the "No. 1" company.

Stock continues to register well at the Alcazar, where the Bert Lytell-Ethel Vaughan company is the attraction.

Business at the Exposition is reported as very good.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 1.

Mrs. Patrick Campbell opened to a large and fashionable audience Monday at the Mason.

"The New Henrietta" is playing to a steady run of good business at the Majestic. Amelia Bingham, unable to assume her role in the cast (ill in Chicago), has a substitute in Zeffie Tillybury.

PEGGY O'NEIL'S PLAY.

Not until after Oliver Morosco arrives here Sept. 11 will Peggy O'Neil's starring vehicle be chosen. Of manuscripts submitted and read by T. Daniel Frawley and approved by Miss O'Neil are two, "The Impossible Boy," by Nina Wilcox Putnam, and the other by Edward Childs Carpenter entitled "The Cinderella Man."

It has been decided that Miss O'Neil will not appear in the "Peg O' My Heart" piece this season.

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

UNION TROUBLES COMING.

New York theatre managers this week declared the road managers' troubles with the stage hands and musicians were only a forerunner of what the bigger city houses may expect before the season has waxed much older.

Of late there has been a rumor that would not down, despite an emphatic denial by the executive head of the Picture Operators' Union, that the picture houses were destined to have a lot of trouble this winter with the machine operators and that there was a surprise in store for the house managers when the crisis arose.

As to the musicians, they are said to be ready to make an imperative demand that any orchestra engaged for the new season will be hired for forty weeks and paid by the theatres whether they were open during the "forty" or not.

Just where all the proposed contentions by the unions will end is a matter of wild conjecture.

PICTURES IN WALNUT.

Cincinnati, Sept. 1.

Speculation as to the future of the Walnut ended with the announcement by Attorney Ben Heidingsfeld that the house will be used for pictures.

The change in policy will be made after Oct. 1. Virginia Brook's "Little Lost Sister," to have opened on Sept. 5, has been cancelled.

The Walnut will be leased by a company consisting of George B. Cox, A. Paul Keith, J. J. Murdock and E. F. Albee. I. Libsen, manager of the Strand and Family, will also conduct the Walnut. The deal was closed with the Anderson & Ziegler Co. The Walnut will use high class features.

M-M-C'S 3 PLAYS.

The newly formed producing company comprising Elizabeth Marbury, George Mosser and F. Ray Comstock, whose first play in New York will be "Our Children" (at the Maxine Elliott next Monday), has three plays scheduled for Broadway production, one a musical play, which will be brought out before the holidays. The new firm will be known as the Marbury-Mosser-Comstock Co.

Oliver Morosco turned "Our Children" over to the M-M-C combination, but still retains a "silent interest" in the piece.

Morosco's first New York show will be "The Unchastened Woman," to open at the 39th Street Sept. 11.

CASTING ENGLISH PIECE.

The Shuberts are casting "To-Night's the Night," to be sent on the road this season, with Wilfred Seagram in the principal comedy role. Cyril Chadwick and Cecil Cameron are under contract for the company.

FISKE TO PRODUCE AGAIN.

Harrison Grey Fiske is to produce a new play in association with Oliver Morosco this season. Rita Jolivet is to be the star of the production.

Miss Brady's "Will O' th' Wisp."

Unless it be decreed otherwise Alice Brady will appear this winter in a new play, "Th' Will O' Th' Wisp."

SHUBERTS-KLAW & ERLANGER AGREE ON SPECULATION DEAL

"Syndicate" New York Houses Accept Tyson Co. as Distributor of All the "Alliance's" Theatre Coupons for Hotels and Agencies. Deal Made in Exchange for Shuberts Agreeing to No Cut-Rates. Sale Negotiations On For Tyson Co.

Another indication of the slowly approaching closer alliance between the Shuberts and Klaw & Erlanger leaked out this week in connection with the producing theatre managers' meeting Tuesday on the cut-rate ticket issue.

The latest "understanding" between the two theatrical producing firms, according to general report, is that Klaw & Erlanger have consented to place the distribution of their houses and affiliated theatres tickets for hotels and agencies with the Tyson Co. in the Fitzgerald building. That concern is controlled by the Shuberts. The latter, in return, have agreed to a compact with the remainder of the managers they will not place "cut rate" tickets for the Shubert theatres in New York on the market.

Another point of view to the Shubert-K. & E. ticket deal is said to be the proposed sale of the Tyson Co. upon the final consummation of the universal distribution privilege, by the Shuberts to C. A. Zabriskie, the president of "The 20-Mule Team" Borax Co. The negotiations for the Tyson Co. sale are reported practically concluded, leaving only the finale of the two-ply ticket arrangement to end it, when the Shuberts will withdraw from any active participation in the direction of the Tyson Co.

The no cut-rate movement is principally aimed at Joe Le Blang, who made a specialty of bargain coupons last season. The movement however includes "outside" tickets at low rates which theatre managers could dispose of direct.

Wednesday Broadwayites were willing to wager even money that before Sept. 20 tickets for at least five theatres covered by the managers' agreement would be found in the cut rate offices, with the usual evasion by the managements in explanation how they reached there.

The story connecting Shuberts and Klaw & Erlanger with the ticket arrangement says the contract for the placing of the "K. & E." tickets in the Tyson Co. will be under written agreement, calling upon the Shuberts under penalty to comply with their obligation to remain out of the cut rate offices, and also permitting K. & E. in the event of a violation to withdraw their coupon supply from the Tyson agency, otherwise the agreement on the speculative ticket basis is for a long term, Tyson Co. agreeing to accept the coupons at the usual increase over the box office rate, but whether the agency restricts itself to the 50-cent advance to the public has not become known.

A. H. Woods, producer of "Common Clay" at the Republic theatre, turned

down an offer from the ticket speculators amounting to \$43,000, for 400 Republic tickets nightly at \$2.25 each for the next eight weeks. He is said to have refused this amount of "advance sale" at the request of one of the firms most prominently identified with the new ticket understanding.

Wednesday at Le Blang's agency there were on sale at cut rates tickets for "The Bubble" at the Booth (Shubert), "Hands Up" at the 44th Street (Shubert), "The Last Laugh," 39th Street (Shubert), "Some Baby," Fulton (Harris), "13 Washington Square" Park (direct), and "The Girl Who Smiles," Longacre (direct).

Theatre ticket speculation has been strongly before the New York public for a couple of seasons, with many manifestos pro and con (mostly "con") issued by respective theatre managements.

Another of the questions before the managers' meeting was the abolition of all pass privileges with the exception of the first and second night newspaper seats. This will mean "papering" for the opening of attractions will have to be done away with and it will force the managers of the visiting attractions to follow the plan which has been in vogue in other cities where the advance sale did not indicate there would be a good looking audience on the opening night.

This procedure is for the attraction's manager to take whatever seats he wishes and place an I. O. U. in the box office for them. He is at liberty to dispose them as he pleases, providing of course the house manager does not know the use they are intended for. At the end of the week he pays the face value into the box office but receives back his share according to the terms of his contract.

The press agents in town are already at odds over the fact that they are to be held down to first and second nights only on passes. They insist if the idea is rigidly carried out it will mean the houses will get a picture and story on their opening and nothing afterwards except a bare mention the attraction is in town. They state that they have to resort to the I. O. U. system and charge whatever seats they use for newspaper folk against their personal accounts, and in turn charge it on their expense accounts. In speaking of the pass evil one manager stated that by close calculation there were at least 50,000 people weekly who got into theatres without paying, without none entitled to courtesies. In case an average was arrived at it would be found about half would pay if they had to, and through that the theatre is losing about \$2,000,000 annually of revenue it is justly entitled to.

ANDREW MACK STARRING

Andrew Mack, who temporarily abandoned the legit stage for a vaudeville career, has signed a three-year contract with Edward Pigeon to appear under the latter's management in the Irish dramas in which Mack has become popular.

The deal was arranged this week in Boston and Mack's itinerary will begin with a brief tour of the New England states opening early in October.

After the preliminary tour the Irish star will select a new play. Two manuscripts have already been offered him for consideration, but no definite selection has as yet been made.

GILLETTE'S REVIVALS.

At the Charles Frohman Estate offices arrangements are being made for the resumption of William Gillette's stage work in a revival of some of Gillette's former successes.

"Sherlock Holmes" and "Secret Service" will be Gillette's principal pieces and the decision to revive them is the answer to the denials for the film rights to these plays.

Helen Freeman is now under contract as Gillette's leading woman.

EARLY RETURNS.

Chicago, Sept. 1.

Jones & Crane put out "A Modern Cinderella" about three weeks ago to travel through the middle west. The company returned to Chicago Friday after playing to poor business. "Panhandle Pete," a show sponsored by Ed Hamlin, stranded in Milwaukee last week, with the company left to get back to Chicago the best way it could.

ROY MURPHY "AFTER STUFF."

Chicago, Sept. 1.

Roy D. Murphy, the American representative of the Brennan-Fuller circuit, who headquarters in Chicago, will make a trip to New York this week to look over available material for the Antipodes.

Heretofore Murphy has been sending only single and double acts to Australia, but after experiencing with one turn carrying three people, his firm decided to engage others, hence the eastern visit.

"EUGENE" WAS A SHE.

Los Angeles, Sept. 1.

A local sensation has arisen out of the arrest of "Professor Eugene" De Forrest, a music instructor who has lived here for years. "Eugene" proved upon investigation to be a woman, although she admits having successfully impersonated a man for 25 years.

Miss De Forrest, who occupied a suite in Blanchard Hall, has had several "love affairs" with prominent women here and confessed to having lived for years as a woman's husband.

"Hands Up" Laying Off.

The Shuberts' production of "Hands Up," closing at the 44th Street theatre this Saturday, will lay off a week before reopening on the road at Buffalo Sept. 13.

Alice Dover has left the show, replaced by Dorothy Maynard.

TREASURER LEAVES.

Robert Forbes, who has been the treasurer of the Hudson theatre practically since the house opened, was transferred to the Fulton theatre last week and later resigned his position. Charles Coogan, formerly treasurer at the Fulton, is now at the Hudson, and William Mahan, who was the assistant at the Hudson, has charge of the box office at the Fulton.

IN AN AUTO CRASH.

Los Angeles, Sept. 1.

Ruth Mason and Consuello Henley of "So Long, Letty," and Pearl Leonard and "Johnnie" Allen, chorus girls at the Century, while riding with Charles Alphon, the Coast musical director and composer, were severely injured in an auto accident last night.

Two cars were in the mix-up, but four other occupants escaped injury.

TARKINGTON COMING.

As "The Ohio Lady" by Booth Tarkington has been accepted for production this season by George Tyler in conjunction with Klaw & Erlanger, Tarkington has notified Tyler he will visit New York later in the month to help in the preliminary production plans.

FROHMAN PRODUCTIONS.

"Our Betters," a new comedy by W. Somerset Maugham, is marked for this season's production by the Charles Frohman office.

A new play by Augustus Thomas will also be a Frohman reality before the end of the current season.

POWELL IN "THE OUTCAST."

David Powell has been signed as the leading man for Elsie Ferguson in "The Outcast" for the coming season. The company is to reopen some time late this month.

RAMSEY SISTERS ESCAPE.

In a fire that destroyed the Columbia hotel and Dreamland theatre, Bath, Me., Friday night last, the Three Ramsey Sisters were rescued from the hotel in their night clothes, and lost most of their personal belongings.

In the theatre was stored a large quantity of property belonging to the Connellan Amusement Co., which was badly damaged and had no insurance.

ENTERTAINING SING SING.

A group of booking men connected with the pop vaudeville circuits, visited Sing Sing prison last week, meeting while there Geo. V. Thompson, a "lifer" and chairman of the Mutual Welfare League's entertainment committee.

The outcome of the trio was the booking bunch will send up a program to the prison about once monthly, to be given in the chapel for the prisoners.

Union Hill House in November.

The theatre building at Union Hill, N. J., will be ready to open in November, according to John R. Starck, who has been engaged as manager.

The house will seat 2,000. No policy has been announced. It is owned by the Carl F. Michelfelder Enterprises.

Kalamazoo, Mich. MAJESTIC (ubo) "Style Revue" James H. Cullen Hubert Dyer Co (One to fill) 2d half Torcote Roosters Marie Bishop Chick Sales Skipper & Katarup 5 Yocarys Kansas City, Kan. ELECTRIC (wva) Johnson Howard & L Alice Hamilton 2d half Mathes Bros & Girtle Bell & Eva Kansas City, Mo. ORPHEUM Houdini Julia Curtis Morton & Moore Novelty Clintons Stella Tracey Co Musical Byrnes Margot Francois GLOBE (wva) The Gaudinids Black & Milford Ward & Terry Mathe Bros & Girtle 2d half Harry Tauba Kalma Co Alice Hamilton Johnson Howard & L Keweenaw, Wis. YIRGINIA (wva) 2d half Montrose & Sardell Edith Monte Co Art Adair Kokomo, Ind. BIPE (ubo) Billy Brown Marble Gems Jewell Comedy 3 Three Rianos 2d half Two Loves Murry K Hill Gladstone & Talmadge Hippodrome Four Lacrosse, Wis. MAJESTIC (wva) Flying Fishers Bert Hanlon Winona Winter 13 Pakin Zouaves (Two to fill) 2d half Hursley Troupe Ed & Jack Smith 4 Harmony Kings Olive Vail & Sis Joe Whitehead Barnold's Dogs Lancaster, Pa. COLONIAL (ubo) Barr Twins Harry Haywood Co Ward & Howell McLellan & Carson 2d half Wood Bros Nicholas Croix Will Oakland Co Lora Lansing, Mich. BIJOU (ubo) Bert Wiggins Greenly & Drayton Raymond Sisters Bertie Fowler (One to fill) 2d half Chabot & Dixon George Rosner Onip Keefe & Adams (One to fill) Lewistown, Me. MUSIC HALL (ubo) Adair Bros Ruth & Kitty Henry Lancaster & Small Walter Walters Wyatt's Scotch Lads 2d half Max Holden Pelzer & White Ramsey Sisters White & Clayton "On a Summer Day" Little Rock, Ark. ORPHEUM 1st half (Colorado Spgs split) Moran Dancers Dooley & Rugel Britt Wood Kymack Norton & Lee Elizabeth Murray LYRIC (wva) Bert Melbourne Midori Family 2d half Clark & Verdi Carl Statzer Co ELECTRIC PK (wva) Kilmwa Troupe Hussar Girls Kapela Hawaiian 6 Little Rock, Ark. MAJESTIC (inter) Hunter's Dogs Norman & Clara Rlydrige & Barlowe Ryan & Lee Smith & Austin 2d half Dickinson & Deacon Chevenne Minstrels Chris Richards Leon Sisters Co Simpson & Ziegler	Logansport, Ind. LYRIC (ubo) Louise De Fogli Wm Sawyer Co Carpas Bros Murray K Hill (One to fill) 2d half Billy Jones Clinton & Rutland Knight & Moore Jewell Comedy 3 Three Rianos COLONIAL (ubo) Billy Jones Gladstone & Talmadge Juvenile Kings 2d half Harry Sterling Cooper & Ricardo Lapo & Benjamin Los Angeles ORPHEUM Joan Sawyer Co Carlisle & Romer Allman & Dody Kingston & Ebner "Society Buds" Ball & West The Gaudinids Bernard & Phillips PANTAGES (m) Klein's Production Silber & North Josie Flynn Mins Juliette Dika Rico & Norman Rice & Frances Lewistown, Me. KEITH'S (ubo) Swan & Swan Wilton Sis Keystone 3 Brent Hayes Mercedes Monroe & Mack El Roy Sis Madison, Wis. ORPHEUM (wva) Swans Animals Mack & Vincent Geo Damarel Co Ed & Jack Smith Les Agout Family 2d half Krekma Bros Benny & Woods Tom Davis Co Al Abbott "School Days" Manchester, N. H. PALACE (ubo) Cycling Brunettes Dunne Sisters Harry Holman Co Jarrow "Colonial Mins Maids" 2d half "Days of 61" Patay Doyle Arnault Bros Mack & Irwin "Honey Girl" Mason City, Ia. REGENCY (wva) Charter Sis & H 2d half Kennison 3 S & M Stebbins Memphis ORPHEUM Blanche Walsh Co Willard Claudius & Scarlet LeRoy Lytton Co Cameron & Gifford Skaters Bljove McRae & Clegg Milwaukee MAJESTIC (orph) Ballet Divertissements J & B Thornton Mme Donald-Ayer Julie Ring Co Gardiner 3 Libby & Barton Minneapolis ORPHEUM (Open Sun mat) Hodgkins & Deestree The Flemings Morrissey & Hackett Primrose 4 Galletti's Monkeys Mign-nette Kokin GRAND (wva) Monde & Belle Zelya Capitol City Trio Three Jannettes UNIQUE (sc) Henry & Adelaide Harry & Etta Conly Benny Sextet Arthur Daming "Is He Chaplin?" Montreal ORPHEUM (ubo) Mr & Mrs Wilde Whitfield & Ireland Milo Kathleen Clifford Robbie Gordone Co (Three to fill) Nashville, Tenn. PRINCESS (ubo) Jolly Johnny Jones L & B Dreyer Travers & Douglas Co Floyd Britt Martin's 4 Roses 2d half Knapp & Cornelia Warren & Dietrich Holmes & Buchanan Jimmy Reynolds Alfred Belford	Newark, N. J. MAJESTIC (loew) "I Died" Von Hampton & S Darrell & Conway Carl Damann Tr (Three to fill) 2d half Keefe, Longdon & W Chas Hart "When It Strikes Home" Edward & Helene (Three to fill) New Haven POLIS (ubo) Lockhart & Luddy Bert Frank Co Francis & Jones Aveling & Lloyd Pauline (One to fill) 2d half Le Vier Wilton & De Paula Georgia Earl Co Rose & Moon Felix Barry & Girls "Kid Cabaret" BIJOU (ubo) Moran & Tinley 5 Bragdon Cole & Green Ward Sisters 2d Half Dotson & Gordon (Three to fill) New Orleans ORPHEUM Emma Carus Co Matthews Shyne Co Newbold & Gribben Alan Brooks Co Kerr & Weston Samaya New Rochelle, N. Y. LOEW Nell McKinley Edward & Helene (One to fill) 2d half Hands & Miller (Two to fill) Norfolk, Va. ACADEMY (ubo) Richmond 1st Albert Donnelly Hawley & Hawkins Colonial Belles Oxford 3 (One to fill) Oakland, Cal. ORPHEUM (Open Sun mat) Thomas Egan Geo Nugent Co Rex's Circus Pekin Mysteries (Others to fill) PANTAGES (m) (Open Sun mat) Henrietta De Serris Welch Carhase Co University Four May & Kiduff Alexander Bros Oklahoma City EMPRESS (wva) Passing Review 3 John Higgins 2d half Shaw & Lee (One to fill) Omaha ORPHEUM (Open Sun Mat) Evelyn Nesbit Beyer Co Norcross & Holdsworth Frances Nordstrom Co Helen Davies Pinfax & Paulo EMPRESS (wva) Madison & Mace Hazel Baker Co S & M Stebbins Corr Thomas 3 2d half Frank Whitman Charles Sis & H Herbert & Dennis Herbert's Seals Ottawa DOMINION (ubo) Duffy & Lorens Minnie Allen Big City 4 Bell Family (Two to fill) Paterson, N. J. MAJESTIC (ubo) N & F Franklin Larue & Greenham Noodles Fljove Doree Opera Co 2d half Kennedy & Kramer "Vanity Fair" Clinner Comedy 4 4 Kings Peoria, Ill. ORPHEUM (wva) Helen Primrose Billy S Hall Co 4 Entertainers Toots Paka Hawaiians 2d half Michael Emmett Co 3 Lorettas Princeton 5 Statudas (One to fill) Perry, Ia. OPERA HOUSE (wva) Baxter & Laconda 2d half Rollo & Rollo	Philadelphia WM PENN (ubo) The Faynes Grace Twister Wood Melville & P "Earl and Girl" Savoy & Brennan Travilla Bros KEYSTONE (c) 2 Kerna Kelly & Drake Adolpbo Mattie Chaste Co Burns & Kasson "College Girls" WM PENN (ubo) The Faynes Mack & Sangster Wood Melville & P Travilla Bros & S Savoy & Brennan "Earl & Girls" GRAND (ubo) Sunberg & Renee Bill Robinson Arthur Havel Co Clark & Girard Hoyt's Minstrels Lavier B'WAY (ubo) Grey & Peters Bell & Canon Ward & Faye "Fashion Shop" Klass & Berne "Girl in Moon" ALLEGHANY (h) Drawes Frisco & H Dunley & Dixson Trill's Collellins H & A Perkins Ray Dooley 3 Beeman & Anderson KEITH'S (ubo) Klutzing's Animals Kolb & Harland Geo Howell Co G. Aldo Randegger Kuy Kendall Courtney Sisters Alexander Carr Co Van & Schenck Blinn & Burt ALHAMBRA (loew) Rick Edwards Rucker & Winfred Chaplin's Double 2 Kerna Doria Opera Co 2d half Meredith & Snosser Copeland Draper Co Evans & Wilson Landry Bros Pittsburgh GRAND (ubo) Parillo & Frabito Eddie Carr Co Dorothy Jardon Kramer & Morton LaKay & Wilton Lawrence & Cameron Ahearn Troupe HARRIS (ubo) Hermann's Cats Louis Chapman & G Quigg & Nicholson Dora Hilton "The Cop" Geo B Alexander S. B. Goldins SHERIDAN SQ (ubo) Dainty English 3 Harry Sykes Alexander Kids Coulli & Gilbet Three Munketeers 2d half Bertie Ford Moore O'Brien & C Master Gabriel Co Nardini Kenazawa Japs Pittsburgh, Kan. ORPHEUM (wva) Abbott & Mills 2d half Black & Milford Portland, Ore. PANTAGES (m) "Hesberdashery" Winsor & Poore Harry Vonfossen Dow & Dow Rondas Trio Providence, R. I. KEITH'S (ubo) Soretti & Antonetti P & I Sans Lightner & Alexander Claude Golden Victor Morely Co Corcoran & Dingle E Gordon Co Chas. Olcott Loyds Dogs EMERY (loew) Colonial Quintet Danny Simmons 6 Navigators (Two to fill) 2d half Norrie Sisters John Smythe "Real Mr Q" Ksmerer & Howland Wm Coe Co Quincy, Ill. ORPHEUM (wva) Tyler St Clair 3 Luckie & Yost Jack Kennedy Co Clark & Johnson Prelle's Circus 2d half Reddington & Grant Antrim & Vale Herschel Hendler Mae West Paul Kleist Co	Racine, Wis. ORPHEUM (wva) Gardener's Maniacs Grace Twister "Tate's Motoring" Cole Russell & D McGood & Tate 2d half Georgall's Trio Morton, Wells & N Chas Keene (Two to fill) Reading, Pa. ORPHEUM (ubo) Nelusco & Hurley Walter Brower Eckert & Parker "Dream Pirates" 2d half Stanley & LeBrack Mint & Warrs Clark & McCullough Lombardi Sextette Richmond, Va. BIJOU (ubo) Norfolk Split 1st half Baby Zeld Harry Green 5 Statudas (Two to fill) Rocheater, N. Y. TEMPLE (ubo) Fox & Dohly Mabel Berra Al Herman Hugh Herbert Co Doris & Dixon Burnham & Irwin Kerville Family Myrl & Delmar LOEW'S Betts & Chidlow Walter Nealand Co Maude Tiffany (Two to fill) 2d half Tojetti & Bennett Brice Doland & Carr Ebel Mae Hall Co Joe K Watson (One to fill) Rockford, Ill. PALACE (wva) Chyo Scott & Kirby John P Wade Co Bill Foster Co Chas Burkhardt Co 2d half Swans Animals Mack & Vincent Bowman Bros Bobbe & Dale Rock Island, Ill. EMPIRE (wva) Agnes Mah & M Roadall Singers "Porch Party" Chung Hwa 4 Sebastian Merrill Co 2d half Marriot Troupe Dorothy Granville Co Howard Chase Co Mountford & Thomp'n "Results of War" St. Louis COLUMBIA (orph) Imhoff Con & C "Mysteria" The Crisps Gini from Milwaukee Selma Brasts (Others to fill) GRAND (wva) Two Storys Vandinoff & Lewis Wartenberg Bros Earl & Nell Brown Harris & B Wm Lytle Co Olympia Dea Vall (Two to fill) EMPRESS (wva) Lona Heygi Creighton Girls Gordon Eldred Co Roach & McCurdy Mary Ellen 2d half Nip & Tuck Melotte Twins "Between 8 & 9" (One to fill) St. Paul ORPHEUM (Open Sun Mat) Lew Dockstadter Kirk & Fogarty Hooper & Cook Harry Beresford Co Brown & Spencer Dudley 3 Joe Collins PRINCESS (wva) Frank Colby & Co Gordon Boys & Walton Billy Deas Zeno Jordan & 4 2d half Fern & Zell 3 Van Statia Joe Daniels Norris Hsboons EMPRESS (sc) Bean & Hamilton Irving Goslar Cassidy & Lonaton Floyd Mack & Mabelle "Young America" Saginaw, Mich. FRANKLIN (ubo) Chabot & Dixon George Rosner Onip Keefe & Adams (One to fill)	2d half Bert Wiggins Greenly & Drayton Raymond Sisters Bertie Fowler (One to fill) Salt Lake ORPHEUM (Open Sun Mat) "Song Revue" Alan Dinehardt Co Nan Halperin 1st Mon Kim 3 Staircase Bros The Volunteers PANTAGES (m) (Open Wed Mat) "Shadow Girl" Gordon Highlanders Edith Helena Mint & Warrs Clark & McCullough Lombardi Sextette San Antonio MAJESTIC (inter) Willie Bros Hope Vernon Herbert Goldsmith Co Moore & Hager Fred Ardala Co Freeman & Durham Little Nap San Diego PATAGES (m) Edmund Hayes & Co Dorach & Russell Belle Oliver Lady Alice's Pets Victoria Four San Francisco ORPHEUM (Open Sun Mat) Salon Singers Chas E Evans Co "Tango Shoes" Milo Mrs L Carter Co Rice & Harrison PANTAGES (m) (Open Sun Mat) Stars of Movies Karl Emmy's Pets Innes & Ryan Sullivan & Mason Lalla Seibini Co San Francisco, Pa. POLIS (ubo) Polli Sis & L Cameron DeWitt Co Bennington Sisters "Trained Nurses" Andy Rice Stayman Ali Arabs (One to fill) 2d half Newton & Warner Knice & Dunn Weir & Mack Comfort & King Mayo & Tully (Two to fill) Seattle ORPHEUM (Open Sun Mat) "Telephone Tangle" Wilson & LeNor Brown & McCormack Devine & Williams Jane Connolly Co (One to fill) PANTAGES (m) (Open Sun Mat) Holland Dockrill Co 4 Gillespie Girls Fred Normans Four Renes Mr & Mrs P Fisher Sol Berns St. Louis, Mo. ORPHEUM (wva) Teechew's Cats Herbert & Dennis Kirkman's Sisters Clarke & Verdi The Randallis 2d half Tomlinton & Girls Glen Ellison Burke & Burke Zeno & Mandel Carr & Armon & Carr St. Paul, S. D. ORPHEUM (wva) Clark Sisters Carl Statzer Co (Two to fill) 2d half Mack & Williams Scot & Wilson Aa Trio (One to fill) South Bend, Ind. ORPHEUM (wva) Camille Trio Chas Kenna Mrs Gene Hughes Co Cantwell & Walker 2d half Sabath & Wright Leonard "After the Wedding" Al Fields Co Spokane PANTAGES (m) (Open Sun Mat) Charlie Case Lombardi Quintette Bottomley Troupe Santucci Trio The Bimbos Howard & White Springfield, Ill. MAJESTIC (wva) Lavno & Benjamin Smith Cook & Bran'n Keno & Groten Vinton & Hunter 2d half Les Diodattis	Rosella & Rosella Max Ford & Dolan Four Entertainers Dorothy Brenner Co Sunko Co Lockhart, Wis. PEOPLE'S (wva) F & L Plopper Cook & Oatman 2d half Smilletta Sisters F & C Latour St. Louis PANTAGES (m) Sooville Dancers Lady Betty Lassar & Dale Archer & Carr Will Armstrong Co Gascongne Torre Mante, Ind. HIPPODROME (wva) Gordon & Day Olga Walter Pardval Co Huford & Chalm Ralph Bahly Co 2d half Shavonia Troupe Taylor & Arnold Norton & Earl Dave Ferguson Roy & Arthur Topeka, Kan. HIPPODROME (wva) 6 Cecilians Dave Newlin 2d half Swor & Westbrock (One to fill) Toronto, O. KEITH'S (ubo) Cole & Denaby Galt & Galt Morris Cronin Co Kaufman Bros Homer Miles Co Ernie Ball 3 Emersons (One to fill) Toronto SHRAT (ubo) The Seabacks Musical Johnstonas Ann Sullivan Co Flo Millarship Cartmell & Harris Doc O'Neil Bert Lamont Co Collins & Hart YONGE ST (loew) Karlton & Kilford Bramley & Meredith Usher Trio B Kelly Forrest "On the Veranda" Connors & Wit Nudge Toronto, N. J. TAYLOR O H (ubo) Maroon Arthur Conrad Co Hazel Harrington Co Baby Helen "Pier 2d" 2d half Robinette Baby Helen Larue & Graham Ward & Howell Cummin & Goshan Vancouver, B. C. PANTAGES (m) Zeladene Lewis & Chapla Melody Six 3 Pattersons E J Moore Co Victoria, B. C. PANTAGES (m) "Little Miss U S A" Ober & Dumont Kennedy & Burt Gray & Wheeler Will & Kemp Virginia, Minn. ROYAL (wva) Smilletta Sisters F & C Latour 2d half Cook & Oatman F & L Plopper Washington KEITH'S (ubo) Roberta & Verrera Weston & Clare Bancroft & Bronski Williams & Wolfus "Between Trains" Wm J Kelly Mack & Walker Honey Boy Minstrels Waterbury, Conn. POLIS (ubo) 3 Martins Harry Sauber	Haviland & Thornton Crawford & Broderick Wm Pruet Co (One to fill) 2d half Lockhart & Luddy Melville & Thatcher Porter J White Co Marguerite Farrell C & M Cleveland "Jappy Land" Westmore, Ia. GARRICK (wva) Kranka Bros Benny & Woods Minarel Misses Shannon & Annis Norris Baboons 2d half Bill Foster Co Doris Wilson 3 Three Lyons Mdm Asoriat (One to fill) Wilkes Barre, Pa. POLIS (ubo) Newton & Warner Knice & Dunn Weir & Mack Comfort & King Mayo & Tully Cummin & Sackem 2d half Shaw & Lee Bennington Sisters Harry Haywood Co Andy Rice "Trained Nurses" (One to fill) Williamstown, Del. ORPHEUM (ubo) Vera Sabins Swan & O'Day Beesie Rample Co "Safety First" McCormack & Irving Healey & Deely (One to fill) Windsor ORPHEUM Long Tash Sam Rooney & Bent Beaumont & Arnold "Aurora of Light" Beesie Browning Walter O Kelly Eugene Diamond WRENSAND (wva) De Vroy & Dayton Guerry & Carman Riley Wilson Buckley's Animals PANTAGES (m) Bothwell Browne Co Thores Joe Whitehead Frances Dyer Swain Oatman 3 Worcester, Mass. POLIS (ubo) Musical Vynoe Dotson & Gordon Georgia Mari Co Marguerite Farrell Felix & Gertie Morati Opera Co Barnes & Barron "Minature Revue" 2d half Emilie Sisters Henry Fry Hal Crane Co Hart's Quartette Symphonic Sextette Haviland & Thatcher Crawford & Broderick PLASA (ubo) Moran & Tinley Mann & Burke (Two to fill) 2d half Harry Davis 5 Bragdon Ward Sisters (One to fill) Youngstown, O. HIP (ubo) Hill & Sylvania Fred Lamcorot Co McWatres & Tyson LeFranc & Bruce Billy Van Co 6 Tumbling Demons York, Pa. OPERA HOUSE (ubo) 3 English Girls Beesie Locout "Between Trains" Cantor & Lee Mirano Bros 2d half Walter Brower Julia Blaine Co Dunbar & Turner Paul Lavan & D
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PRIVATE PARTY BROKEN UP.

Cincinnati, Sept. 1.

William Godman, Effie Griffiths, Thomas Shirley and his wife, Hazel, all members of the Big Four Carnival Co., were arrested here this week while en route for Franklin, Ky., where a fair is in progress.

Patrolman Mueller of the local force claims they attacked him when he tried to stop a fight in their private car. Several other cops came to Mueller's rescue. Godman and Shirley are cow-boys.

NEW ACTS NEXT WEEK

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

Tower and Darrell, Colonial.
Bonner and Powers, Alhambra.
Imperial Ballet, Orpheum.
Al Golden Troupe, Orpheum.
Gaston Palmer, Bushwick.
Orange Packers, Bushwick.

Five Belmonts.

Diablos and Hoops.

10 Mins.; Full Stage (Drapes).
Bushwick.

A pleasing turn of dextrous tricks with hoops and diablos, performed by five pleasant looking young men, neatly dressed. Their work is always fast, and the formations intricate to the front of the house, with the swift passing of the vari-colored hoops, or the spinning and throwing of the whirling spools. It's an interesting turn because these young men appear to know so thoroughly how to manipulate either of the objects they handle, and it's athletic in appearance. The turn closes with the lighted globes on a dark stage, an attractive picture. While the name of the act is new, the turn (now containing five) was formerly the 4 Konez Brothers. When the boys reach the 'diablos, the orchestra switches into a pretty waltz, which would be quite well enough, but the work is so fast at this juncture, the time of the waltz is too slow for it. The Belmonts should secure a medley of fast numbers to keep pace with their stage maneuvers or one lively instrumental composition. Closing the show at the Bushwick may or may not have been the proper position for the turn, but with no pictures to follow them, the Belmonts easily held 95 per cent. of the house until their finishing moment, 11.07. *Time.*

Clay and Lenn.

"English Act."

10 Mins.; One.

Henderson's.

The billing reads: "The Jovial Jester and the English Johnnie." That explains everything, at first hand—the idea is to see how they work it out, after the style of the Ward Brothers. A "thick" Englishman with the expected make-up and a "straight man" who must tell simple jokes, then laugh at his companion with the couple using a song for the finale. The formulae isn't wrong, it's the act in this instance, although placed "No. 7" on the Henderson program after a fast preceding bill may have hit them an unexpected wallop, for they could not hold up nearly so important a spot on any regulation program. The "English Johnnie" of this turn gets anything it can get from the audience, but the act is slow in its running, with not sufficient body to it for anything else, and the song, "Green Grass Growing All Around," while perhaps suited for their purpose, is too old for any turn without acknowledging many things by the use of it. Clay and Lenn should remain on the small time for another spell and fit themselves better for better bills. *Time.*

Eddie Leonard and Co. (4).

"The Land of Sunset" (Music and Songs).

28 Mins.; Full Stage (Special Set) (24):
One (4).

Henderson's.

Can it be Woodrow Wilson is a better looking man than Abraham Lincoln was? According to Eddie Leonard, Wilson is. After the Eddie Leonard new act is over the thing about it most vividly remaining in memory is a huge American flag and a back drop on which are painted some of our best known personages, with Abe Lincoln down on the lower ocean-side corner. This happened as the act proper ended. Austin Mack, who is featured among Mr. Leonard's company (perhaps because he is the only pianist in it) starts playing a medley on the instrument as Mr. Leonard exits. Mack goes along without starting anything until about time for that special drop to be lowered, when he plunges into the red fire, gets the audience standing with the "Star Spangled" and then the drop! It's about the baldest bid for involuntary applause ever put over. Previously Mr. Leonard had sung a couple of new songs, danced, and seemed genuinely popular at Henderson's. His new act in setting represents "Robert Lee's Home, Lee's Landing, Va." Accordingly Lee's Landing was seeing a glittering Neapolitan sunset. It was near supper time. General Lee himself with a small time beard was dozing, Mr. Mack was at the piano, another young man fingered a banjo and a boy called for "Dandy Dan" to come in the parlor. Enter Dandy Dan, otherwise known as Eddie Leonard, in blackface, and although Mr. Leonard retained the cork, he changed his clothes three times during the act. While Mr. Leonard was changing, his companions either played musical instruments or sang or did both, always medleys of Leonard's songs. For by this time Gen. Lee had awakened and become a banjo player himself. The boy was given a solo opportunity, also singing with Eddie from the front balcony. After the disfigured Abe Lincoln exhibit, Mr. Leonard returned to the footlights while the orchestra was dwelling upon another of his old melodies, and with his well-known accustomed expertness, remained in front of the cloth for four minutes, finally exiting with a cute speech that called upon the audience not to hold up the show any longer. Mr. Leonard has gone in for the modern idea of variety, songs and rag-string music, but the most dependence has been placed upon the patriotic finale. The turn is too choppy, Leonard seems off the stage too much, and although a logical ending is attempted by Gen. Lee awakening to find it is a dream, Mr. Leonard may find that of the 28 minutes, too many are devoted to the company. These might be lessened if Eddie would forego the conventional black clothes for his third change, and contrive to remain in sight after the first exit. If necessary he could watch Mr. Austin play that red fire finish. But still Eddie Leonard is pretty well established in vaudeville, and with the little building up the turn will get, it ought to carry him along. *Time.*

Dorothy Jardon.

Songs.

19 Mins.; Full Stage (Parlor).

Bushwick.

As a singer of class songs and with a voice, what Dorothy Jardon may select for vaudeville isn't nearly so important in a Dorothy Jardon act as Dorothy Jardon. Other than the voice, Miss Jardon has looks, gowns and class in herself, besides a personality that gets over the footlights, along with her voice, and is as much liked. Miss Jardon is not the customary high grade songstress, who sings and sings and fades away. This girl has a certain dash and carriage that protrude beyond the mere mechanical "singing act" and this is what makes of her, not forgetting her fame or reputation gained through musical productions, a vaudeville number of merit, on the billing and on the stage. This week at the Bushwick Miss Jardon with an operatic selection from "Madame Butterfly," characterizing it in dress and adornment as nearly Japanese as may be necessary, rapidly changing to a silvered gown for a ballad, after which comes an Irish mixture in another gown, and a Spanish number to finish, appropriately costumed, with a light, airy encore song. George Harris is the grand piano accompanist, with one solo on the instrument. Miss Jardon was as much in favor with the Bushwick audience as anyone of her caliber could be over there. She's a desirable turn, and more classy the vaudeville audience she plays before, the better she will be accepted. Dorothy Jardon has everything, excepting a route probably, and she should have that. *Time.*

Arthur Havel and Co. (3).

Comedy Sketch.

19 Mins.; Three (Interior).

Fifth Avenue.

Arthur Havel and Co. offered what might best be termed as a "mildly amusing" act at the Fifth Avenue Monday night. The skit opens with a woman giving Reggie his piano lesson and physical exercise of very light proportions and telling "mama's boy" she has sent to the Jerry MacCauley Mission, New York, for a "little playmate." His name is Tommy Tucker. The Mission boy is Arthur Havel. Of slender build and in long pants, Tommy appears with a run of slang and a peremptory query "Where's this calf I gotta wean" to the butler. Reggie is not the namby pamby mama's boy Tommy and Reggie's mother think he is. He shows Tommy a thing or two about boxing, chews tobacco and says he learned to be a regular kid while being with the boy scouts. Then Tommy plays the piano and sings with Reggie joining in on the chorus. The boys acquire sleepiness before Tommy quits playing. Tommy on piano stool and Reggie on chair placed near stool place an arm about each other and fall asleep as Reggie's mama appears in time for a quiet "curtain." Sketch quiet with dialog half diverting and finale not strong enough to make desired impression. Act will get the most attention on the small time. *Mark.*

NEW SHOWS NEXT WEEK

"The Duke of Killicrankie" (Marie Tempest), Lyceum (Sept. 6.)
"Delinquents," Comedy (Sept. 6.)
"My Lady's Garter," Booth (Sept. 9.)
"Our Children," Elliott (Sept. 10.)

Seven Original "Honey Boys."

Minstrel Act.

28 Mins.; Two.

Prospect.

The Seven Original "Honey Boys," all members of the late Geo. Evans' minstrel organization, are offering a first part entertainment in vaudeville that was one of the hits of the bill at the Prospect Monday night. The interlocutor and four other members are clad in white evening clothes with black facings, while the two end men are in red. There is the usual minstrel opening, followed by "gags," solos, an octet, some dancing and chorus numbers. At the close of the turn is a pretty silent tribute to George Evans in the pulling back of a drop that discloses his picture. It is a touch of sentiment and a bid for applause that will be unflinching in getting results. After the three opening numbers the interlocutor sang "If It Takes 1000 Years," accompanied by a nice arrangement in harmony by his associates. The hit is Master Paul Van Dyke, who yodles. He is so far above any usually heard in vaudeville one might say he stands alone in this line. The closing number was an ensemble. *Fred.*

Four Halsey Sisters.

Songs.

10 Mins.; One.

Fifth Avenue.

The Four Halsey Sisters, in pinkish outfits, strive to attain their vaudeville score upon the blending of the four voices and a little comedy on the part of the tallest girl who handles the low tones. The soprano sang one selection with sisters in on the chorus. The opening number by the four was "When I Get Back Home in Tennessee." After the solo came "Midnight Cake-walk Ball" with another for the wind-up. Girls are of rather prepossessing appearance. Their voices at times harmonize sweetly but at others the effect was not so certain. The sisters should not take too much for granted, keep sawing wood and changing program until the best routine imaginable is procured and the results will be more pronounced. The act has an abundance of girlish youthfulness that is a valuable asset. *Mark.*

Three Manning Sisters.

Songs.

12 Mins.; One.

Jefferson.

Three girls who harmonize. They open with an old song, forgotten some years ago. Two of the girls handle solos, which should not be attempted. "Down in Bom-Bombay" by the trio is about the best of the turn. When the girls decide to use more popular numbers and omit individual singing their chance will be better for the pop houses.

Beth Stone and Frank Hughes.
"The Hypnotic Kiss" (Dances).
 10 Mins.; Full Stage (Palace).
Henderson's.

Beth Stone and Frank Hughes appear to have attempted to frame a dancing turn somewhat after the style of Adelaide and Hughes (J. J. J.) when the latter played in "The Barnyard Romeo" on the American Roof. Miss Stone tries a little toe dancing, and Mr. Hughes has apparently tried to follow his brother in dancing as well. The Stone-Hughes act is labeled "The Hypnotic Kiss." That must have been something of the past, since it did not come out at the Henderson showing Monday evening, nor did much else, excepting wasted time in the couple talking explanatory rhyme before the final dance, a simple little affair not strong enough to draw an encore, if the couple had such a thing prepared. The entire act seems unfinished and amateurish, but the two persons through their youth and with a routine laid out for them might accomplish something in time if they will agree not to talk on the public rostrum. Opening the Henderson show they did nothing and at present are only lined up for the small time. *Stmo.*

Frear, Baggett and Frear.
"Baseball Idiosyncrasies" (Juggling).
 8 Mins.; One (Special Drop); Full Stage (7); (Special Set).
Henderson's.

The sub-billing should be a riot in vaudeville before the act opens. Vaudeville easily falls for "\$2 stuff" and certainly "Idiosyncrasies" is in the \$2 class. It's some swell relative of "nut stuff," and maybe means in this connection that Frear, Baggett and Frear do as they please without any ground rules on the baseball diamond (an excellent way to stage this style of turn). So they do, truly do, in juggling clubs and throwing hats. A story opens in "one" before a ball park drop, when a rube is looking for someone, entering the full stage in a ball lot set, to find a couple of ball players doing the swiftest passing of golden dipped "baseball clubs" ever seen on the vaudeville stage. One of the boys just hurls the clubs on overhand throws to the other. In the boomerang hat work they are very neat likewise. There is a tinge of comedy, the boys and act look well, and the turn is easily an early number for a big time show. Henderson's had the act closing an entertaining bill, and the trio held everybody in at eleven o'clock, but they should ask for an earlier position themselves if not assigned in advance, for it would mean more to them in the future. *Stmo.*

Jules and Frances.
Songs and Talk.
 15 Mins.; Two (Special Set).
Harlem Opera House.

Rather pretty set representing the interior of a drug store with soda fountain and cashier's booth. Cross fire talk. The young woman, a contralto, warbles a number. The jokes such as the 1000 Islands one are all wrong. A dancing finish closes up. If the big time is expected for this turn it needs some bracing.

"Matrimony By Mail" (4).
Comedy Sketch,
 20 Min.; Full Stage (Special Set).
Harlem Opera House.

The truly rural comedy in this playlet will keep any audience in the pop houses laughing from start to finish. It is not a big time sketch and was never framed for such. There are four people, two men and two women. Three play hick roles with the other a "hash slinger" from Boston who has come to a jay town to clinch a husband who has written to her. The comedy hinges around a photograph sent by the hick to the woman, it being one of an actor, he not having one of himself, she is infatuated with the picture and hurries to the town, to be met by an outlandish rube. The town lawyer who lives in the same house loses his roll to the deft fingers of the girl from Boston and she is willing to leave town after getting it, letting the other fellow marry the housekeeper. The rube lawyer has a sense of humor well suited to the part which is aided by clever lines. The "hash slinging dame" is also well played by a young woman capable of handling volumes of slang which she uses smoothly and tellingly. The suitor is satisfactorily filled but it is not heavy, nor is the landlady role. The setting, a dining room in a country home, fits its purpose.

Harry Sykes.
Songs.
 14 Mins.; One.
Brighton.

Harry Sykes is a youngster with an especially good voice, a rather neat style of delivery and a passable appearance, working in what might be termed a "street suit," his specialty being composed of numbers with a few stories. Opening with "Midnight Cake-walk Ball" which started him splendidly, he proceeded to an imitation of Bert Williams and then to the stories. He told three, the first two sounding familiar, but the closer is apparently new and accumulated the best returns. A descriptive melodramatic song was followed by two others, including a good comedy number. At the Brighton Sykes not only pleased, but walked off with an early hit. As present-day singers go, Sykes should qualify, but with a good partner, particularly if accompanied by a piano, Sykes should develop into a standard attraction. *Wynn.*

Golet, Harris and Morey.
Music and Songs.
 15 Mins.; Three, One.
Harlem Opera House.

Three boys in evening dress play various instruments with songs sprinkled here and there. A Hawaiian song with the three accompanying themselves upon ukuleles opened. After they use a grand piano and other instruments, "Kentucky Home" starts them off in the new stage position, after which a comic keeps things going smoothly. Banjos and harp guitars are in the music. A complete synopsis of the popular number field is given with "Down in Bom-Bom Bay" the topper off. A trio with class and ability that should fit nicely into any bill.

COUSIN LUCY.

Julian Eltinge's return to Broadway was celebrated last Friday night at Cohan's Theater when he appeared in the title role of "Cousin Lucy," said to be the last completed work of the late Charles Klein. It's a comedy in three acts, carrying a total of five song numbers. The story deals with the experiences of Jerry Jackson (Eltinge), whose financial difficulties prompt him to masquerade as his own cousin, at the same time create the impression he had been ill in the west, and returns to astonish his mournful butler (Dallas Welford) by his masculine actions and eventually succeeds in gathering a rather pointed but nevertheless true idea of his close associates.

The opening shows Jerry's apartments besieged by creditors, lawyers and relations, Jerry finally appearing as "Lucy" to assume charge of the estate. After a series of incidents, including the introduction of one Queenie (Jane Oaker), who claims to be the legal wife of Jerry, he brings the opener to a finale with a disrobing scene, the climax acquainting his butler with his identity while the audience is undergoing a period of embarrassment seriously threatening his immediate death.

The second period shows the dressmaking establishment of Madam Lucette, Jerry having agreed to assist the Hillary Bronsons in their chosen profession. This act gives Eltinge his opportunity to display some Melville Ellis creations and backed by a number of show men who also exhibit some costumes, Eltinge made the best looking "girl" in the aggregation. This act concludes with the arrival of a detective who has determined to arrest Lucy for accepting Jerry's insurance money. Lucy (who is now Lucette) retires to a dressing room and makes a grand exit in male garb to the bewilderment of everyone present.

The third act brings the actions back to Jerry's apartments, where a farewell dinner is being given Lucette by a pompous society woman (Mrs. Stuart Robinson). At the height of the excitement Lucette again disappears and Jerry returns with the announcement he has just arrived from the west.

The opening act ran somewhat slow, but the second and third picked up and at the finale of the performance the house seemed thoroughly convinced Eltinge had another hit, but first night audiences are somewhat deceptive.

While Eltinge scored in individual triumph, as was to be expected, a genuine surprise was contributed by Jane Oaker, who practically stopped proceedings at her final exit, holding up the show for an unusual long period. Her characterization of the slangy adventuresome was excellent and she held down the chief comedy role without opposition. Mrs. Robinson was also nicely accepted as the stout Mrs. Watlingford, while Leo Donnelly as a scheming lawyer created a part that stood out conspicuously with the best. Mark Smith and Marie Chambers as Mr. and Mrs. Hillary Bronson filled their sections nicely, but J. W. Ashley was hardly the proper type for the detective. Dallas Welford shared the comedy duties with Miss Baker and was welcome at all times as Jerry's butler. Ned Burton handled an important part without any trouble and Olive Tell, who eventually fell in love with Jerry, bolstered up the cast, but an occasional smile from Miss Tell would have helped some more.

"Cousin Lucy" will make a great road show, but whatever credit is forthcoming for its success can be handed the cast proper with Eltinge, Welford and Miss Oaker taking the big share, for as a company it doesn't measure up to Broadway qualifications. *Wynn.*

YOUNG AMERICA.

Jack Doray Otto Kruger
 Edith Doray Peggy Wood
 Benny King Dixey Taylor
 Billy Coombs William Sampson
 Romney Burgess Edgar Sampson
 Fanny King Doris Kelley
 Marjorie Timins Ethel May Davis
 Art Simpson Percy Helton
 The Dog Jasper
 Jim Reuter Charles Dow Clark
 Mrs. McGuire Dixey Taylor
 Mrs. McGuire Adella Barker
 Nutty Reemer Benny Sweeney
 Judge Palmer Forrest Robinson

Like a bolt from the blue came "Young America," by Fred Ballard, to the Astor Saturday night. It was "Me and My Dog," which Cohan & Harris had announced as forthcoming this season. An enthusiastic "first night" audience gave the play, staged by Sam Forrest, re-entitled "Young America," a rousing reception. It bristles with kids of all descriptions and there has been no attempt to draw the color-line for in the second act there are two colored persons who have an important scene effectively done, especially on the part of a barefooted, nondescript pickaninny, who showed not the least sign of nervousness when called upon to speak lines. And with the kids come several dogs. Upon one of these scolding, barking, howling, yapping dogs the play "Jasper," from vaudeville, with his trainer, Dixey Taylor, who has a minor role.

"Jasper" had the stage alone at the close of the first act and he barked his lines so effectively it took the house by storm. The dog had just been torn from the arms of his crying, boyish owner, Art Simpson, dragged away for a jail for training chickens. "Young America," to all appearances, is a success that should run for some time at the Astor. It has some precocious youngsters, the ubiquitous kid undeniably there with the devilish, mischievous bent. Art Simpson is an orphan of the friendless type, blamed for everything "wrong" in the village. Just when the reformatory walls loomed up, stark and

cold, a young married woman, Mrs. Doray, stood sponsor for him and took him home, much to the rank and utter disgust of her hubby. The third act tames down considerably, although there is a marriage of convenience for all the cast. Something of a New York stage is the juvenile court scene wherein the negro boy is tried just before Ari's case. Incidentally New York may have a good dose of juvenile court scenes this winter. Of the "humans," three characters stood out the best. They are Art Simpson, played by the slender, long-haired Percy Helton; Billy Coombs, capably done by William Sampson, and Officer Jim Reuter, naturally played by Charles Dow Clark. Sampson and Clark handle most of the comedy and it's well handled. Reuter's Rube type of town minion is refreshing and wholesome. Benny Sweeney was a big favorite for his delineation of a tough kid who lied in an effort to save his pal. Miss Wood was sweetly demure as Mrs. Doray, while Otto Kruger was fairly effective as her husband. Forrest Robinson was excellent as the judge. Joseph Berger was Al as the peddler, while Master Norman Allen (colored) deserves praise for playing a young boy who got into a great heap, but its kid atmosphere, with amusing lines and situations, tend to make it a play worth while. *Mark.*

MOLLY AND I.

Chicago, Sept. 1.
 A new comedy, by Frank R. Adams, was selected for the season's opening at the La Salle. "Molly and I" was originally written as a straight light comedy, but the management added six chorus girls and some songs, the music of which is by Lou Hirsh. The numbers (other than they did not belong) were pretty in their own way. From what success the La Salle is going to have with the new show, the credit will rest with the cast, apparently cleaned with the utmost care, with a result there were no bad spots in the playing. The piece has a clever theme, but time-worn. It tells of a girl who must marry on a certain day to retain her fortune. She marries a man about to become blind and leaves him as it were at the altar. After posing as his servant girl for some months she falls in love with her husband and he in love with her. Then he doesn't become blind.

Funny situations are not humorous, but they are there. In fact, just about enough to fill a vaudeville sketch. What happens in between the situations will be the reason for the show not closing with the admission, 50-52. Too much could not be said in praise of the star, Lina Abaranell. Summed up, there is not enough in the show for the money, but there can be had a real pleasant two hours.

BRIGHTON.

With "city" weather prevailing and many nearby beach resorts permanently closed down for the season, Eva Tanguay stepped into the headlines's spot at the new Brighton theatre and cracked a three-year-old record Monday afternoon, coming back at the night performance with an attendance that lacked less than two rows of capacity. The show was slightly rearranged after the initial matinee, but Tanguay's spot remained unchanged. Eight numbers completed her specialty with the new stable "Milk and Honey" closing. The best illustration of Miss Tanguay's professional sagacity lies in her uncanny ability to reconstruct her repertoire to favorably fit any kind of circumstance or condition. This week she has eliminated a few of her most popular numbers and twisted the regular routine completely around, but the reason is obvious in the result. Her list was evenly balanced and increased in returns as it went along until the finale, when she rendered a "nut" song about a grasshopper, with the audience assembling in the chorus. Her general appearance suggests a well-spent summer, for her figure was never prettier. She cleaned up the evening's hit without competition.

Arriving at the other extreme one comes to the Gilbert and Sullivan Revue, one of those top-heavy affairs with a ton of scenery and an ounce of class. Selections from several of the favorite G. and S. operas were staged with bits of dialog here and there, but no one in the aggregation seemed to take the required interest in their work (barring Frederick Schwartz, the musical director), and the affair gradually became monotonous until it suffered a very painful finale. The production seems to have been built for flash and quantity with quality in the minority. Robert Dore, E. Percy Parsons and Francesca Marzabattelli, that little vocal class the production carried, but otherwise one can find little to favorably comment upon throughout the cast.

Harry Sykes (New Acts) held the second notch, after Inza and Lovella had opened the show, with Hallen and Fuller next, they coming up from the second section to alleviate the stage work and running order. This one couple gave the show some needed strength for in "The Corridor of Time" they combine a series of sentimental reminiscences with original comedy lines that can hardly fail, regardless of circumstances. Such a popular pair as Hallen and Fuller, with their record behind them, are a welcome addition to any program and when accompanied with a spate of sentimental songs and dances, their welcome is doubly sure. Fred Hallen's pedal activity belies his age, and Mollie Fuller's figure in a tight costume brought the elders back to their youth. They took second honors and for awhile threatened to stop proceedings temporarily.

After intermission Fred and Adele Astaire captured a hit with a neatly constructed series of songs and dances, working throughout be-

AS TRIANGLE PLANS MATURE 25 HOUSES SIGN FOR SERVICE

New Film Corporation Mapping Out Extensive Opening Campaign. More Than 200 Exhibitors Apply for Programs.

"Model Theatres" Plan Big Start. Minimum Admission in Triangle Houses 25c. New Phases.

In less than a fortnight since the Triangle announced its prospective plans and mode of operating certain "model theatres" offering Triangle programs with some information as to the production construction General Manager J. N. Naulty has signed up a chain of 25 theatres outside of New York which will use the Triangle films the moment released. This list does not include what the Triangle terms its "model theatres."

Mr. Naulty has received applications for service from more than 200 exhibitors and is making exhibition grants where investigation warrants the Triangle program going per its provisions.

It's now both a written and unwritten law any exhibitor using the Triangle service must charge at no house less than 25 cents. In many instances there are exhibitors who do not and will not offer a three or three and one half hours of pictures such as will run at the Knickerbocker, New York, but instead will present a show of one and one-half or one and three-quarter hours' length wherein they cannot use the entire Knickerbocker show program. To meet such an emergency the Triangle "split bill" will be offered. One exhibitor can use a Griffith feature and a Keystone two-reeler while the fellow across the street will get Ince multiple-reeled subject and a Keystone with each guaranteed "protection" upon playing the Griffith-Ince vice versa.

If the exhibitors so desire they can have the "model theatre" program in its entirety. The Triangle avers the price charged the exhibitors will be in proportion to the service taken whether it be the 14-reeled "model" length or the half-service.

The Triangle model houses are the Knickerbocker, New York; Studebaker, Chicago; Chestnut Street, Philadelphia; Olympic, St. Louis; and a house yet to be named in Boston. Prices in these houses operated under Triangle leases will range from 25 cents to \$2.

The cities next in size will play the split week policy and of those already heading the list are Milwaukee, St. Paul, Duluth and Minneapolis, with other cities of similar population negotiating for the T program.

The suburban theatres will play a Triangle attraction one week, taking a five-reeler either a Griffith or an Ince subject with a Keystone two-reeler as a comedy augmentation.

The Knickerbocker will start its New York Triangle policy Sept. 21. The Chicago Studebaker will follow about Sept. 27 or 28th with Philadelphia opening about Oct. 1. The other houses will have about a week apart in the open-

ing period as the Triangle executives plan to attend each opening in person.

George W. Sammis will manage the Knickerbocker where the lowest matinee price will be 25c. Mason Peters will handle the Chicago house, while William McSweeney will manage the Philadelphia theatre.

The Triangle plans are maturing rapidly and the mail since last week has been unusually heavy with demands for the T service. The Triangle has appointed Henry MacMahon general publicity representative with Campbell MacCullough as National Publicity Manager. William M. Powers, formerly assistant dramatic editor of the New York Tribune, will be associate press representative.

The first week's combination will be ready about Oct. 18 or 20. By that time the exhibitors will be thoroughly cognizant of the rental plan as starting with the service that is first shown in the "model theatres."

The Triangle has made a change in its announced Knickerbocker opening program. The Frank Keenan feature, "The Coward," has been set back and instead the first Thomas Ince production will be Dustin Farnum in "The Iron Strain." The reason ascribed by the T press department is that the Farnum photoplay is "a bigger and more forceful production."

William Furst, who is the T's musical director, was due in New York this week from the Coast. Furst personally is supervising the musical program for the Knickerbocker opening.

BATTLING FOR BUSINESS.

For the first time in the history of New York theatricals, a Broadway theatre housing a hit is inviting comparison with a film.

The play is "Common Clay," at the Republic, and the film is "The Birth of a Nation," at the Liberty.

In reviewing the piece one of the critics used the following: "For dramatic intensity the third act of 'Common Clay' outdoes any of the scenes of 'The Birth of a Nation.'" This has been reproduced by paint and oilcloth in sign form and is placed at the corner of 42nd street and Seventh avenue, so as to catch the eye of almost every one who passes.

Exhibitors' League Club House.

The Motion Picture Exhibitors' League of New York is negotiating for the purchase of the club now being used as the home of the Friars. The deal is well under way and if consummated the Exhibitors' League, Local No. 1, will take possession.

FROHMAN-PATHE RELEASES.

Following a conference this week between L. J. Gasnier, general manager of the Pathe Exchanges, and William L. Sherrill, president of the Frohman Amusement Corporation, arrangements were consummated for a long term contract for the film feature productions of Frohman to be distributed to the exhibitors by Pathe.

Pathe's first step toward the deal was the accepting of the Frohman feature, "John Glade's Honor," featuring C. Aubrey Smith, which Pathe marks for the first Frohman release under the new regime Oct. 15.

President Sherrill confirmed the new arrangement in an enthusiastic manner. He said all booking connections with the World had been severed and that hereafter Frohman will release one five-reeled feature a month with Pathe. The second feature will be "Body and Soul," with Florence Rockwell, for the November release. Work on the Rockwell picture started Wednesday at the Frohman Corp. studio, 514 West 54th street, where George I. Irving is general director and Ralph Dean, technical director.

Mr. Sherrill said the agreement with Pathe was for a permanent booking connection.

The Pathe agreement with the Frohman Corp. following its recent booking affiliation with the Balboa and Whartons, Inc., means that Pathe is going to put forth every effort to build up a big feature service without relying entirely upon its own brands.

GUARDING "PAPER" PAYMENT.

The various picture exchanges operating in and around New York have combined to establish a new system for the distribution of paper and lithographs.

Heretofore the exhibitor was allowed credit on his paper and lithos and invariably allowed the bills to accumulate until he finally decided to change his service, figuring such a move automatically liquidated his paper debt.

The exchange men, realizing the tremendous loss this eventually meant, got together and inaugurated a card system, selling each exhibitor a "paper card" for \$5 cash in advance. As he drew his paper supply, the card was punched until the value was exhausted. The new idea, while as yet in its infancy, is found decidedly practical and is destined to continue.

ESSANAY'S N. Y. STUDIO.

It is almost a foregone conclusion that around the first of January, 1916, will find Gilbert M. (Broncho Billy) Anderson, half owner of the Essanay, ensconced in New York with his own producing company as well as that of the comedy film players headed by Charles Chaplin.

Anderson on the Coast recently intimated to several close friends he would take the Chaplin company east before another year and he's expected to be in New York after the holidays.

The eastern establishment would be in line with the reported Oliver Morosco contract with Chaplin to appear in a Broadway production.

PROGRAM FEUD.

The picture patrons of Washington Heights are enjoying the benefits of a "program feud" waged by several exhibitors around 175th street and St. Nicholas avenue, several high class theatres being located in that district which are finding considerable trouble in acquiring proper service. Until recently the high grade programs have been exhibited at the Washington Heights' theatre, the Empress and the Sol Sapphire house, the three being located within a distance of seven blocks.

The Palace and Palace Airdrome, in the center of the franchised territory, have been forced to get along as best they could until this week when the management took a flying trip southward and signed up the exclusive rights for one year for the Paramount, Metro and Fox programs, leaving the balance of his neighborhood competitors without any immediate feature service.

A few blocks farther north a new house with a seating capacity of 1,600 is being erected scheduled to open next month with a straight picture policy. Just where the invader proposes to secure its supply is problematical.

GARDEN, FILM POSSIBILITY.

Mary Garden may appear in pictures.

The famous diva is to return to this country late in October and it is possible that prior to that time she will have affixed her signature to a contract calling for her appearance in a picture, to be finished inside of three weeks, and for which Miss Garden is to receive \$17,000.

She is to come to this country for a concert tour under the management of a Boston impresario, incidentally, it is mentioned, that the prima donna is partially financing the tour herself. The film company desirous of obtaining Miss Garden's service before the camera is considering sending a representative abroad to confer with the prima donna and submit a contract to her.

There has been a rumor the Metro and the Triangle offered the prima donna certain big contracts. Miss Garden is in London and will remain there for some weeks. A man in New York representing himself as her agent has been offering her for pictures, but according to an intimate friend of Miss Garden's, it has been without authority.

If she does finally consent to appear before the camera it will be either in "Thais" or "Sappho."

HOLDING TO CONTRACT.

There is a likelihood of several changes in the ranks of the producers of the World being announced soon. Two producing firms are leaving the World, but the latter may take legal means to prevent it and to hold them to the contracts that they have with the corporation.

Lewis J. Selznick, general manager of the World, refused to name the companies, and said he would only do so after consulting with the corporation's lawyers regarding the possibility of legal action.

HISTORICAL SERIAL MAY HAVE BOARD OF EDUCATION SANCTION

Plan Under Way to Obtain Co-operation of All Educational Bodies Throughout the Country for a Serial Based on the History of the Nation. Members of New York's Board Are Said to Like the Idea.

The history of the United States in film for educational purposes is the purpose of a new corporation in the course of formation. The company has been working for several weeks to obtain the sanction of the heads of the Board of Education of New York City and has practically obtained an assurance several members of the board will act in the capacity of censors to pass on the installments of the film to be issued in serial form.

It is the plan at present to adapt a scenario from the books of history at present in use in the public schools of the city. The arrangement which the company's heads eventually hope to effect is the issue of students' tickets in the public schools which will be redeemable at the houses showing the pictures with an added admission fee at special school children's performances.

The installments of the film will have as the initial picture a brief resume of the history of the country. This will be followed with the starting of the expedition of Columbus to find a way around the world, and the landing of the discoverers of America on the island of Cuba. Following this the events leading up to the early settlements at St. Augustine, Fla., and Jamestown by the Spanish and English will be shown.

The landing of the Pilgrims at Plymouth Rock and the events leading to the Revolutionary War will follow, and finally the story will in its film form be brought down to the present day. The present history of the country employed in the public schools are all too brief in their setting forth of the events responsible for the formation of the United States of America and the events which have followed since the constitution was first formed.

The new company, which may adapt the name of The Nation's Historical Film Corporation, hopes to evolve a feature picturesque and educational at the same time. The possibility being that the basis of the film scenario will be woven around the romance of Miss America, who will review her past glories as a child and bringing her down to her present full development.

If the scheme of interesting the public schools throughout the country is fully developed by the time the serial makes its first appearance on the market, and the company's heads obtain the sanction of the various educational boards, the film is expected to become a big winner.

STOCK SELLING TRICK.

A new stock selling scheme applying directly to pictures was uncovered

last week when two gentry of the free and easy specie applied it to a Brooklyn exhibitor.

The game was worked by the "advance man" visiting the house with the information he had a purchaser provided the tenant was willing to sell. The answer was generally in the affirmative.

The following day the "buyer" was introduced and after agreeing on price and terms, he requested an option for 30 days. This was granted, whereupon the couple began canvassing the neighborhood, selling stock as low as \$1 per share. On one occasion the purchase was actually settled and carried through, but the second case proved quite the opposite. After accumulating considerable money through the sale of stock the "brokers" disappeared, leaving nothing but a small army of unbowed stockholders and the possibility of a police complaint.

CAN'T LOCATE THIEF.

The Mutual New York office is considerably worried over the continual thefts of Keystone and Chaplin films, apparently taken from the shipping room.

The thefts have been going on for some time without any trace of the principal until finally the management decided to disperse with the services of the entire shipping room crew.

This apparently brought no relief and as a last resort the Mutual has placed signs offering \$100 reward for information that will lead to the apprehension of the thief. As yet nothing has been heard of the films nor has anyone arrived with sufficient knowledge of their whereabouts to claim the reward.

NEW FRANK PICTURE.

While a fight is being waged in the courts with the Leo Frank film of the Rolands' make the bone of contention, the Gaumont, now making a new weekly for the Mutual, places a number of camera scenes upon its latest issue.

They show the lynching ground, the crowds there and the judge who asked the gathered onlookers to let the body be taken home in peace and also subsequent scenes around the undertaker's establishment in Atlanta. Another picture shows Mrs. Frank, widow of the lynched man, at close range, picking flowers from a garden bed near her home.

When shown before the censorship committee, no comment was made and the Mutual expects to show the picture everywhere the M program is shown.

UNIVERSAL PEOPLE.

William Garwood, who has been one of the principal directors with the universal forces, was last week engaged under a new contract for the ensuing year at a substantial increase of salary.

The U is also negotiating with Nat Goodwin relative to doing another big feature.

It's been decided Hobart Bosworth will appear in a feature release once a month. Bosworth is under contract to the U for a year for feature work. Bosworth has just finished a feature, "A Little Brother of the Rich" (five reels), produced by Otis Turner. Jane Novak and Hobart Henley are in Bosworth's support. Bosworth's next picture will be "Fatherhood."

Frank Keenan has concluded his feature, "The Long Chance." He is arranging to return to the legitimate stage.

Keenan's picture was directed by Harry LeSaint, late of Selig. This is LeSaint's first film for the U. His wife, Stella Razeto, plays the lead opposite Keenan.

The U has changed the title of the Julia Dean feature from "Renunciation" to "Judge Not."

The Universal arranged with the Sun Photoplay Co. to take over the big feature, "Uncle Sam At Work" (seven reels) for eastern territory and for certain sections of the middle west not covered by previous bookings. A number of road outfits, with an accompanying lecturer, will take to the road.

DENVER'S NEW CONCERN.

Denver, Sept. 1.

The Hoffman Film Co., newly organized, has purchased 23 acres in the suburbs. A "film city" is in course of construction.

The company has a paid-up capital of \$250,000, and will produce feature pictures. Arthur E. Hoffman is president; Henry P. Dickinson, vice-president, and Joseph E. Guinn, secretary. Edward J. Mullen and H. H. Buckwalter are substantially interested.

SOUTH LOOKS GOOD.

William Oldknow, considered one of the biggest film men in the south, and who is general manager of the Consolidated Film & Supply Co., with headquarters in Atlanta, has been in New York conferring with local film men.

Oldknow predicts the south will show a wonderful increase in feature demands over any previous season.

BURKE WITH NO. AMERICAN.

Edgar O. Burke has been appointed Greater New York representative for the North American, with headquarters in the Mutual offices. He succeeded L. L. Beaudry as the representative for his territory, considered the most important in the country in film circles.

Mr. Burke was formerly with the Gaumont as publicity and sales manager and later with Allen Film Corp., the Blinkhorn Photoplay Corp. and the Cosmofotofilm Company.

WORLD'S COMING PRODUCTIONS.

Activities around the World's producing plants in the east and particularly at the Fort Lee studios show the feature-making end is fast assuming gigantic proportions for the winter's program.

Director Capellani (who directed "Les Miserables") is well advanced with the Robert Warwick feature, "The Flash of an Emerald." In this film Capellani works in some realistic views of the proverbial pilgrimage to the Canadian shrine where cripples and sick persons from all parts of the world go annually in the hope of being permanently cured.

Joe Smiley has made progress with "The Ballet Girl," the film adaptation of Compton MacKenzie's "Carnival" which the William A. Brady Co. is making with Alice Brady as the featured player.

Holbrook Blinn is putting the finishing touches to "The Irish Snuff Box" which Director Tournier is staging. This feature, to be released Sept. 15, tells a peculiarly woven story of the travels of a snuff box, containing French army secrets and which an American secret service man, working for France, recaptures from the Germans. Blinn's subsequent film work will be in "The Family Cupboard," which will also have Johnny Hines and Frances Nelson in the cast.

Oscar Eagle, who recently finished the direction of "The Cotton King," has started a portion of the new Vivian Martin feature, "The Little Mademoiselle." Eagle, at the Picture Exhibitors' carnival at Brighton Beach had 1,000 half-sheets, offering \$1,000 reward for information of the whereabouts of Lili Breval (the Little Mademoiselle) posted all over the Beach. These were cameraed and will be used in the picture. "The Ambition of Mark Truitt" will be Eagle's next feature. It will bear upon the development of the steel industry, but will not be a Labor play in any sense.

Director James Young has been at Bat Cave, N. C., for some days, where a company (headed by Clara Kimball Young) is finishing "The Heart of the Blue Ridge."

Emilie Polini is to be featured as a star by the World and will handle the lead in "The Little Church Around the Corner" which M. Chautard is directing.

Director Tournier has been commissioned to make a screen version of "A Butterfly on the Wheel," the story to follow in many respects the stage play.

CUT DOWN WAR FILM.

Chicago, Sept. 1.

The Chicago Tribune war pictures, "With Russia At The Front," taken by the Tribune's camera man under the supervision of R. R. McCormick, were exhibited at the Studebaker last week with McCormick lecturing on the side.

While the films pulled capacity houses throughout the week, the local censor board used the shears on the negative to such an extent little interest remained after the cutting process.

This week "The German Side Of The War" is the Studebaker attraction.

PHILLY'S MET TO PLAY FILMS UNDER SHUBERTS' MANAGEMENT

**Home of Grand Opera in Habitat of William Penn to Reopen
Sept. 27 With Feature Picture Policy. Three
Shows a Day. Jos. Engel to Manage.**

Philadelphia, Sept. 1.

The Metropolitan Opera House here, which has passed to the direction of the Shuberts, will open Sept. 27, with a feature film policy, probably patterned after that at the Strand, New York.

Jos. Engel, a manager from the Loew Circuit, will be in charge of the Met for the Shuberts.

The policy will be three performances a day with likely a weekly change of bill. There will be a vocal chorus of 70 and a large orchestra.

"NO DEPOSITS" EXHIBITORS.

The exhibitors controlling the larger and better grade of theatres in Greater New York have called a general meeting among themselves to be held at the Masonic Building Sept. 7 to protest against the practice of the manufacturers in demanding large deposits for rented films.

The exhibitors heretofore have been forced to place a deposit on all film taken from the exchanges, this deposit generally standing while the service was accepted.

Inasmuch as exhibitors playing a feature program are compelled to have several deposits outstanding, they feel this an imposition and the meeting is for the purpose of abolishing this practice if possible, at least among those exhibitors who consider themselves financially responsible.

DOUBLING IN FILM.

A certain publicity agent, or some one who claims he is a publicity agent, has been flooding many of the picture directors with letters offering to double. His offer is to make the director famous providing the latter will give the P. A. a job as an actor. In part his letter reads:

"I have lately been successful in combining publicity with acting. This is usually done by arrangement with the director to look after his publicity.

"I figure to make \$15 a day on this plan. If the publicity is for you alone that could be divided \$10 for the part and \$5 for the publicity, by splitting it with the leading man or woman."

The directors in the majority regard the letter as well as the sender as more or less of a "joke" and are passing the news along.

"NATION" WANTS TO STAY.

"The Birth of a Nation" wants to stay at the Liberty. Its contract under the present terms (flat rental) expires this week. A new agreement is being negotiated for, which will give the house management (Klaw & Erlanger) a guaranteed amount weekly, to be considered as rental, with a percentage of the receipts over a certain figure.

"The Nation" film is still doing around between \$11,000 and \$12,000 weekly at the Liberty. A condition of the renewal of the "Nation's" agreement for that house is said to be an arrangement with "The Moloch" to postpone its booking. "The Moloch" is a K. & E. production of last season that "fopped" on its road premiere. It was reported the firm had decided to shelve it, but now the "Nation" people have learned it is a Liberty booking, which may mean a bonus will have to be paid to cancel the show's time there. The Charles Dillingham production for Elsie Janis was also a possibility for the Liberty, if Griffith's film left there.

Asbury Park, N. J., Sept. 1

"The Birth of a Nation" at the Savoy last week did about \$11,500 gross, miraculous receipts for this city, and more particularly so with a moving picture. The Savoy gave three shows with the film Friday and Saturday, giving the first those days at 10.30 a. m.

The "Nation" picture will return to the Savoy Sept. 13.

"BATTLE CRY" AT VITA.

As expected, the Vitagraph's big picture, "The Battle Cry of Peace," will be exhibited at the Vitagraph theatre commencing Sept. 9, as a special show, with an admission scale of 25-52.

S. L. Rothapel will stage the film, and there will be an orchestra of 25.

The addition of the Vitagraph to the higher priced picture houses gives New York three theatres of the \$2 grade showing pictures. The other two are the Liberty and Knickerbocker (to open).

PICTURE AGENTS BARRED.

Many of the picture agencies reaching the end of their present leases are unable to renew them.

Several of the buildings have commenced clearing out the picture agents from among their tenants through the crowds that fill these offices all day and a good part of the night, as it is the evening hours the agents do most of their placing for the following day.

The buildings with the dramatic offices and agents are the ones taking these steps, as they found other tenants complain over the crowded state of the elevators and loungers in the halls.

"MACISTE'S" PRIZE TITLE.

In the prize title competition conducted by the Itala, to have its six-reeler, "Maciste" renamed, the Itala accepted "The Miracles of Maciste," submitted by Robert Grau.

KLEINE'S BIO. PROGRAM.

With the announcement this week that George Kleine would commence Sept. 22 releasing a six-reel Biograph reissue program (Griffith-Sennett), came the underlying information the several contributors to the General Film Co.'s service had divided into two factions with the quartet of manufacturers composing the V-L-S-E on one side, the Kleine interests comprising the Edison and Biograph products on the other.

Early in the film business, when the Edison and Biograph people controlled the basis patents of the mechanical end of the industry, Kleine brought the two firms together, ending several interesting litigation cases in which the two were principals and incidentally went a long way in establishing the Motion Picture Patents Co. For this Kleine was rewarded with a franchise through it. Since then the Vitagraph, Lubin, Essanay, Selig, Biograph and Edison firms have been releasing their one and two-reel subjects through the General, but when features assumed gigantic proportions the Vita, Lubin, Essanay and Selig people combined to organize their own distributing plant, now known as the V-L-S-E.

With Kleine releasing a reissue program of the Biograph products and also the Edison features, it means the several contributors to the General have parted friendly ways, at least in so far as business is concerned. The first program will consist of four films in six reels, two two-reelers and two single reelers. D. W. Griffith and Mack Sennett, whom the Bio is using to reissue on a full program, are prominently connected at present with the Triangle, which, in starting its feature program, will largely exploit the names of its principal directors, Griffith, Ince and Sennett in the advertising.

"THE EAGLE" CONDEMNED.

Chicago, Sept. 1.

"The Eagle," a Laemmle film feature, was rejected by the Chicago Censors this week on the grounds that the story had to do with a gang of crooks and white slavers.

GENERAL ENGAGING AGENCY.

Representatives of several of the large film concerns have been conferring of late with the idea of forming a general extra people agency through which each of the concerns which subscribes for the up-keep of that agency will secure all of the necessary extra people without having to call upon the independent agencies which have been supplying them. Considerable grafting has been going on in the ranks of the independent agents and it prompted the manufacturers to take this step in wiping it out.

Among the candidates to take charge of the general agency is John Edwards, who, two years ago, had a plan for an agency such as is being considered at present. It was not considered necessary at the time.

A number of the local picture agents who supply the manufacturers with their extra help, held a meeting at the offices of Jack Belford in the Knickerbocker Theatre Building Monday night to discuss the proposed move of the manufacturers to establish a central agency of their own. Belford is one of the prominent "contractors" of New York.

The agents attending denied the truthfulness of all the manufacturers' claims and stated the amount paid the supernumeraries was always fixed by the studio managers, the agents accepting but a small commission for their work. No move was proposed to combat the new agency, the meeting having been called merely to vindicate the agents, it is said.

CHAPLINS WITHOUT DATES.

The General Film Co., is not giving out any advance information on the future release of the Chaplin comedy films, nor is it certain of the exact release dates.

The last Chaplin, "The Bank," was scheduled for a set date, but the Essanay notified the G. F. the date would have to be postponed one week for reasons of their own.

The notification came after every exhibitor subscribing to the Chaplin service had generously advertised and announced the film several days in advance.

The first arrangement called for a Chaplin comedy in two reels every two weeks, but the Essanay apparently could not live up to this schedule and hereafter the Chaplins will be distributed without advance billing, being sent out as fast as they are delivered.

DIRECTORS' PROFIT-SHARING.

The World via Lewis J. Selznick is to the fore again with a new arrangement. The World proposes to inaugurate the profit-sharing plan whereby its picture directors will share in future features. Mr. Selznick believes directors are the most valuable asset to a picture concern and realizing their importance in turning out pictures worth while, intends to make it more remunerative for his directors in the future.

The World will hereafter let 20 per cent. of its profits go to the directors who, while working on subjects, will be permitted to a drawing account equivalent to their salaries.



MAY WARD

Star of "THE CONTINENTAL GIRL," a five-reel feature, the first product of the CONTINENTAL FILM CO.
It is being disposed of by state rights, the concern operating from Philadelphia.

FILM FLASHES

Edna Payne is with the U.
Ruth Stonehouse (Essanay) has a machine.
Don Meaney has assumed charge of the production department with the Quality Co.

Franklyn Gale has signed for the coming season with the Equitable.

John Emerson's next feature appearance will be in five-part picture, "The Scarlet Band."

Arthur Earl has been engaged to manage the new Palace, Waverly, Ia.

Eddie Lyons was once a member of a newsboys' quartet in vaudeville.

"School Belles" is marked for release Oct. 14 on the World program.

Lee Moran was once a property boy. Now he's a funny man in pictures.

The Bonita, Tampa, Florida, has added a singing team to its usual picture program.

Ivy Troutman has reported to the Rialto as principal in "The House with Nobody in It."

A new Orpheum is being constructed at Twelfth and P streets, Lincoln, Neb.

This is the last week of the "Romance of Elaine" serial.

W. S. Shannon has disposed of his interests in two picture houses in New Richmond, Wis.

Charles Blise is organizing a new film company that will operate at Harlowton, Mont.

Maurice F. Tobias is now managing the Mutual's Western film branch.

The Charles Evans feature, "The Parlor Match," is announced for release Jan. 10.

The Universal plans to make a comedy feature out of "The Two Johns" this winter.

William Stowell is with the American photographing forces.

M. Albert Cappellani directed the Jose Collins feature, "The Imposters." The principal male role was enacted by Alec B. Francis.

The Ward and Vokes comedy film creation of "A Run on the Bank" is expected in September.

William M. Kinsey has assumed the active management of the newly formed Kolb & Dill picture company.

House Peters plays a strenuous role opposite W. S. Hart in a western picture for the Nymph entitled "Between Men."

Orrin Johnson has progressed favorably with his latest John Ince feature, "Whither Goest Thou?" on the Pacific Coast.

Luella Maxams and Walters Rogers, late of the Eclair Co., are the principals in Bison western, "In the Sunset Country."

June Keith has passed up a production to do further feature work with one of the Essanay companies.

King Baggot enacts the lead in "Crime's Triangle," which he also produced for the Imp.

Lee Ochs has built up a classy patronage for his Costello theatre on upper Broadway. The night admission is 25c.

The Lyric, Yankton, S. D., has been purchased by Harry Flak, who will play only pictures there.

The first two-part comedy Max Linder has appeared in before American screen fans is entitled "A Ringer For Max."

Director Webster is with the Universal. He has been assigned to the King Baggot pictures.

D. W. Chamberlain, a Western exhibitor, after looking at Broadway, has returned to Minnesota.

The Crescent is in course of construction on Grant street, Houston, Minn. A. E. Johnson is the owner.

Veata and Bobby Hamilton have given up vaudeville for the present and have signed for pictures with the Universal.

Billy Garwood and Violet Mercereau enact the leads in "The Wolf of Debt," which Jack Harvey has been directing.

B. S. Moss has secured the rights to produce Eugene Walters' play, "Boots and Saddles," in film form.

Late additions to the National forces are Lamar Johnston, late of Selig, and Jack C. O'Brien, formerly with the Universal.

Henry E. Dixey has started work at the Imp on "A Pickled Romance" (five reels), which T. Hayes Hunter is directing.

"Caught" is an Essanay three-part picture which has Bryant Washburn, Frederick Ward and Edna Mayo as its principals.

E. Oddy Freedman has gone back West with about fifteen new features which he corralled during his recent visit to New York.

The Premier has a new feature, "Ambition," which David G. Fisher wrote for the screen. Fisher is the author of "Lavender and Old Lace."

The Colonial Amusement Co. of Lexington, Ky., recently filed suit to foreclose a mortgage on the Pastime (pictures) theatre at Maysville, same state.

After a short visit in San Francisco, William Parsons, president of the National, is en route to Chicago and New York to attend the first release of his firm.

Tom North, the Seattle manager of the V-L-S-E, has added another film organ to the market called "V-L-S-E Pals," dealing solely with the firm's activity in the northwest.

Campbell McCulloch has been appointed national publicity promoter of the Triangle, and will headquarter with Henry MacMahon, at the Long Acre Building, New York.

"The Man Trail," with Richard Travers, June Keith, Arthur W. Bates, is a six-act photoplay which the V-L-S-E releases in September (Essanay).

Paul Bourgeois directed the new animal film, "When Joe Martin Turns 'Em Loose," which is reported as something "unusual" for the "wild animal" stuff.

Charles Gibby, long with the Universal's directing forces, has enlisted under the Nymph's banner. He will be attached to the ince corps.

The Universal has decided to extend the "Broken Coin" series to twenty-two reels instead of fifteen as originally intended. The fifteenth installment has been filmed.

Grandin Films, Inc., of 378 Central Park West, have assigned to Martin Lippman. This company was formerly one of the producing firms for the former United program.

Single reeled comedy subjects are to be made at the Wizard studios, on Fifty-seventh street, and will be tacked onto the World's program service this fall.

H. O. Stechhan, a Western newspaper man, has been engaged as general publicity man for the Balboa, with headquarters on the Coast.

Paul Gulick leaves to-day on a fortnight's vacation. During his absence the Motion Picture Weekly will be gotten out by Robert Doman.

Edna Mason, Douglas Gerard and Rupert Julian will remain with the Smalleys until they have finished the present Paylova feature, "The Dumb Girl of Portici."

"Mrs. Billie" will be the title of the Rosalia Dolly picture (five parts), in which Miss Dolly is supported by Lillian Gish, Mary Aiden and Wilfred Lucas.

Elsie Groeson, who went West and was engaged for the Al Christie comedy company, appeared in one picture and was then forced to quit, owing to illness.

It's decided that when Henrietta Crossman makes her film feature appearance it will be in the screen adaptation of her former stage play, "Tongues of Men." Harvey Gates is fixing the scenario.

George Fawcett will not be seen in a legitimate production for some time to come as he has signed a fresh contract with the Universal to do another feature. His next film subject will be entitled "Tainted Money."

Harry Benham, who recently changed companies, is quite a versatile chap. In a recent picture he impersonated a young woman and did it so well that he may be called upon to do more of the work later.

Rolfe will film "The Game of Hearts," an old meller, during the winter. The rights were sold by John Pollock, who is also said to have disposed of "The Beauty Shop" for pictures.

The scenario idea for "Farewell to Thee" (Romance) was taken from a Hawaiian song, "Alalo-Oe." In the cast are Bert Hedley, Alberta Lee, Eric von Stroheim, Lucille Young and Bessie Buskirk.

"Captivating Mary Castairs," from the novel by Sydney Harrison, is the second feature to be made by the National Co. In the cast are Norman Talmadge, Allan Forrest, Bruce Mitchell and Frank Brown.

Joseph Adelman directed "The Continental Girl" with May Ward, in five reels, now finished. A feature of the picture is the introduction of "The Diving Horse," which were at the Hippodrome, New York.

William Christie Cabanne has been putting Douglas Fairbanks through picture stunts on the Coast. Fairbanks is the star in a feature to be produced at the Knickerbocker by the Triangle during September. It's entitled "Blood Will Tell."

The American obtained the picture rights to Ople Read's thrilling story, "Infatuation," and has turned it into a four-part feature with Harry Pollard and Margherita Fisher featured. A fight scene is staged in the regulation ring.

The Balboa is making a feature out of the old H. M. Horkheimer play, "A Message from Reno," in five reels, in which the leads will be played by Ruth Roland and Andrew Arbuckle (Maclyn's brother). Sherwood MacDonald is the director.

Stanley Dark, who played in the legitimate production of "Green Stockings," has been engaged by the Vitagraph to do his old role of Colonel Smith in the Vita's screen version of the Margaret Anglin play. Lillian Walker will be the principal feminine player.

Sid Chaplin continues his film work with the Keystone and his consistent work has resulted in Mack Bennett deciding to feature him in a two-reel comedy which will have the Exposition grounds at San Francisco as the scenic environment.

"The Blood Seedling," which ex-Secretary of State John Hay wrote and which appeared several times in *Lippincott's Magazine*, has been adapted for the screen by Emma Bell. The feature is being directed by Thomas Sanchli.

The six-reel subject, "The Campbells are Coming," is set for release by the Universal Oct. 25. Part of this feature when first cameraed, and which ran almost twelve reels, was cut out and used in another film released some time ago.

There is no telling just when Marjorie Rambeau will be enabled to take up her proposed picture work with Morosco as she is under contract to appear in the legitimate production of "King Queen Jack," expected to be brought out in New York before long.

Late acquisitions to the Thanhouseer forces are Grace De Carlton, Julia Blanc, William Morris and Reginald Barlow, who are making their first screen appearances. Morris is best known, having been in some big Broadway productions. His last was "The Family Cupboard."

H. M. Hoffman, general manager of all the Universal exchanges, after an inspection trip to Denver with stop-overs at Washington and Philadelphia, left this week for the South where he will call a conference of all the Southern U. exchange men to be held in New Orleans.

Beatrice Van is leading woman of the newly organized "Beauty" company No. 2 (American), her initial bow to be made Sept. 11 in "When Dough Was Cake." In the Van company will be Joseph Sheehan and Joseph Stepping, the latter directing as well as acting in the Beauty films.

The recent action of the National, moving back its release date from Sept. 1 to Sept. 15, has supplied a number of short vacations for the employees of the firm. Those temporarily laid off were instructed to return Sept. 15, when the five companies formerly working will resume their duties.

When the Mutual starts its paper cartoon series, "Keeping Up with the Joneses," the Joneses matter will be animated by Harry Palmer, cartoonist for Gaumont. 500 feet of work of this subject will be released on a split reel carrying an equal footage of "Seeing America First."

Hale Hamilton, who has patched up his differences with Harry Frazee and may be seen in a new comedy before many moons, is to make his debut on Gaumont. The Equitable has shelved the proposed screening of Edmund James' political drama, "Madame Mystery," for the present.

Francis Worcester Doughty, best known for his Brady detective stories (numbering about 1,250), has been engaged to write special scenarios for David Horsley in which Horsley's collection of wild animals will be worked. Doughty is now on the Coast and ready to work.

Harry Chandler, a recent acquisition to the Equitable's scenario staff, has adapted Paul Armstrong's story, "The Bludgeon," for the screen and it will be filmed with Kathryn Osterman as the star. The Equitable has shelved the proposed screening of Edmund James' political drama, "Madame Mystery," for the present.

The Universal feature department has made a number of changes in its release dates for September and October. The list as revised to date is as follows: "A Little Brother to the Rich" (Robert Bosworth), Sept. 6; "Business Is Business" (Nat C. Goodwin), Sept. 13; "Under Southern Skies" (Mary Fuller), Sept. 20; "Judge Not" (Julia Dean), Sept. 27; "Fatherhood" (Bosworth), Oct. 4; and "His Double" (Wilton Lackaye), Oct. 11.

George Kann, secretary of the Universal, started last week for Universal City, where he will spend a fortnight in inspection. Kann is prominent in the Broadway Universal Pictures department, buying plays and the best-selling books for U screen-making and while West will arrange some of the details for the coming film appearance of stage stars now under U contract for feature work.

Harry J. Cohen, who has recently returned from a trip to England in the interests of the Metro, is enthusiastic over the high-class condition of the English film business. While abroad, Mr. Cohen made arrangements through Ruffles Exclusives Ltd. for the handling of the entire Metro output in Great Britain, and Metro exchanges are now in operation in the British Isles. Except for the soldiers in the streets, Mr. Cohen says that no one would suspect England was at present engaged in war.

COAST PICTURE NEWS.

BY GUY PRICE.

Henrietta Crossman is with the Universal, and will soon report at Universal City.

Edna Aug and Lulu Glaser have arrived on the Coast, where each will be starred in a Universal comedy.

Charles Murray, Keystone comedian, under the direction of Mack Bennett, received an offer to return to musical comedy for the coming season, but the answer was negative.

Six hundred of the men from the ship bearing the Annapolis midshipmen to the San Francisco Exposition were visitors at Universal City.

Hobart Bosworth and his company of feature players have left Universal City studios for Bear Valley, where they will remain several weeks staging scenes.

J. P. McGowan has joined the Universal at the Pacific Coast studios.

Otis Turner is spending a week at Arrowhead Hot Springs, where he is taking a much needed rest.

George Fawcett has signed for a feature with the Universal.

William Parsons, president of the National, has gone east on business in connection with the first release of National productions.

Bruce Mitchell, managing director of the National, is having a brief rest at Arrowhead Hot Springs.

Lella Carter, picture star and at one time a Morosco leading woman, is vacationing here after seeing the San Francisco Exposition.

Norma Talmadge with her mother and sisters are vacationing, hunting and boating at Big Bear Lake region.

Mary Boland has arrived at Inceville and is preparing to make her film debut under Thomas H. Ince.

Bruce McRae has arrived in Los Angeles and has signed to appear with the N. Y. M. P.

Guy Woodward has joined the Keystone.

Charles Avery is back at the Keystone, after spending two months in the hospital as a result of a fall which he sustained while directing a picture.

Trowbridge Hall, president of the National Board of Censorship, was a visitor to Inceville.

Mack Swain has purchased a large ranch in Riverside, Cal., where he makes weekly trips.

NEW CORPORATIONS.

Great Eastern Photo Play Corporation, \$10,000. R. D. Ireland, G. Richard Benda, S. Bergoffen, Brooklyn.
Hoboken Strand Co., \$10,000. Amusements, Morris S. Schiesinger, Henry M. Zieger, James M. Brennan, Hoboken.

VERITAS CO.

Cincinnati, Sept. 1.

The Veritas Photo-Play Company, of this city, has been incorporated at Columbus with a capital of \$250,000, of which \$50,000 will be issued.

The incorporators are John von Rittberg, Albert Kleybolte, David W. Rudisell, William E. Greyble, and Attorney John W. Peck. Von Rittberg, known to the screen stage as Jacques Jensen, will leave for New York at once to engage a cast. He says the first production will be a sociological drama entitled "The Prodigal Daughter," or "The Double Standard of Morals," written by Winifred Jensen, of Chicago.

MORTMAIN.

Mortmain Robert Edeson
Pennison Crisp J. Herbert Frank
Gordon Russell Donald Hall
Belle Forsythe Muriel Ostriche
Tom Forsythe James Morrison
Simon Flagg Edward Elkas

In producing "Mortmain," the Vitaphone has placed five-reelers on the market which is really worth while. As a feature picture it contains all of the necessary punches that go toward making a box office attraction and an entertainment as well. The story, though gruesome at times, has a gripping fascination that will hold any audience, and at the finish when the surprise comes all of the bits that might be considered repulsive are wiped out in the happy ending. The film story has been adapted for the screen by Marguerite Bertsch from the original by Arthur C. Train and was produced under the direction of Theodore Marston. The cast is well balanced and has a lot of stars. Robert Edeson, who, although he is far past the period when he was a great actor, has played the role of Mortmain, a wealthy connoisseur of art, who has borrowed rather heavily from Gordon Russell (Donald Hall). The latter is also the guardian of Belle and Tom Forsythe (Muriel Ostriche and James Morrison). The notes which Mortmain has given Russell fall due, but the banker does not press his friend for payment until he discovers that his ward, Belle, is in love with Mortmain and that the latter is equally as infatuated with the girl. Russell himself has had his eyesight fail and he is unable to realize his ambition he plots to bring disgrace on the brother of the girl and to force Mortmain into bankruptcy, thinking that he would be able to force the girl to listen to his demands. Russell is mysteriously murdered in his rooms and all of the events leading up to the point of the murder seem to point to Tom Forsythe as the one who committed the crime. After the body of Russell is discovered Belle immediately phones to Mortmain and the shock to him is so great he swoons and in falling injures his hand. The next day he is visited by his friend Pennison Crisp (J. Herbert Frank), Tom Forsythe's uncle, who tells him that it is necessary to operate. Mortmain is put under the effects of ether, and although the story runs along from this point without interruption, it is later disclosed that the entire action is nothing more or less than the imaginings of a disordered mind while under the influence of the anæsthesia. The film is well made, that his hand has been amputated, that the surgeon has taken the brother of the girl and cut his right hand from him and grafted it in place of the amputated member; that the brother has died during the operation and that he is being accused of the murder of Russell because of the fact that the finger print of the right hand and the name found on the body of the dead man. Suddenly he begins to return to consciousness and discovers that it has all been more or less of a vision. The audience, however, does not realize that this is so until the end, when there is a happy reunion which discloses that Flagg (Edward Elkas), a lawyer's clerk, really committed the crime. The picture possesses a host of thrills and is intensely gripping. The production is all that could be desired, but the photography is a little faulty at times, particularly so in the close-ups. Fred.

THE LITTLE DUTCH GIRL.

A Shubert (World) feature, after Ouida's novel, "Two Wooden Shoes," with Vivian Martin in the title role of the book's principal character, Beebe (accented). The strongest (and only) fault with this picture is its selection for a feature. The vivid stories, from Ouida, the Castles, Laura Jean Libbey and others of that ilk, are not for the present day when the pimpy, panky, wispy-waspy silly sort of tale is so prevalent. Beebe, forever, has hope. Therefore the audience for "The Little Dutch Girl" must be only those that still like to see or hear a sweet and mushy wholly illogical story of bucolic innocence, love and worldly deceit, something that happens but seldom in the present age, and then mostly in books. The healthy and most often wispy American young or old, want none of this. They want action with some sense. The girls in the country are not as simple as their frocks, and never were as a matter of fact. No doubt many a girl who milked the cows dreamed of a guy from the city who was handsome and would take her away from there, where a chance without a marriage certificate in advance, and when she did the papers printed it. Rural delivery did the rest. That is why "The Little Dutch Girl" won't gather many favorable comments. She was found on a bed of lilies, and this scene, where a double exposure was used, a flying baller is invoked, makes the very best of the feature, although the scenic exteriors are attractive at all times. The Dutch girl grew up, until she was 16, and selling flowers, her benefactor having died and left her a home with nothing to eat in it. On her 16th birthday someone gave her a pair of wooden shoes, but she forgot them and wished to go with them, and then the city guy showed. He was an artist, with a mustache, looking for a model who did not bear the stamp of immorality. The artist usually discovered whether a prospective model was pure or soiled through a halo he thought he saw around her. So he gave

the girl at the flower stand a pair of stockings and told her the fairies had left them, but she was wise enough for that, and turned the socks back to him. Then he made love to her, completed his sketch and went away, leaving the girl the most stockless love-sick maiden one ever saw, on the sheet or on the street. A newspaper reported the artist ill in the big town, so the little Dutch girl started to go there, walking, she having been so broke she could not even purchase a pair of wooden feet coverings above her shoes. She walked for days and days, and reached the artist's abode, just as he was pulling off a racket, and the girl from the flower stand looked through the curtains to see a fresh dame kissing her lovely man. That was enough. So she went back home and died. Touchingly sad, to think of a girl walking for days and days and she died in that, is, she swam across the stream just out of range of the camera, and then the camera flashed back to show she wasn't there, so she must have perished in about six inches of water. The players were all right, as far as playing the parts, but the picture, as a whole, did not look like, and John Brown, with his mustache, was too much inclined to pose. Picture makers had better fight shy of this stuff for features. At most, the forlorn material is never worth over a single reel. Same.

THE COTTON KING.

The screen version of Sutton Vane's drama, released from the Wm. A. Brady studio (World) could stand considerable improvement in spots, although on the whole it is quite acceptable. The incidents pictured could hardly be clearly explained in the limited area consumed for the complications continually increase until the grand climax, when everything is adjusted almost simultaneously. The opening shows a series of Wall Street scenes with the floor of the Stock Exchange pictured during a cotton boom, and a coterie of speculators have attempted to corner the market, but John Osborne (George Nash) through a liberal distribution of his stock foils the attempt and is publicly crowned "cotton king." Through this section the reel is consumed in introductions, any number of unimportant parts being introduced with the principal parts. Their identity is lost in the subsequent events where only a half dozen characters stand out until the finale. Osborne next is seen in Tennessee where he purchases a cotton mill. The various methods for developing the cotton into a market product is shown, carrying plenty of education, but the picture is a little overboard in a practical view of the cotton fields during the harvest season. The former proprietor of the mill is accidentally killed and his son advised he can only inherit the family fortune through a marriage with the daughter of his father's former partner. Osborne has already become engaged to this girl, and in the series of attempts to ruin and kill the prospective bridegroom. He is first "crossed" in a code message to his New York headquarters, a trick that nearly collapses his fortune and later he is "framed" in a manner that narrowly missed a lynching bee. The son has been an "infatuated" with the girl, and in wishing to escape, blames Osborne. The lynching party is about to become active when the girl identifies the guilty one. Osborne saves his life with an appeal to the mob's reason. Later, at the instigation of the same vindictive gent, he is abducted in New York and left to die. He escapes, however, and in Tennessee and rescue his sweetheart from a horrible ending, the same villain having thrown her down an elevator shaft and started the car on its mission of death. He is finally imprisoned, which winds up affairs. Osborne was excellent in his role and was splendidly supported by Julia Hay and several other cast members. The scenes are all acceptable, but the story is rather congested and difficult to follow with the proper pitch of interest. For a Brady feature, it hardly measures up to the standard set by its predecessors. The Exchange views looked natural, but to one uninitiated in the code of the cotton business, the picture is hardly clear enough to explain the story. A short sub-title describing the fluctuation of the market would have solved much for the average auditor. This could replace a small section of the negative consumed in the unnecessary introductions. Withal, though, "The Cotton King" can hold up, for the perspective of Osborne's career makes it a feature and will interest the majority. Wynn.

THE SLAVEY STUDENT.

Just what this three-reel Edison feature is all about no one can ever be able to tell who is looking at the picture. The title is "The Slavey Student." There isn't very much of the slavery in it and had it not been for a Boston bull terrier, seemingly incorporated in the story without reason, there wouldn't have been any picture at all. Lee Arthur is accredited with having written the screen play, and John H. Collins directed the film production. Viola Dana is the starred player and Pat O'Malley, her principal support. The bulldog, "Jerry," isn't billed, but if full justice were done "Jerry" would have been the star of the feature. He is just one of those little Boston bulls, cute and very frisky, and throughout the picture he is the centre of attraction. The story "Mr. Arthur wrote for the picture play will never get him anywhere as an author, for about all that he does is to start the tale and then seems to have left the detail take care of itself, which causes the feature to close in a most abrupt manner without any notice being given. At Miss Dana and Pat O'Malley are supposed to be sister and brother, left on

their own resources by the death of their parents. The boy goes to New York in an effort to make his way, while the girl becomes a student at a school for young women, where she is to be educated for her services as a general house worker. Having made this much clear, the author next jumps to the big town and shows the boy in a boarding house where his neighbor is a second-story worker. The cops are after the latter and he hides his set of burglar tools in the girl's room. The writer now has a scene and is sentenced to two months. While brother is serving there are things happening at the school. The dog "Jerry" has caused all sorts of disturbances and finally the principal makes the girl choose between her pup and the education. Education wins, and Jerry fades out from the picture. After this there is a scene. The girls of the class have invited the slavey student to attend and one loans her an evening gown. The school principal, however, thinks she should be in the kitchen helping with the refreshments and her chum's brother decides to assist her, with the result he spills a tray of cereal lemons. Following the party there are a few little curly bits in twelve little beds. The title preceding it is "Sweet Dreams," and then suddenly twelve boys fade into the picture and stand at the heads of the beds. They fade out after a moment's flash and the girls, who must have been very well drilled, all turn at a precise moment the same as a military company to the right hand command. Of course if Anthony Comstock saw this picture he might take offense at this scene and make them cut it. At the dance the brother of the slavey's chum becomes very much attached to the little orphan, while his chum falls for the sister. The latter two plan to elope and flee to a motor car where the slavey student as a bridesmaid then make their way to the home of a justice of peace. It happens that the justice has been the orphan's adviser and the brother who has been released from jail goes to him for advice. He arrives in time to prevent the wedding for the bridegroom to be is no one else than the crook who had the motor car as a form. "The Slavey Student" doesn't seem to fit at all. Fred.

JEWEL.

A five-part feature (Universal) adapted from the Louise Burnham book, with scenario credited to Lois Weber. The theme as constructed is somewhat new for picture dealing, as it does with a semi-religious subject cleverly interwoven in a story that carries considerable interest without any heavy dramatic portions. Jewel (Ella Hall) is the grandchild of a Jew, a poor old aristocrat who has abandoned his two sons for misbehavior. Jewel's father was a drunkard while the other son accumulates an equally bad record and eventually dies, leaving a widow and daughter. The widow moves into her father-in-law's home without invitation and prepares to arrange, if possible, for the aristocrat's marriage for her daughter. Jewel's father has since reformed and is about to leave for Europe on a business trip. He asks his father if she may remain at his home during her parent's absence. This request is reluctantly granted and the child arrives. Her grandfather bates children and the early days are practically unbearable, but Jewel's old aristocrat father and her mother and the child persevere and eventually sows the seed of Science and Truth throughout the entire household, even winning over a drunken staid man and a cross old housekeeper. During her experiences Jewel becomes ill and the family doctor is consulted. Jewel steadfastly refuses to take medicine, but the physician, after doing in a glass of water while reaching for the glass a while later Jewel accidentally turns it over, but recovers, nevertheless. Later her parents return home and the father's oath is withdrawn in order that all may live under his roof. Rupert Julian gave an excellent exhibition of character work as the father, and the father's picture to perfection and never losing his grace and poise. For such a dignified character Julian was a great success. Lule Warrington carried the housekeeper's role through to success, which gave the director two-credit for picking perfect types. Hilda Thomas, as the aristocrat's wife, was a good mother and daughter hardly measured the mother looking younger than her own child. Ella Hall as the child was excellent, but for the teachings displayed she looked rather young, although Science is said to be mystifying in this respect. The story shows the delicate touch of the air set from curtain to curtain and the character of the picture. The scenes measure up with the best ever shown in photographic views, one interior showing a room in the father's home that carried a small fortune in furnishings. The dining room and grounds of the estate were especially attractive. "Jewel" makes a splendid picture and features a story which is as good as indirectly with Science, no attempt is made to identify the sect and those ignorant of this particular faith can find as much enjoyment and entertainment as a devoted Scientist. It's a credit to the Universal in every respect. Wynn.

THE SOUL OF A WOMAN.

Full title, "Destiny, or the Soul of a Woman." For commercial reasons the "Destiny" will probably be dropped. It's a Rolfe (Metro) five-reeler with Emily Stevens featured, although the large and well-balanced cast includes many winners. The picture is a photograph and the manner in which the camera was handled throughout is a striking part of the picture. Few "close ups" are shown, perhaps because Miss Stevens takes better at a longer range. The picture goes through three periods: the first of which is really a prologue in which is told how Miss Stevens' wife and mother of a boy, was cast off by her husband, which he discovered she had been the victim of a mock marriage

some five years before. Left to her own resources, the abandoned woman deposits her child, with a cross around his neck, on the doorstep of the underworld, and she plunges into the underworld, to eventually become the proprietress of a famous cabaret-restaurant. Her son, grown into manhood, joins the church he was left with, but not until after taking one fling at "life," during which he visits the resort presided over by his mother, who refuses him admission, and the mother renounces her mode of livelihood upon discovering (through the cross) he is her son. She does not disclose herself to the boy, however, and he in time is placed in charge of the same church, to which his mother some time later, when old and without means, takes refuge in a storm. From this study, the son goes to her and she dies, without telling the priest she is his mother, nor does his father (and her husband) reappear in the picture after the prolog ended. The main thread is not dissimilar from others of the wayward path type, but this Rolfe feature runs along more on morality lines, has been handled in a more dignified manner, and who accepted all chances provided by the "scenario story," written by Edwin Power. The cabaret-restaurant scene is the best of its kind ever put on the sheet. It was evidently taken on the entire floor of the Metro studios in the Tichenor Grand building. Several outdoor scenes are shown, and there are also a number of pretty exterior scenes. At the private showing a few more captions could have been employed in the earlier portion for proper explanation. It is questionable whether many of this sort of features would be of any permanent benefit to a service but one once in a while can do no harm. They have something in them that play stories seldom contain, that is strength or force of a kind not anticipated, and where the feature as a feature passes, all of these greatly help. Which leaves "The Soul of a Woman" as a very good Metro release, it going out for the season's opening of that program, Sept. 6. Same.

THE DISTRICT ATTORNEY.

"The District Attorney" is a five-part Lubin (V-L-S-E). It was directed by Barry O'Neill and features George Soule Spencer and Dorothy Bernard. The story is a political machine, headed by his father-in-law. Miss Bernard is the sweetheart of a young warrant clerk in the employ of the city who forges some vouchers and is given a long stretch of time for his misdeed. Any time one sees a title containing the word "District Attorney" in the present picture, one immediately sits tight in the hope of seeing some big thrills and situations of a tense dramatic order that sends the pulse beating. But Lubin's "District Attorney" is as tame as a park squirrel. It's supposed to be mellow, but on the screen showing it appeared very yellow instead. Some of the dramatic moments were so tame that the present picture, it took like the thinnest of scenario fabric. It lacks action. There is no big moment that required 5,000 feet. Many "interiors" are used, grouped to make the characters do nothing but stand idly by and give each other looks that are meant to convey throbs of heart tension, when the audience is asked to believe the picture. The story presents itself in such a docile, twisted, commonplace sort of way it appeared to be a shame to waste all that film stock. The cast is large, but it does nothing of importance. There's no speed and one sits expectantly and vainly waiting for something to happen. Spencer looked like a city official that was present for the cause drawn moments when he's supposed to be grinding out truth that is to crush the very head of his own family, Lubin's D. A. did it in an old lady-like way the average school boy could do mechanically and get away with it. Lubin had better take another look at "The District Attorney" and see if he can't retake and have the cast do something to make it seem like a feature. Mark.

"SHADOWED INTO UNDERWORLD."

Faipally thin and far-fetched is this feature, a 4,000 or more feet and a few communities where they stand for anything in pictures it is bound to be compared with some of the American-made mellers and suffer thereby. "Shadowed into the Underworld" was made in Europe, but when there is no telling. It is being marketed hereabouts by the Lewis Pennington Features, and looks like a pickup job that was made for the bad and the attempted connections make it loom up like the thinnest of scenarios. A murder is committed. Suspicion falls upon the wrong man. A detective, with glued-on whiskers, and a female sleuth take up the case. Anyone else could have gone out blindfolded and run down the guilty party. The woman who visits the club was a woman, a deroder and the supposed killer were mingling socially. Unobserved her male partner places a big portrait of the murdered man upon the wall. The novelist, Jarmoir, for some reason quaked and trembled when he gazed upon it. Jarmoir goes down into a cellar or supposes a Apache underworld den to get some atmosphere for his story. He got the colors for his stories by sitting well downstage, looking neither to the right or left, and making himself a camera target only. At a club scene, the men place their hands on a table and Whiskers, of sleuthing proclivities, gets their thumb prints. As the police are to be signalled, one Erich, von Hartleben, who had been making love to the buxom woman detective, accuses her of giving him away. There's a fight but she fires a gun that brings in the police. Erich shoots himself. The captions were all wrong and some so poor a schoolboy would have refused to write 'em. The picture misses a mile. Mark.

(Continued on Page 24.)

EVA TANGUAY

Returned to Vaudeville Monday, August 30

The Biggest Business of t



Eva Tanguay i
biggest drawing
has been prove
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ness upon each
theatre.

EVA TANGUAY THAN

===== **A M E R I C A ,**

EVA TANGUAY

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EVERYBODY

I LOVE YOU

"Morning Telegraph," September 1, 1915.

EVA TANGUAY IS MAGNET FOR THE NEW BRIGHTON

Cyclonic Comedienne Begins Season With a Continuation of Her
Record-Breaking Career.

BY SAM M'KEE.

This is September 1. The closing period of a Summer season of none too propitious weather for the seashore. The B. R. T. has ceased to run Brighton Beach express trains daily. Vacation time is over. The children are returning to school. The adults are giving their attention to the acquisition of fresh bank-rolls. Yet the New Brighton Theatre is not affected by any of these distressing conditions. There's a reason. Eva Tanguay is the star of the bill.

Never did the cyclonic comedienne look or go better than now. Go is the word that best describes this ever-on-the-move young woman. Moreover, her restless spirit is pervasive, extending throughout her surroundings. Not only is Eva Tanguay uniquely different in herself, she has a faculty of making others within the range of her spell different, too.

Amazing as the statement must read, she even makes different the average booking manager, with his smug, self-satisfied droolings about "My audience and my policy." She sends this usually sluggish person scurrying to engage acts that won't look slow and cheap on the same programme with the volatile Eva Tanguay. Once engaged, the other acts step their liveliest, thus giving to the performance that primarily essential requisite for vaudeville success, speed.

Likewise the individuals of an Eva Tanguay audience, always a record-breaking assemblage, are different, with their care-free mood, a mood permeating them from this favorite star's famous "I Don't Care" song. Present in every Eva Tanguay audience is always a percentage of persons seeing her for the first time. A few of these have come with a fixed determination, based solely on contrariness of disposition, met to like her. The change in their demeanor

naturally is gradual, but none the less certain, for at the finish of her act they are laughing more heartily and applauding with more enthusiasm than their neighbors, to whom admiration of the buoyant, magnetic Eva Tanguay has become a habit.

Miss Tanguay this week is singing "Egotistical Eva," "I Want Some One to Go Wild with Me," "Hurry Up," and "Outside of That, Eva, You're All Right." At the conclusion of these four characteristic Eva Tanguay songs, she tried to make her getaway. But the audience wouldn't have it. Then she tried a "Good-Bye" verse. But the audience was by no means ready to bid farewell to Miss Tanguay and her come and her life and her costumes of silver and gold, of pink and white, of corals and diamonds, that utterly baffled description.

HER SPIRIT IS CONTAGIOUS.

And now comes an instance of how contagious is the Eva Tanguay spirit of fun. She asked the audience to sing for her lines that she would first recite for them. The lines were of the little grasshopper jumping over the big grasshopper's back, repeated several times, preceding the announcement that the two were only playing leap frog. The audience actually sang of this grasshopper game with joyous glee, and a great volume of sound.

"That," said Miss Tanguay, "is the most intelligent song I ever had."

Then she consented to let them once more hear how and why she did not care, after she had related in verse what each letter in her name indicated. The audience was so pleased with this alphabetical description that they demanded several words indicative of each letter.



FAMILIAR CRITICISMS.

"Best play in years."
 "Should run all season."
 "Rather talky."
 "Lacks potency and charm."
 "An ideal characterization."
 "Seemed stilted at times."
 "Rises to great heights."
 "Truly great."
 "Pruning would help."
 "Strikes a responsive chord."
 "Held audience spellbound."
 "Sweetly sentimental."
 "Vigorously applauded."
 "Will prove universally popular."
 "Drear and tiresome."
 "Discloses little that is new."
 "Has remarkable future."
 "Very incoherent at times."
 "Superb delineation."
 "Should pack the house."
 "Wonderfully well staged."
 "Well balanced cast."
 "Sumptuous indeed."
 "Merely fair entertainment."
 "Combines grace and charm."
 "Received an ovation."
 "Applause was deserved."
 "Scored a triumph."
 "Distinctly clever."
 "Very, very ordinary."
 "Contains entrancing melodies."
 "She seemed nervous and insincere."
 "Earned many encores."
 "Could be singing yet."
 "Responded with a speech."
 "Exceptionally good."
 "Whole company worthy of praise."
 "Must be seen to be appreciated."
 "He has much to learn."
 "Contains familiar plot."
 "Should prove a winner."
 "Eclipses his former successes."
 "An artistic triumph."
 "Worth double the price of admission."
 "Easily the hit of the evening."
 "Has a punch."
 "Kept everyone seated until the end."
 "Registered unmistakably."
 "She lives the part."
 "Trite and conventional."
 "Jokes are of ancient vintage."
 "Furnishes splendid entertainment."
 "Several effective ensembles."
 "Has an abrupt ending."
 "Wore several stunning gowns."
 "Points a moral."
 "A really excellent portrayal."
 "Acting is better than the play."
 "Plot revolves around —,"
 "Should be condensed."
 "Climaxes were very effective."

O. M. Samuel.

"HATTIE" REWRITTEN.

"Hattie," produced in New York a few seasons ago as a German musical piece will be put into English by its writer, Horst Bules, who played in the original production. The musical numbers are being written by Leon De Costa.

The piece will be renamed "That's the Limit" and will be a typical musical comedy.

SIX "COMMON CLAYS."

A. H. Woods is to have at least six companies on tour playing "Common Clay," next season. The Republic has been sold out continuously since the opening performance last Thursday.

FILM REVIEWS.

(Continued from Page 21.)

CAPITAL PUNISHMENT.

The Knickerbocker features in this four-reeler, bringing Lenora Ulrich to the front for the second time as a film star. The plot borders closely on the melodramatic. The story is of two sisters. A villainous politician has one in his clutches but wishes to marry the other (Miss Ulrich). He has several false charges which he intends to press unless he gets the better girl for his wife. To keep the name of her sister good, she marries the man. They go to a hotel. A fight ensues in which she draws a revolver with which she shoots him in the arm. She falls as if dead upon the floor. Fearing he has killed her the man climbs out of the window and falls several floors to his death upon the pavement below. The girl tells the police she killed him with the pistol and is willing to meet her doom. Her true sweetheart, who was the first on the scene after the shooting claims he threw the man out of the window. A man who saw the climbing out of the window from across the alley in South America when the girl comes up, but had said nothing about the occurrence before leaving. The girl is exonerated when the doctor who gave an autopsy over the body claimed it was the fall that killed the man and not the bullet. The sweetheart is convicted for throwing him out of the window. He is sentenced to be hanged. The state had recently voted that capital punishment should not be abolished. The man who had seen the fall from the window reads of the trial in South America. He leaves immediately for the States and arrives just in time to save the other's life. At the close the people are shown burning the gallows with the idea that there would be no more capital punishment in the state. A good bit of the film deals with a fake land company, but at the finish nothing is said about this and one is led to imagine that the company is still in existence. Miss Ulrich scored first honors. Sydney Mason as the sweetheart also did nicely. The part of the sister was miscast. She was supposed to be ill on numerous occasions which may have led to the selection. A railroad wreck at first looked as if it might become realistic, but missed badly later. The production was satisfactory. This picture has a good chance in houses playing melodrama.

THE WOMAN HATER.

"The Woman Hater" brings Henry Walthall forth in a new role and one who has been accustomed to seeing this young man in tragic characters and the deepest and keenest of emotion upon the screen can hardly recognize himself to seeing Walthall do a light comedy part. In "The Woman Hater" Walthall does the woman hater and his long association with the heavier stuff isn't to be shaken off so easily. Therefore, Walthall is not as good in this as he has been or may be in his more farcical types. "The Woman Hater" is an Essanay 3,000-foot film, with Walthall supported by Edna Mayo and Bryant Washburn. Miss Mayo does acceptably as the woman-hater-tamer and injects much life into her work, yet in a close-up she spoiled a good score by having her eyebrows so heavily beaded they made her look positively "inhuman." Washburn, who was very much, but he gets away with it satisfactorily. The picture has to do with a perfectly absurd and insincere story that makes a good girl loom up as a namby pamby, undignified character when she is about to be wedded amid pomp and ceremony, only to have the woman hater flee the place in disgust. He's talked upon suspicion and is caught up with by his old pal (Mr. Washburn), who tells the prospective bride and she goes to the barred coop and another wedding is agreed upon as a balm for the humiliation of the ceremony that was not. The nuptials go through this time and there's the usual quiet curtain. Most of the action takes place on a yacht. As a feature, "The Woman Hater" falls away below. There's only one thrill, in the hunt where the men and women on horseback take some pretty even hurdles. The film has many shortcomings and there is much play for comedy which is unproductive. The laughs are few and far between. The director did his best with a story unsuited for Walthall, although he worked hard to make the role stand out.

Mark.

DIPHTHERIA EPIDEMIC.

Lexington, Ky., Sept. 1.

The Board of Health has ordered all picture house managers to refuse admission to children under 15 because of the prevalence of diphtheria.

Lydia Titus Joins Morosco Co.

Lydia Yeamans Titus, famed during the past several years for her child impersonations, has engaged to appear with the Morosco players, her first picture being "Jane," in support of Charlotte Greenwood and Sydney Grant.

Melies Has National Studio.

George Melies has leased the National Studio for two months to produce a number of features. He took possession Wednesday.

BILLY ELMER NOT DEAD.

Not long ago the Strand press department sent out a story to the effect that Billy Elmer, of prize fighting fame, now appearing in prominent film roles on the Coast, had died. The report gained credence in New York, but has since given Elmer, who is very much alive, much annoyance and embarrassment, much to do in the way of making denials. Elmer says he is still very active in feature films in Hollywood, Cal.

COOK WITH THE VITA.

Charles Emerson Cook, for years the general publicity representative with David Belasco, has signed with the Vitagraph to conduct the publicity campaign for "The Battle Cry of Peace."

Flood District Normal Again.

New York film firms doing business with St. Louis exchanges received word last week the picture houses of that city and vicinity were hard hit by the floods in that section. Inability to make shipments caused the St. Louis exhibitors annoyance and inconvenience and the floods made big inroads upon the generally good house business.

In some of the territory autos and vehicles were used in getting films to exhibitors in the storm-ridden districts. Shipments are now being regularly made as the flooded area has been practically completely drained.

CORRESPONDENCE

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

JACK JOSEPHS
IN CHARGE

CHICAGO

VARIETY'S
CHICAGO OFFICE,
MAJESTIC
THEATRE BUILDING

John Curtis, the New York agent, was in town for a few days.

The Planters' Hotel announces a new revue in its Merrie Garden restaurant Sept. 15.

Florence Sloane has announced her marriage to Arnold Ritto, a non-professional, Aug. 8.

The Essanay Film Co. is planning to build an enlarged studio on the site of their present one here.

George Wood, formerly manager of the Columbia, is now writing a column of film news in the Evening Post.

Lait & Rafferty entered a petition in voluntary bankruptcy last week in this city. The meeting of creditors is set for Sept. 7.

Mel Levey, brother of Bert Levey of San Francisco, passed through here Saturday on his way to New York.

The Virginia theatre, the former burlesque house, is now playing vaudeville booked by Sam Du Vries.

The Imperial, playing vaudeville Saturdays and Sundays, with pictures during the week, is being booked independently.

A rumor around says that the Orpheum Circuit is about to establish a Tabloid Department whose headquarters will be in this city.

Frank Q. Doyle was elected president of the Oak Park Automobile Club on Monday. This corporation was formed also on Monday.

Henry F. Lehman, stage manager of "Maid in America," sued his wife, Margaret, for divorce on the grounds of desertion last week.

Owing to labor disputes concerning the picture operators at the Kimbark theatre here, there was much window breaking in front of the house one night last week.

Prof. Armond's "Fall of Antwerp" closed its season as one of the concession shows at White City on Saturday, the production going into vaudeville.

EQUITABLE FEATURES.

Work is progressing at the Equitable studio at Flushing, L. I., on the five-reel subjects to be marketed via the World. Of the regular stock company employed Robert Soule Spencer, Clara Whipple and Roy Applegate have reported.

Robert Haines and Bess Sankey have made excellent progress with the E feature, "Human Cargoes," which will be one of the first finished at the Flushing plant.

William Courtleigh has also done considerable work in his feature, "Life's Crucible," another E feature.

FILM CARRYING COS.

The passing of the city ordinance forbidding the carrying of films in the subway has prompted the formation of film carrying (by autos) concerns. Some are doing a flourishing business at the present time. Most all of the local exhibitors prefer paying to have their films delivered rather than go to the trouble of having reel boys sit in the surface cars for hours waiting to reach their destination.

SHEER WITH EQUITABLE.

William Sheer has been engaged by the Equitable for juvenile leads in several feature films.

"Standard" Is New Program.

A new program is called the Standard and the nucleus starts with some of the old United Film brands.

Augusta Burman, secretary to Harry Fitzgerald, the New York agent, arrived here late last week. Miss Burman motored here with Mr. and Mrs. Billy Swede Hall.

Savoy and Brennan, who had a route booked with the Western Vaudeville Managers' Association, called the same off last week on account of their intention to produce a new act in the east.

The Thielan Circuit's principal houses opened this week. The Orpheum, Joliet, Grand, Elgin, and Orpheum, Peoria, opened last Sunday. The Gayety, Galesburg, opened Monday.

"While the City Sleeps," now in rehearsal, will open at the National Sept. 12. The show will travel through Illinois and other states in the middle west after playing in town three weeks.

Jake Bernard is in charge of affairs for the big Tinker Day which will be held Sept. 11.

MINERS
MAKE-UP

There will be vaudeville acts in addition to the baseball game on that day at the Federal League Ball Park.

While "Joseph and His Brethren" was being shown at camp meeting last week around here a bull dog in the audience espied a dog in the picture and in trying to get at the picture dog he succeeded in tearing a big hole in the canvas.

A story says the Empress, Kansas City, was forced to vacate its lobby Aug. 31, due to a really deal which involved the property. This leaves the theatre with only one instead of two entrances as before.

Jack Manion, who is with Val Harris, has been suffering for some time past with ab-

MISS FLORENCE ROCKWELL



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William H. Hurlburt

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WAS CAKE**

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cesses in both ears which have kept him from working. Val Harris is doing a single act in most of the houses that the two-act was booked in while his partner is resting.

Coogan and Cox decided at the last moment to remain with "Maid in America." There was a money argument between the boys and the management of the show which evidently was adjusted. Sam Adams also received a raise in salary with the troupe.

William Wolfenden of the New York Lasky office was in town last week fixing up the Lasky act, "Eloping," which was cancelled while playing the Avenue last week. If the act gets in shape it may have its Western Vaudeville Managers' Association route reinstated.

Boyle Wolfolk's "Sunnyside of Broadway," a tabloid, has been enlarged so as to make it a two-hour show when it opens for a week at the Victoria Sept. 7. The "Tab," which features Max Bloom, will only be away from vaudeville this one week, as it opens for the Association the week following.

The Affiliated Booking Co. announce it has secured bookings for theatres in the following: Grand Forks, N. D.; Crookston, Minn.; Fargo, N. D.; Blsmark, N. D.; Miles City, Neb.; Billings, Mont.; Livingston, Mont.; Helena, Mont.; Falls City, Mont.; Great Falls, Mont.; Boseman, Mont.; Butte, Mont.; Missoula, Mont.; Anaconda, Mont., and Spokane.

The Rensselaer Catholic College has completed a \$60,000 theatre in which it intends playing picture attractions from the outer world from time to time. It is thought that vaudeville will be played at the house for two days at a time. Earl Reynolds is promising to furnish a big time vaudeville show in the Rensselaer house just for once, at least.

The first cry of "no acts to be had" went up late last week when the bookers around here found their immediate programs with

dents. Thursday a booker with mostly Chicago houses complained he needed about 30 acts for the following Monday. New material insisted upon by managements is thought by many to be the cause of the shortage of attraction.

BLACKSTONE (Edwin Wappler, mgr.)—"Pollyanna." Opened Monday.

COHAN'S GRAND (Harry Ridings, mgr.)—"It Pays to Advertise." Opened Thursday.

COLONIAL (George L. Bowles, mgr.)—"The Birth of a Nation." Film (second week). Capacity all the time.

COLUMBIA (William Roche, mgr.)—"Burlesque."

CORT (U. J. Hermann, mgr.)—"The Lie," with Margaret Illington (fourth week). Still drawing well.

CROWN (Edward Rowland, mgr.)—"Lovers and Lunatics."

FINE ARTS (Albert Perry, mgr.)—"Pictures."

GAYETY (R. C. Schoenecker, mgr.)—"Burlesque."

GARRICK (John J. Garrity, mgr.)—"The Only Girl." Opened Sunday.

HAYMARKET (A. H. Moeller, mgr.)—"Burlesque."

ILLINOIS (Augustus Pitou, mgr.)—"Bari," with Mizzi Hajos (second week). Here for short run.

IMPERIAL (William Newkirk, mgr.)—"Pictures."

LA SALLE (Harry Earl, mgr.)—"Molly and I" (first week). Opened last Friday.

NATIONAL (John Barrett, mgr.)—"The Littlest Rebel."

OLYMPIC (George L. Warren, mgr.)—"Kick in," with Richard Bennett (third week). Doing good business with almost dollar prices throughout.

ORCHESTRA HALL (Strand Theatre Co., mgr.)—"Pictures."

STAR & GARTER (Chas. Walters, mgr.)—"Burlesque."

STUDEBAKER (Alfred Hamburger, mgr.)—"Pictures."

VICTORIA (Howard Brolaski, mgr.)—"What a Woman Wants."

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ZIEGFELD (Alfred Hamburger, mgr.)—

Pictures.
 MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Exceptionally cool weather brought capacity business to the Majestic Monday afternoon. Bessie Wynn headlines a meritorious and well balanced bill. Miss Wynn, always a favorite here, displayed her usual good taste in gowns, scored nicely with some of her former song successes, also two new numbers, one of which was sung earlier on the bill. James and Bonnie Thornton were the applause hit. Julia Ring and Co. had a sketch entirely different and its oddity held close attention, the action taking place at the entrance to a cemetery. Miss Ring has excellent support in James Norval and B. J. Murphy. The comedy situations and the bright dialog won many laughs. The Crisps, a man and woman with a somewhat different dancing act, opened the show. They have a unique manner of introducing their specialties, which also contain stories and song. The quick change idea by the woman is effectively carried out, and has the audience guessing. Their "wooden soldier" dance at the finish is a decided novelty. The "Apache" dance could be dropped to advantage, as it is not in keeping with their finished and clever work. Mack and Vincent were "No. 2." They work in a

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quiet and effective manner, putting over their duets to good results. Their original style and good routine made them well liked. White Hussars' singing won favor and their band selections got applause. Charlie Howard and Co., in the fourth position, furnished the real laughs, and while the sketch is about nothing in particular, it serves as an excellent vehicle for Howard's comedy. He has an excellent straight with a splendid appearance in Kernan Cripps. Margaret Taylor offers a ballad in good voice during the action of the turn. The act gets plenty of laughs throughout, but the finish is rather weak. The thrill of the bill was furnished by Havenman's Animals, in "No. 8" spot. The Four Janleys were successful in holding them. These "risley" exponents show some thrilling tricks heartily applauded.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—A sudden cold wave Monday helped at the Hippodrome where business was capacity before noon. The show was quite lively and ran along smoothly. Opening were the Reed St. John Trio, musical. There is nothing startling in the music the three play. The act got little at the finish. Ralph Edwards was "No. 2," with character songs. He has a good voice along with a pleasing style, and should be able to keep busy in the popular priced houses around here. Gertrude Van Dyke and Co. had their very familiar act. Norton and Earl in a singing and dancing turn away from others in that line succeeded. Miss Earl's voice does not seem strong enough for a solo she selected to sing. The numbers which are all done in different costumes are pretty in most cases and the act got over nicely. Jarvis and Harrison depend mostly on talk, and this mostly is very funny. The

man, though, spoils a corking act when he does and says things that outside of being old are not nice for matinee audiences in any house. He can get laughs without resorting to such tactics. Skipper, Kennedy and Reeves got the bit of the bill. Outside of the singing the three do, the comedy obtained through the efforts of the "cissy" fellow and the black-face boy made the audience laugh all the way. "Mary Ellen," an elephant, closed the show. The big beast shows wonderful intelligence.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Some pleasing acts at McVicker's, and business started with a boom Monday. Robert O'Conner and Co., the featured attraction, are playing "The Stick Up Man." The theme, while not new, holds interest and with Mr. O'Conner's splendid work, it is a popular vaudeville offering. Power's Elephants proved an interesting attraction. The big animals are a well trained lot and perform in perfect style. The act was a hit. The American Four is a quartet on the ancient order, but with the usual antics the four men made themselves the laughing bit of the bill. Nevin and Gordon do a lot of useless talk and some singing and dancing before they get down to the main part which consists of the girl's work while she is dressed as a dummy, well done by her. Richard Wally and Co. is the billing used by a juggler assisted by a woman. Wally does juggling after Cinquevalli and does it well. He was much applauded. Frank Terry is an English comedian who sings a song that is imported as to melody. He also does some corking eccentric stepping. Mr. Terry finishes with an English character song, "Mr. Boose." For an encore he recites an Ella Wheeler Wilcox poem. Terry is clever and would go better if he would ease up in his work a little, be a little more gentle. Kalaubhi's Hawaiians have five men and one girl in the act. The men play and sing Hawaiian melodies while the girl tries once to do the native dance, but does so without attempt at grace. She also tries to sing, her second mistake. The act, as these acts go, seems valueless to a vaudeville house. Francis Dyer is a single girl who sings popular songs. She does nothing to become stamped beyond ordinary.

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B. A. Rolfe

5 Acts

Sept. 6

Francis X. Bushman

in

"The Silent Voice"

Quality Pictures Corp.

6 Acts

Sept. 13

Henry Kolker

in

The Bridge or the Bigger Man

B. A. Rolfe

5 Acts

Sept. 20

Hamilton Revelle

Lois Meredith

in

"An Enemy to Society"

Columbia Pictures Corp.

5 Acts

Sept. 27

Edmund Breese

in

"Song of a Wage Slave"

Popular Plays and Players

5 Acts

Oct. 4

Mary Miles Minter

in

"The Stork's Nest"

Columbia Pictures Corp.

5 Acts

Oct. 11

and then

Ethel Barrymore

Mme. Petrova

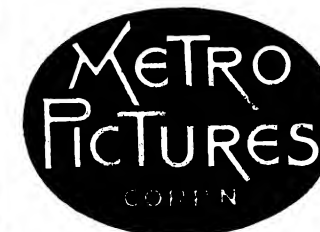
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BOOKING ACTS FROM COAST TO COAST

AMERICAN (Ned Alvord, mgr.; agent, W. V. M. A.).—With Menlo Moore's "Style Revue" (New Acts) heading the second week's bill this season at the American the business started well the first show Monday night. Besides having a big attraction the theatre, of course, had the weather man on its side. It seemed a mistake to place a dramatic sketch on the bill with the "Style Revue" after the bill had been gone through. The big act is a quiet one and the turn before it should have been of a more livelier nature. Hugo B. Koch's sketch is the one in question. It is on the order of "On Trial" and while it holds interest, the kick at the finish seems to be missing. The sketch, called "After Ten Years," was "No. 3." It was left to Clark and Verdi, who followed, to get the audience in a good humor. The Italian pair never had a friendlier house, and their dialect patter was a scream. Rozzella and Rosella, musical, opened the show. The girl plays a harp and the man wears a Chaplin make-up. Very little appreciation was shown. Fred Sosman, a local singer of mostly cabaret fame, was "No. 2." A rather poor selection of songs did not create much of a stir. The last two numbers helped a little after Sosman got away to a slow start.

KEDZIE (William Malcolm, mgr.; agent, W. V. M. A.).—Comedy the chief attraction the first half. The big ground floor at the Kedzie was well filled when the second show started Monday night. It commenced with a laugh from an old Keystone Chaplin. Opening the show was the Cavana Duo and for laughs the two registered way up in that class. This fellow, who is assisted by a girl, is one of the best when it comes to eccentric work on a slack wire. Instead of using a time worn routine Cavana does some excellent and difficult tricks along with getting big laughs from his talk at the same time. This Cavana Duo is a two-act that can open any show on any kind of vaudeville time. Dick Lynch is doing a monolog consisting of Irish stories, finishing with an oldtime hard shoe dance. Lynch tells stories, some that are new and the rest very old, but he managed to keep the Kedzie laughing throughout. Howard Chase and Co., in "Come Across," went well. Bobbe and Dale, next to closing, rewarded the one who placed them there by bringing down the big hit of the evening. The Pekin Zouaves with drilling and wall scaling wound up a good entertainment.

SAN FRANCISCO

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EDWARD SCOTT, in charge

ORPHEUM.—Mrs. Leslie Carter, well received. Harry and Eva Puck, went big. Willie Solar, hit of bill. Eva Shirley, pleasing. J. C. Nugent (holdover) and sketch, "The Regular," repeated last week's success. Hang Ping Chien (holdover), had closing position and held everybody in. Rex's Comedy Circus (holdover), opened splendidly. Thomas Egan (holdover), was again successful.

EMPRESS.—The Six Abdullahs, whirlwind closer. Estelle Wordette in sketch, laughter. Bubbles, Trout and Mermaid, good. Florence, Lovett and Co., bully sketch. Howard Sisters, satisfactory. Simmonds and Platt, fair entertainers. Mattie Lockett, good. Pero and Wilson, opening, gave satisfaction. The Cub Trio was replaced by a male single.

CORT (Homer F. Curran, mgr.).—"Birth of Nation" film (last week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Potash & Perlmutter."

ALCAZAR (Belasco & A. Mayer, mgrs.).—Stock. Vaughan-Lyttell Stock.

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

BRILLIANT BITS OF MIRTH, MELODY AND TERPSICHORE

JOSEPH

ALFARETTA

WESTON and SYMONDS

LOEW'S AMERICAN, SEPT. 6-8

A VAUDEVILLE CLASSIC

EDDIE

BIRDIE

CONRAD and CONRAD

BOOKED SOLID. OPENING ON ORPHEUM CIRCUIT OCT. 11.

Direction, MAX HAYES

OPENED SEASON THIS WEEK (Aug. 30) for B. S. MOSS CIRCUIT at HAMILTON AND 86TH STREET (Sept. 2-5) Theatres.

"Girls From North and South"

LILLIAN GRAVES, Mgr.

Moore-O'Brien-Cormack

THE SPEED BOYS

A RIOT OF FUN AND MELODY

SINGING

"DOWN IN BOM-BOM-BAY"

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.
HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

Stage Manager Charles Newby of the Hip is on a vacation, with "Baldy" Bauers substituting.

James Kerr, formerly Constantino's manager, has gone to San Diego to join the southern exposition.

There seems to be little or no planning for the new season in this section, that is as far as advanced announcements are concerned.

The sign across the front of the American theatre has been changed to make the opening date read Oct. 15. The entertainment is as yet unannounced.

To protect its members against unjust legislation and restriction the National United Dancing Masters' Association filed articles of incorporation here recently.

The bull fight on the "Zone" has closed until more bulls arrive so the banner reads, but from another source it is said that the

concern was a big loser and behind in meeting its obligations.

"The Pageant of Monterey" was given in Monterey, Cal., Aug. 27-28. The affair was notable because three troops of regular U. S. cavalrymen stationed there appeared as actors.

The Margaret Anglin engagement at the Greek theatre, where she presented a cycle of Greek plays in English, attracted big audiences and earned Miss Anglin unstinted press praise.

At present the three dramatic stock companies all seem to be doing very well, which may indicate a wane in the picture business, but the feature picture houses all appear to be doing good business.

There is movement on foot to have the citizens raise a fund to preserve that portion of the Expo which embraces the Avenue of Palms, the Fine Arts Lagoon and the Fine Arts building itself.

Some of the financial experts predict there will be no after-expo slump while a large

percentage of the local merchants declare their business is so bad at the present a slump seems out of the question. It is said that most of the visitors to the fair come with just enough money to get by on and are poor spenders.

Supreme Court Justice Clarence J. Shern Tuesday refused the application of George H. Davis of San Francisco for an injunction restraining the Epoch Producing Co. from granting the western rights to its production, "The Birth of a Nation," to any other than himself. He offered the picture concern \$100,000 for the rights for the feature for several western states but would not bind himself to exhibit it as a \$2 admission scale.

BALTIMORE.

By FRANCIS D. OTOOLE.

MARYLAND.—Conroy and Le Maire were the hit of the bill in their first appearance here with "The New Physician." Howard and McCane also came in for a large share of the applause. Gene Hodgkins and Mlle. Desreux, assisted by their Futurist orchestra, have a very entertaining turn. Kerr and Weston, clever; Odva was accompanied by a pair of well trained sea lions. The Bogler Bros. play the banjos in a pleasing manner. Julie Ring and Co., did fairly well. The Mallia Bart Co. kept the house laughing after they got started. Marie Fenton, good.

GARDEN.—An excellent bill is shown this week at the Garden and the house is crowded at each performance. Bill Davis carries off the honors with his blackface comedy and parodies. Another act which is also well received is "Springtime," a miniature musical review. Frank and Eldre Fisher have an entertaining sketch which they handle well. The Maganni Family open the bill. Jermon and Walker, sing. Carlton and White, in fancy and strong-arm dancing; Roselli's Grand Opera Duo, good.

AUDITORIUM.—Crowded houses turn out this week to see the farewell appearance of the Poli Players in this city. "What Happened to Mary" is presented and well received. These players have played here for two years every week and have averaged better audiences than any other stock company has yet been greeted with in this city. The Auditorium Players will replace them, opening up here on Sept. 6 with "The Climbers."

BUFFALO.

By CLYDE F. REX.

STAR (P. C. Cornell, mgr.).—House opening with "Prince of Pilsen." Though seen here before a number of times, did remarkable business first half of week. Sept. 6, 7 and 8. Nell O'Brien and American Minstrels, Sept. 9, 10 and 11. Elsie Janis in "Miss Information."

TECK (John R. Olschel, mgr.).—"The Ragged Messenger."

GAYETY (Charles T. Taylor, mgr.).—Watson and Wrothe in "Burlesque Carnival" play to capacity. Next—"Smiling Beauties."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.).—Bert, La Mont and Cowboy Minstrels divide headlining honors with Milo; both well received; Robert L. Dalley, in "Our Bob," scored big hit; Cartmell and Harris, favorites; Florrie Millership, dainty; Collins and Hart, feature; Musical Johnstons, please; The Seebacks, good; pictures close.

ACADEMY (Julius Michael, mgr.).—Fredrick De Silva and capable company retained another week. Present "The Bell of Mexico," a musical comedy burlesque of merit. Pictures conclude two-hour show. Winter policy to include three acts in addition to playlet and pictures. Big business.

FAMILY (Paul Pennevey, mgr.).—Gus Arnold's musical comedy held over, presenting Billy Mossey and company of 22, mostly girls, in "Ship Ahoy." Business fair.

OLYMPIC (Bruce Fowler, mgr.; Sun.).—Montgomery & McClain, headline, with great success; Diggs, Whitefield & Madison, feature; Roy Harrah & Co., are clever; Wilson &



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Vaughn, funny; Young Bros., sensational;
feature movies close.

Lyric to open under management of H. B.
Franklin on Labor day. Will feature tabloid
musical comedy, additional vaudeville acts
and movies, at popular prices.

Despite protests which previously interrupt-
ed Sunday performances at the Velodrome, a
racing program was staged on the 29th. Of-
ficials of the law did not appear and it looks
as though the amusement company will con-
tinue the Sunday shows without further trou-
ble.

CINCINNATI.

By HARRY V. MARTIN.
OLYMPIC (Harry Hart, mgr.; Columbia).—
"The Mischief Makers."
PEOPLE'S (Fred Shafer, mgr.; repertoire)
burlesque "Moonlight Maids."
CHESTER PARK (H. M. Martin, mgr.).
Carnival and Industrial Exposition. Tuesday,
Charlie Chaplin convention.
LAGOON.—Special motordrome races.
CONEY ISLAND (Arthur Riesenberger,
mgr.).—Jupiter Trio; Howe and Barlow;
Wuest and Schwartz; Musical Tremains;
Frank La Rose; Melby Bros.
ZOO (William Whitlock, mgr.).—Coburn
Players held over for another week; Cincin-
nati Symphony Orchestra.

Amanda Blum, former star of the original
Cincinnati German Theater stock company
has gone to New York to inquire into several
offers of engagements recently tendered her.
Miss Blum is thinking seriously of going into
vaudeville.

DENVER.

ORPHEUM (Max Fabish, mgr.).—Opening
bill attracting good business. Headline honors

divided between Elizabeth Murray and Marion
Morgan's Classic Dancers. Others are Mr.
Hymack, Dooley and Rugel, Norton and Lee,
Britt Wood and Lockhart and Laddie.
EMPRESS (George H. Greaves, mgr.).—
"Maximilian, the Great," features. Business
good. Mole and Dutton, Arline, Hoey and
Lowell, Sherman and Johnson.
DENHAM (Woodward-Homan Co., mgrs.).—
"Prince Otto" this week marks the return of
Carl Anthony as leading man. Business fair.
Next week, "The Big Idea."
ELITCH'S GARDEN (Mrs. Mary Elitch-
Long, mgr.).—Season here closes Labor day.
Edith Tallaferra in "Rebecca of Sunnybrook
Farm" attracting very good business, con-
sidering last week of season.
LAKEVIEW (Colorado Amusement Co.,
mgr.).—"The Parish Priest," final attraction
of the Arrington stock.

The Tabor Grand will open the season Sept.
12 with "Sinners."

"On Trial," early in October, will be initial
attraction at Broadway.

The Strand, to be Denver's picture house de
luxe, is expected to open about Oct. 1.

INDIANAPOLIS.

BY C. J. CALLAHAN.
SHUBERT MURAT.—"Maid in America,"
Sept. 6 to 11.

KEITH'S (Ned Hastings, mgr.; agent, U.
B. O.).—Karma & Co., Bernard & Meyers, Bud
Snyder & Co., Cleone Pearl Fell; pictures.

LYRIC (H. K. Burton, mgr.; agent, U. B.
O.).—Four Juvenile Kings, Two Lowes, El
Cota, Laypo & Benjamin, Henry B. Toomer
& Co. Last half—The Dares, Billy Doss,
Howard Chase & Co., Ed. Vinton & Buster,
Dancing Kennedys.

ENGLISH'S (H. K. Burton, mgr.; agent, U.
B. O.).—Five Satsudas, Williams & Rankin,
Mr. & Mrs. Arthur Capelin, Carl Adair,
Greenley & Draper. Last half—Vandioff &
Lewie, Billy Brown, Reed St. John Trio,
Charles Kenna, Willie Hale & Bro.

FAMILY (agent, J. L. & S.).—Kendal's
Auto Doll, Skillman & Coleman, Leo Per-
santi, Will Hart.

GAYETY (C. Cunningham, mgr.; agent, C.
T. B. A.).—Vaudeville and pictures.

COLONIAL (Bingham, Crose & Cohen,
mgrs.).—Pictures.

LYCEUM (Phil. Brown, mgr.).—Pictures—
Charley Chaplin Carnival.

COLUMBIA (Sam Davis, mgr.).—"Dainty
Paree" Co., with the Garrison Sisters.

MAJESTIC (Glen Black, mgr.; American
Wheel).—"Girls from Joyland," with Rose-
adi, a dancer.

The Lyric, which has been closed for sev-
eral weeks, opened Monday and presents a
handsome appearance. The interior has been
redecorated and a new sidewalk canopy added.
The house will present five acts and pictures.
Barton & Olson are the owners and H. K.
Burton, manager.

KANSAS CITY.

By R. A. DARROUGH.
GAYETY (Geo. W. Gallagher, mgr.).—Ir-
win's "Majestic," business good.

GLOBE (Cyrus Jacobs, mgr.).—Vaudeville,
business fair.

GARDEN (Dubinsky Bros., mgrs.).—Stock.
Opening business good.

CENTURY (Joe Donegan, mgr.).—"Merry
Burlesquers," good business.

WILLIS WOOD.—Feature pictures.
EMPRESS.—Pictures.

LOS ANGELES

VARIETY'S
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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B.
O.).—William Morris and Co., well received;
Steindell Brothers, entertaining; Jackson and
Wahl, very good; James Teddy, cleverly done;
Gus Edwards and Co. repeated successfully;
Nan Halperin, big hit; Allan Dinehart and
Co., well liked; Volunteers, went well.

HIPPODROME (Lester Fountain, mgr.;
Western States).—Dr. and Mr. Badolet
Raceford, remarkably good; Musical Fox
passably pleasing; York and King, fair;
Bennee and Baird, pleasing; Martini and
Troise, amusing; Seven Russells, enjoyable
turn.

REPUBLIC (Al. Watson, mgr.; Levey).—
"Three Sisters Lilliput," entertaining; Flor-
ence Rayfield, well liked; Captain and Marie
Lawrence, very good; Hennings, cleverly
done; Le Garde, passably pleasing.

BURBANK.—"The Yellow Ticket."
MOROSCO.—"So Long, Letty."
CENTURY.—Burlesque.

Winchell Smith has arrived and is rehear-
sing "The New Henrietta."

Mr. and Mrs. Thomas Melshan (Miss Fran-
ces Ring) gave a party for Maud Tallaferra,
Amelia Bingham and Thomas Ross.

Mrs. Bob Fitzsimmons has completed re-
hearsals for her new sketch. She opens in
the north shortly.

Mme. Yorska is en route east to open the
Keith time in her new sketch, written by a
local newspaper writer, C. de Vida Hunt.
She has arranged to return to Los Angeles
later in the season to appear in highbrow
drama, Manager L. E. Rehmer arranging
a repertoire of Greek plays for her.

RUSSELL and BLANCHE MACK and VINCENT

ORPHEUM CIRCUIT
Direction GENE HUGHES
This Week (Aug. 30), Majestic, Chicago

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Next Week (Sept. 6th), DAVIS THEATRE, PITTSBURGH

Direction, MAX HART

GUY BATES POST

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"Omar, the Tentmaker"

Richard Walton Tully's

Spectacular Persian Romance

The above attraction has entered upon its third year of practically continuous presentation. Following four big weeks at the Cort Theatre, San Francisco, in July, as the leading theatrical attraction of the Exposition Summer, it opened the new \$1,000,000 Civic Opera House in Oakland, Calif., following which it has entered upon an extensive tour of the Southern States.

Management:

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JAMES G. PEEDE, General Manager.

Thomas Allan Rector gave a moonlight party for Mons. Villainne and Mons. Clustine at Ocean Park recently.

William H. Clifford, the photoplaywright, has accepted an offer to go east.

A large delegation of screen players attended the funeral of Oscar Dempsey, who was killed in a movie battle scene.

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (Fred. Crow, gen. mgr.; C. H. Preston, res. mgr.; agent, U. B. O.; rehearsal Monday, 10 a. m.).—Bell Family, great; Minnie Allen, excellent; Big City Four, very good; Harry Cutler, good; Mr. and Mrs. Norman Phillips, in pleasing sketch; Duffy and Lorenz, good; Ward, Bell, Ward and Co., best interest; Flying Mayors, thrilling.

HIS MAJESTY (H. Quintus Brooks, mgr.).—His Majesty's Players under the direction of Geo. F. Driscoll presented "The World and His Wife," and scored a hit. Next, "The Masqueraders."

GAYETY (Fred. Crow, gen. mgr.; Tom Conway, res. mgr.; agent, U. B. O.; rehearsal Monday, 10 a. m.).—Season opened Monday with "The Girl Trust," well received by large audience. Next, "Roseland Girls."

THEATRE FRANCAIS (W. H. Foster, mgr.).—The Sam Green and Eddie Collins Co., in "One Hour on the Hudson," gave a good show to good houses. Added attraction second and last week of Annie Morecroft and Her Diving Models.

BOHMER PARK (D. Larose, mgr.; agent, U. B. O.).—Mareno Sisters, pleased; John

DeLoris and Co., novelty; John LeClair, good; Stickney's Circus, very good; Welling-Levering Trio, laughs. This is the last week of season.

IMPERIAL (H. W. Conover, mgr.).—The Manetta Duo, John Georg Lang, very good. Pictures to good business.

SCALA (W. H. Foster, mgr.).—Cliff Watson's "Peerless Maids" Co., opened an indefinite engagement to well pleased houses.

KING EDWARD (E. Lavand, mgr.).—Jack Lyle's Burlesque Stock Co. and pictures.

Miss Lillian Kemble and Charles Mackay Join His Majesty's Players Sept. 6.

Dominion Park closes its season Sept. 6.

J. N. Garlepy, for the past 11 years treasurer of the Theatre Francais, has been appointed treasurer of all of W. H. Foster's enterprises in Canada.

The Princess theatre opens Sept. 13 with "Trilby."

The new St. enls theatre is expected to be ready early in December. It will be under the management of H. W. Conover.

NEW ORLEANS.

BY O. M. SAMUEL.

GREENWALL (W. E. Tyler, mgr.; agent, Greenwood).—Jack Milley, Rhoades and Hardcastle, New York Trio, Ton Karo & Co., Lester Richards and the New York Musical Co. (tab).

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

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REPRESENTATIVE FOR

Noel Travers and Irene Douglas

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"A NOVEL MARRIAGE"

BY

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"Scored a big hit at B. F. Keith's."—Boston "Herald." "Seabright has the goods in a comedy sketch."—VARIETY. "Screamingly funny situations follow upon one another's heels."—Boston "American." "A snappy one-act comedy cleverly worked out by Franklyn Seabright."—Boston "Globe." "Proved a real headliner; the interest didn't lag a moment."—Boston "Traveler."

THIS WEEK (Aug. 30), FORSYTHE, ATLANTA

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Tim Murphy booking at the Tulane week Sept. 12 has been cancelled. The house will open with "The Girl of My Dreams" the following week.

"Within the Law" will be the opening bill of the Baldwin Players at the Crescent. Nick Smith will be the house treasurer, with Abe Selligman assisting Tom Campbell in the management.

Rudolph Ramelli will occupy the chair of literature at the Tulane the coming season. Harold Goldenberg will act as treasurer.

The Orpheum staff remains practically the same as last season, except that Lester Coffey will assist Santos Shields in the box office.

"Old Doc" Blankenship, for many years general manager of the large southern picture interests of Josiah Pearce & Sons, has moved into pictures on his own, sporting several reel houses with standard names.

Herman Fichtenberg has acquired two picture houses at Vicksburg, Miss.

Ernest Boerling has taken over the lease of the Audubon, and will change its name to the Columbia.

PORTLAND, ORE.

BY R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—"Sarl," 27-30.

EMPRESS (T. R. Conlon, mgr.).—Darling's Saxophone Quartet, entertaining; Warden and Gearin, in illustrated songs; Heger and Goodwin, pleased; "Too Many Burglars," laughs; Kerr and Burton, good; Yuma, headliner; pictures.

PANTAGES' (J. A. Johnson, mgr.).—Alexander Brothers, good; Weisch and Cebasse, pleasing; University Four, scored heavily; Weber's Melody Philands, hit; May and Kilduff, amusing; Henrietta De Serria, artistic, beautiful headliner.

LYRIC (Dan Flood, mgr.).—Vaudeville, pictures.

MAJESTIC.—Mme. Jeanne Jorrell, songs, motion pictures.

ST. PAUL.

BY C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—Walter C. Kelly is recipient of greatest applause and is extremely well liked; Primrose Four, greatly appreciated; John P. Wade & Co., pleased; Kelso & Leighton, very pleasing; Webber & Elliott, please; Page, Hack & Mack, well received; "The Gliders," Ruth Kilbourne and Adolph Blome, also please; Orpheum Travel Pictures complete bill.

EMPRESS (Gus S. Greening, mgr.).—Vinas Models, very popular; Orpheum Comedy Four, received cordially; Eldon and Clifton, well liked; Evelyn Dare, succeeded in pleasing; Cabaret Dogs, entertain; pictures good.

PRINCESS (Bert Goldman, mgr.).—Willy Zimmerman; Pank, Rouse and Francis; Dolly and Mack; Smiletta Sisters; pictures. Second half—Mile. Rialto and Co.; Mable Harper; Regal and Bender; Carrigan and Vivian; pictures.

STAR (John P. Kirk, mgr.).—A packed house greeted "The September Morning Glories" and were treated to a good all around show. Next week is "Tango Queens" company.

SHUBERT (Frank Priest, mgr.).—Ernest Fisher Stock Co., players presenting "A Woman's Way," opening good. Next week, "In Old Kentucky."

METROPOLITAN (L. N. Scott, mgr.).—Week 20 devoted to pictures. "Uncle Sam at Work." State Fair week, Fluke O'Hara in "Kilkenny."

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (September 6)

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 Keith's Columbus
Allen & Francis Variety N Y
Allen Minnie Dominion Ottawa
Allman & Dody Orpheum Los Angeles

AMETA

Direction, H. B. MARINELLI

Armstrong Will H Variety N Y
"Aurora of Light" Orpheum Winnipeg

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Not every woman, however, is willing or able to pay the prices of these smart designers and importers, and to such MME. HAMMER appeals. Her own creations and importations of models of the master designers have given her a *reputation* with intelligent women of modest means.

Her pretty little shop, but five minutes' walk from the Avenue, offers an unusual variety of street and evening gowns and dresses at one-third the prices of more pretentious establishments. Exclusive designs at reasonable prices are the touchstone of her success and members of the profession are daily learning this to their own advantage. A visit to her fall display means much to you.

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Direction, JAMES PLUNKETT

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**WANTS
A FANCY CHICKEN**

One that can "crow" and "scratch the dirt,"
to assist him in his new act, entitled
"FOOLIN' THE PUBLIC"

—FACTS—

Played Keith Circuit the past season.
"Cleaning up" at Magnetic Springs at present.
Will return to New York Sept. 6th.
Address all communications, care VARIETY,
New York
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THE

10th Anniversary Number

of

VARIETY

WILL BE ISSUED IN DECEMBER

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Sample Free on Request

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*This communication is directed personally
to the professional singer of songs*

During the past several years we have supplied the professional market with more actual hits than any other music publishing house in the world. We have repeatedly followed one gigantic success with another and the best proof of the real value of our popular compositions is that they become hits instantaneously—not after a season's campaign.

In addressing this personal letter to the profession, we propose to make a rather rare prediction, fully realizing the accompanying responsibility, but after a decade's experience in the music publishing business, we feel satisfied of our position.

Several weeks ago, that grand old master of lyric and melody, WILLIAM JEROME, submitted a new song, entitled "Just Try to Picture Me Back Home in Tennessee," offering it with the suggestion that it was positively his masterpiece, the best work he has ever accomplished. After a demonstration we realized this was no idle boast and accordingly entered it as a feature number of our new catalogue.

In less than a fortnight "JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE" has leaped forward to the very top of our list and we now realize that we have the best number on the market and undoubtedly the best song of its kind ever published, either by us or any other publishing house.

It carries one of those catchy, irresistible melodies and, unlike the average composition, can be handled regardless of conditions or vocal ability.

We feel thoroughly satisfied that "JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE" will eventually establish a record in popular song history.

Our professional department under the management of Max Winslow is now fully supplied with professional copies and orchestrations in all keys and we strongly advise the professional singer to add "JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE" to his or her repertoire at the earliest possible moment, for it positively has no competitor in its own class.

We also have one of the greatest double versions ever written for "JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE" and one that can either be introduced in a comedy or straight manner. This double version easily surpasses the double version we published of "MICHIGAN" which in itself is sufficient recommendation.

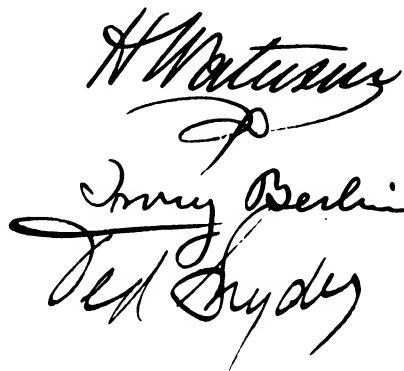
Don't wait until you hear someone else sing it. You will absolutely agree with us after the initial trial and once accepted, it is destined to become your feature song. It cannot fail to materially aid your offering for it compels applause and is without doubt the best encore winner we have ever carried.

Write, wire or call, but don't hesitate. Get it now.

Respectfully Yours,

WATERSON, BERLIN & SNYDER

per

The block contains three handwritten signatures in black ink. The top signature is 'H. Waterson' in a cursive script. Below it is 'Irving Berlin' in a similar cursive style. The bottom signature is 'Ted Snyder' in a more stylized, bold cursive.

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47th Street and Broadway,
New York City, N. Y.

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7 Original Honey Boys

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Under direction, **THOS. J. FITZPATRICK**

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"Around The Bulletin Boards"

Direction, **FRANK EVANS**, Palace Theatre Bldg., New York

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4 - XYLOPHIENDS - 4

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Donovan & Lee Temple Ft Wayne
Doyle & Dixon Temple Rochester
Dudley 3 Orpheum St Paul
Duprez Fred Variety London

E

Eary Trio Variety San Francisco
Ellmore Kate & Williams Sam Northport L I
Evans Chas E Co Orpheum San Francisco
Everest's Monkeys Temple Detroit

SOPHIE and HARVEY EVERETT
"ADAM AND EVE UP-TO-DATE"
Direction**ARTHUR KLEIN**

F

Fern Harry Maryland Baltimore

Jack Lewis

(Formerly of Fields and Lewis)

In a new Irish monologue written by Aaron Hoffman

First New York appearance next week (Sept. 6),
81st St. Theatre, New York City

(Incidentally)

35 years ago I was born and christened JACK LEWIS and have used my own name ever since. I have never been ashamed of my own name and propose to continue working under it. Somewhere in the middle west a "Jack Lewis" is in vaudeville and trespassing on my professional trade-mark, causing considerable annoyance through misdirected mail, etc. If this "Jack Lewis" will kindly rechristen himself I will duly appreciate it, OTHERWISE I will be forced to resort to the usual legal methods for self-protection.

Fields & Halliday Keith's Columbus
Flemings The Orpheum Minneapolis

G

JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, **HARRY WEBER**

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Golden Claude Keith's Providence
Golden Jim & Elgin Mary Variety San Francisco
Gray Trio Variety N Y
Gygi Ota Maryland Baltimore

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 Variety N Y

I

Ideal Bushwick Brooklyn
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BIG HIT AT PALACE THIS WEEK (AUG. 30)

HERBERT WILLIAMS and HILDA WOLFUS

Late Hit of Joseph Santley's "All Over Town" Co.

Direction **HARRY FITZGERALD**

THEN
INTO
A
PRODUCTION

This Week—Palace, New York
Sept. 6—Keith's, Washington
Sept. 13—Bushwick, Brooklyn
Sept. 20—Keith's, Boston
Sept. 27—Colonial, N. Y.
Oct. 4—Orpheum, Brooklyn
Oct. 11—Maryland, Baltimore
Oct. 18—Alhambra, New York
Oct. 25—Prospect, Brooklyn
Nov. 1—Keith's, Providence
Nov. 8—Keith's, Philadelphia

Aug. 30—this week, Hippodrome, Youngstown, Ohio

Sept. 6—Alhambra, New York

Sept. 13—Colonial, New York

Sept. 20—Orpheum, Brooklyn

Sept. 27—Bushwick, Brooklyn

Oct. 1—Prospect, Brooklyn

Oct. 11—B. F. Keith, Boston

And more time follows the above

Reengaged for B. F. Keith Circuit

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Direction, **THOMAS J. FITZPATRICK**

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"THE SWEETEST GIRL IN MONTEREY"

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"UNDERNEATH THE STARS"

High Class Ballad FLETA J. BROWN - HERBERT SPENCER

"IN OLD MADEIRA"

Spanish Song. BROCKMAN-OSBORNE & GRAFF

"ALABAMA JUBILEE"

A Fast "Rag" Song. YELLEN-COBB

"THE BARS ARE DOWN IN LOVER'S LANE"

High Class Ballad By CLARE KUMMER

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By YELLEN-COBB Elizabeth Murray's Great Song Hit

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Novelty Rag Song YELLEN-COBB

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Opened Aug. 23rd at Miner's Theatre, Newark, N. J., in hot weather and closed to the largest business I've done in Newark in twenty-four years.

The general criticisms and newspaper notices were most flattering; also opinions of many professional friends who came to Newark to see my show, including Zella Russell, Phill Ott, Bud Williamson, Harry K. Morton and Lucille Manion, who congratulated me after the performance and openly stated it was UNDOUBTEDLY ONE OF THE BEST AND MOST ORIGINAL ENTERTAINMENTS THEY HAD EVER SEEN IN BURLESQUE THEATRES.

I also want to thank BILLY SHARP, FRANK WAKEFIELD and BILLY K. WELLS for their general assistance in helping me to put on the show of my life.

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Lloyd Herbert Pantages Circuit
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3 ANKERS 3

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Booked Solid—Keith's Circuit

Direction, **ARTHUR KLEIN**

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Opening at the Palace Music Hall, Chicago, Next Week (Sept. 6)

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Cherry Blossoms 6 Gayety Philadelphia 13-15 Star Seranton 16-18 Majestic Wilkes-Barre
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Manchester's Own Show 6 Gayety Kansas City 13 Gayety St Louis
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B
Barnard Lester

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(P)
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F
Fielding Jane
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Flinneran Jean (P)
Foo Lee Tong (C)

G
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L
La Belle Ruby (P)
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M
Madden Lew (P)
Mack Willard (C)
Manchester Ed (C)
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Mann Billy (C)
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--	---

T
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Timponi Florence
Tobia Sylvia
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Y
Yates Francis
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next 3 weeks. Address care VARIETY,
Pantages Theatre Building, San Francisco,
Cal.
P. S.—Regards to Al Prince and Helen
Deerie.

JIM AND MARIAN HARKINS



FRANCES CLARE
AND
GUY RAWSON

Nan Halperin

Direction, M. S. BENTHAM

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IN "HOME AGAIN"

Produced by AL SHEAN

The most sensational success of the season
Direction HARRY WEBER Address VARIETY, New York

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SINGING

Next Week (Sept. 6), Royal and Fifth Ave. Theatres, New York City



A MAN FELL
ASLEEP IN A
"MOVIE" SHOW
BECAUSE HE WAS
"REEL" TIRED

BILLY BEARD

"The Party from
the South"
Ranked by ALF. T. WILTON

BOOK

MARTYN and FLORENCE

(Vaudeville's best opening act)
And you start your show right.

Howard Langford

(Juvenile Light Comedian)

Late feature of the "Night Clerk."

Direction, WM. B. FRIEDLANDER

PAUL RAHN

Artistic Character Singer and
Light Comedian
"Merrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite

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ACROBATIC JESTERS
TEN MINUTES IN ONE. IN ONE SURE-FIRE HIT
Direction of PAUL DURAND

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**THE THREE GREATEST HITS THE
WORLD HAS EVER KNOWN**

WE'LL GO BACK OF EACH ONE AS SURE FIRE

**"DOWN IN
BOM=BOM=BAY"**

Comedy Novelty Rag

By MACDONALD and CARROLL

**"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

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A Ballad that will help build any act

By MACDONALD and MOHR

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Another New Star for "Broadway"

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TEN CENTS

VARIETY

VOL. XL, No. 2

NEW YORK CITY, FRIDAY, SEPTEMBER 10, 1915.

PRICE TEN CENTS.



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JEROME H. REMICK & CO'S.

Sensational Song Hits

MOSE GUMBLE, MANAGER & PROFESSIONAL DEPT.

"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

"THE 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 OLD MADEIRA"

Spanish Song BROCKMAN-OSBORNE & GRAFF

"ALABAMA JUBILEE"

A Fast "Rag" Song. YELLEN - COBB

"I'M ON MY WAY TO DUBLIN BAY"

The March Song Hit of the Year - By STANLEY MURPHY

"LISTEN TO THAT DIXIE BAND"

By YELLEN-COBB Elizabeth Murray's Great Song Hit

"DANCING THE JELLY ROLL"

Wonderful Song & Dance Number - VINCENT-PALEY

"CIRCUS DAY IN DIXIE"

Novelty Rag Song YELLEN - GUMBLE

A \$5,000 INSTRUMENTAL NUMBER WE HAVE IT!

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"

also THE WALTZ HIT OF THE DAY "GERALDINE WALTZES" By HENRY LODGE

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VARIETY

VOL. XL, No. 2.

NEW YORK CITY, FRIDAY, SEPTEMBER 10, 1915.

PRICE TEN CENTS.

TICKET DEAL NOW WORKING: NO "CUT-RATES" THIS WEEK

Tyson Co. Passes from Possession of the Shuberts. Joe Le Blang's Headquarters Look Deserted With Few Tickets in Rack. Speculators Reported Taking Up "Trust" Matter at Washington and Albany.

The new ticket deal through which Tyson Co. became the distributor of the New York theatres' tickets, and the "abolishment" of the cut-rate agencies, started Monday.

On the same day the Tyson Co. passed from the possession of the Shuberts to the control of C. A. Zabriskie; \$100,000 is the reported consideration the Shuberts received.

Theatre tickets have been distributed by the Tyson Co. since Monday to the various agencies handling the pasteboards. Settlements are being made by the outside agencies with Tyson daily.

The new deal has hit some theatre treasurers a hard financial blow. It is said the Shuberts-Klaw & Erlanger ticket alliance will cost one box office on the K. & E. side \$10,000 yearly, which was formerly made by the occupants of it through "standing in with the specs."

The largest cut-rate office, Joe Le Blang's, looked deserted this week. Upstairs Le Blang had only listed the American and Daly's (neither a legit house), but downstairs several theatres were on the board, with but a very few tickets for any house in the rack.

The changed condition came about through the legitimate managers agreeing not to place tickets for their theatres in the cut-rate offices, and to distribute the hotel or speculating tickets through the Tyson Co., at an advance of 25 cents for the box office, with the ticket agency restricted to a 50-cent advance over the price stamped upon the coupon.

The sale of the Tyson Co. happened simultaneously with the deal made between the Shuberts and Klaw & Erlanger. The wise show people along Broadway appear to believe the Shu-

berts got the better of K. & E. in this particular instance. The Tyson Co. sale negotiation is said to have been put in progress with the proviso that that company secure the exclusive distributing privilege for the New York houses.

The same show people profess to be unable to get the angle from which the Shuberts considered it more advantageous to sell a ticket agency controlling directly the stands in 20 of New York's best hotels rather than to retain control for the large amount that could be "pushed" into their houses through the hotels.

One ticket handler stated this week that last season the Tyson Co. sold at least \$1,500,000 worth of theatre tickets. Of the amount sold for the Shubert theatres, he said that it was safe to say 60 per cent. of the gross through the Tyson Co. was "plugged" into the Shubert theatres, through the hotel salesmen pushing the Shubert shows, doing so by reason of the Shubert control of the Tyson Co.

As the report is the Shuberts have wholly disconnected themselves from the Tyson Co. through the stock transfer to Zabriskie, this certain source of revenue appears to be lost, with the Shubert houses now taking their chances in securing hotel business along with the other theatres.

The Broadway opinion is that within a month will occur a break in the ticket combine, with Le Blang's or other agencies handling cut-rates, again putting the cheaper tickets on sale. Show people point to the present theatrical situation in the \$2 houses of New York, where shows are being closed early in the season, while others are being filled in a haphazard manner, all

Continued on page 6.

BIG HIT PREDICTED.

Long Branch, N. J., Sept. 8.

It is freely predicted by show people who have seen the new Cohan & Harris play, "Hit the Trail, Holliday," written by George M. Cohan and with Fred Niblo starred, that it will be pronounced the biggest play success in years when opening at the Astor, New York, next Monday.

Two distinct hits are scored in the playing, one by Mr. Niblo, and the other by Frank Mandel (who was the fool-face boy of "Seven Keys to Baldpate").

"Hit the Trail, Holliday" replaces another Cohan & Harris success, "Young America" at the Astor, "Young America" moving to the Gaiety, where it will push out "Daddy Long Legs." The latter piece, with Ruth Chatterton, was called in to take the Gaiety stage after "Just Outside the Door" which opened the Gaiety's season, had played to an average of \$150 a night for five or six weeks.

PERSONALLY PRODUCING.

Chicago, Sept. 8.

The management of the Crown, Victoria and National theatres seem to be up against it for attractions for the coming season and have finally determined to produce a series of new plays exclusively for their own use and for the three Chicago weeks.

The first will be staged Sept. 19 and is to be based on the Leo Frank case.

"ELOPING" GUILTY.

Chicago, Sept. 8.

Lasky's "Eloping" has had a second trial in this neighborhood and has again been pronounced guilty of being in a poor state by the managers of the Western Vaudeville Managers' Association.

The Lasky act was the headliner at the Avenue when the management of that house recently canceled the entire bill on a Monday night.

STARRING HOWARD AND HOWARD.

Howard and Howard on Sept. 1 entered upon their new five years' contract with the Shuberts, by the terms of which they will be starred next year in a piece to be specially written for them.

KANSAS CITY STAR'S STAND.

Kansas City, Sept. 8.

The Kansas City Star has ordered its staff to purchase theatre tickets hereafter and also notified managers of local houses the paper will not print any more advance notices.

Each theatre got about 20 lines in the Star on their openings, but the largest advertisers received but two lines on the second week's shows.

The Star is the biggest paper here. It carries thousands of dollars annually in theatrical advertisements. Some time ago the paper had a disagreement with O. D. Woodward over the space for the Willis Wood. It refused to carry the Willis Wood ad and did not mention the name of that theatre in its columns.

The local managers are meeting today to discuss the situation.

MAY LA VAR'S KNEELET.

May La Var (Dancing La Vars) is the first to appear in vaudeville with a diamond kneelet which she wore Monday for the first time at the Alhambra.

The diamond-banded strip encircling the limb contains a small gold watch which keeps perfect time during Miss La Var's dancing and cakewalking.

From the attention the kneelet got Miss La Var has started something.

NEW ENGLAND GOOD.

New England, particularly the Boston section, is unusually good now for early show returns. Boston is the best it has been in years.

Producing managers are finding it pretty hard getting suitable Boston theatres for their attractions. From Stamford, New Haven, Springfield, Providence, etc., come profitable returns for playing attractions at those stands.

FROM FILM TO STAGE.

The unnamed play by George Scarborough in which Ethel Barrymore is to star for the Metro is so well liked by the actress she has asked the author to make from the scenario will appear in the

If you don't adv.
don't.

CONEY'S GLOOM SEASON OVER: BAD YEAR FOR BEACH BOYS

Labor Day Finish Found Many Coney Islanders Enjoying Pastime of Dodging Creditors. "Mardi Gras Week" Elicits no Enthusiasm. After-the-Season Benefit at Luna Not Promising.

The requiem to Coney Island's 1915 season was dirged an hour before Labor Day's midnight, in a drizzling rain, following a trio of close-in days, Saturday, Sunday and Monday, that broke all the resort's records for deep sea diving to escape bill collectors and sheriffs' attachments. Never before on Labor's holiday have so few people visited the resort and never before did those same people get in and get out without loosening.

Louis Stauch went to bed early, requesting that he be not disturbed. The poorhouse wail quivered along Surf avenue.

Just one smirk penetrated the gloom. This followed someone's proposal to give Fred Thompson, Coney's rejuvenator, now financially embarrassed, a benefit Friday of the current week. The suggestion emanated from Luna Park. You've got to be a native to know that any attraction here can offer the profits of any Friday in the season without making you rich. Giving Thompson the gate receipts and concessions at Luna on the Friday following the season's close didn't sound genuine.

The Mardi Gras begins next Monday, the money for which is only partially subscribed, and practically no publicity has been given the affair by the newspapers.

Coney is cashing her bets of former years. In the heyday of the Island's prosperity her business men couldn't be jacked from a nickel with dynamite. The neglected counting rooms of the newspapers have turned on her. Without publicity Coney withers and there never was a period in the resort's history when she got less than this year.

The promoters of the Thompson benefit predict he will get enough out of it to buy himself a home, and perhaps they hope he will.

Many of the practical business men of Coney Island deprecate any benefit of "Mardi Gras Week." They say the crowds come there but remain on the street, patronizing mostly (if anything, that calls for money to be laid out) the cabarets. The absence of "spenders," even of small amounts, has been noticeable in all of the biggest crowds Coney has drawn at any time this summer.

TEDDIE GERARD'S MARRIAGE.

London, Sept. 8.
Unmistakenly whispered that Teddie Gerard is to the English peer from the front and that consummated immature young man re-
fuge. The rumor

is augmented by the information that Teddie has secured some sort of a divorce from Joe Raymond, of New York. Desertion is alleged to be the grounds on which her freedom was granted.

Asked about it in New York, Joe Raymond says he knows nothing of the divorce and that he must first be "seen" before consenting to any such arrangement. He says he was once offered \$10,000 not to oppose a legal dissolution of his marriage bonds, and while that sum would be satisfactory, the deal wasn't consummated because he refused to split the money three ways.

CHAPLIN SERVES WRIT.

London, Sept. 8.
"Answers," a weekly magazine here, has been served with a writ restraining it from publishing the life story of Charles Chaplin in serial form.

"Answers" probably secured the rights to the story from the Photoplay Magazine of Chicago, which obtained Chaplin's assent to that effect and which he later attempted to repudiate.

ENDING MADE HAPPY.

London, Sept. 8.
Sir George Alexander presented at his St. James theatre, Sept. 1, Sir Arthur Pinero's play, "The Big Drum," which may be set down as only a qualified success.

After the initial performance the story was changed to give it a happy ending.

There is a great diversity of opinion among the critics, the majority regarding the piece as too talky and lacking action. The acting is splendid.

Charles Frohman has the American rights to "The Big Drum" and will adhere to the original unhappy finish, when it is produced in the United States. John Drew will have the piece when produced here.

CHARLOT AND CURZON'S REVUE.

London, Sept. 8.
Andre Charlot and Frank Curzon will produce a new revue at the Playhouse in the autumn.

BALLET, CURTAIN RAISER.

London, Sept. 8.
At the Empire, Monday evening, was presented a new pastoral ballet, preceding the regular performance of "Watch Your Step."

It is a delightful little affair, the premiere dancers being Phyllis Bedells, Carlotta Mosetti and Flo Martell.

BRIGHT FRENCH REVUE.

London, Sept. 8.
"Honi Soit," a new English-French revue, was produced at the Pavilion Monday evening. It is a bright little entertainment and looks like a success.

SAILINGS.

San Francisco, Sept. 8.
Aug. 31 (for Australia), Mr. and Mrs. Mark Goulding, George Wheeler, Jimmy Clabby (Ventura).

STRONG DRAMA.

London, Sept. 8.
Frank Curzon and Gerald Du Maurier produced at Wyndham's a dramatization of that successful novel, "The Ware Case," under the same title. It is a huge success and proved to be a strong drama of thrilling interest with an entirely unsuspected finale.

"The Ware Case" is a detective story based on the death by drowning of a young man, with several of the characters under suspicion of having murdered him. Gerald Du Maurier is in the principal male role, and is seen on trial charged with the crime. Marie Lohr has the leading female part, that of his over-wrought wife, while Norman McKinnell is the counsel for the defense, and Sydney Valentine the prosecutor.

SAM BARTON SCORES.

London, Sept. 8.
Sam Barton, the tramp cyclist, opened a three weeks' engagement at the Coliseum, Monday afternoon, and scored, as usual. He has been touring the provinces since his engagement at the Empire some months ago.

DIALOG NOT ENOUGH.

London, Sept. 8.
Oscar Asche produced Monday at the Wimbledon theatre a new play, called "The Spanish Main," replete with picturesque dialog, but not regarded as a success.

LIEUT. CARYL WILBUR.

London, Sept. 8.
Caryl Wilbur, who has joined the Eleventh Queen's Regiment, has been appointed a Lieutenant.

Lee White Denies Marriage.

London, Sept. 8.
Lee White denies the report of her marriage to an Englishman. She is not divorced from George Perry.

Miss White returns to the Alhambra when a new revue is produced there in October.

"Hindle Wakes" Revived for Month.

London, Sept. 8.
"Hindle Wakes" was revived at the Duke of York's Monday by Ethel Horniman and her repertoire company for a run of a month.

Laurette Taylor Again "Peg."

London, Sept. 8.
After a month's vacation, Laurette Taylor is back in the cast of "Peg" at the Globe, and business has once more picked up.

"Peter Derwent" at the Aldwych.

London, Sept. 8.
Hall Caine's "Peter Derwent" was produced at the Aldwych, Sept. 6. A company has been organized to present the piece in America.

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



MURIEL WINDOW

Who just returned from an auto tour across the continent and will shortly appear in a musical comedy production.

LOEW AGENCY TELLS AGENTS "DUMB ACTS" MUST BOOK DIRECT

Jos. M. Schenck Displays Spirit of Irritation Over Submission of "Easy Acts" to Engage. May Be a Preliminary Step on the Agency Question. Loew Booking Office Adds Baltimore to Its List.

An order was issued by Joseph M. Schenck in the Loew booking agency this week that will prohibit agents doing business with that office from placing "dumb acts" on the Loew books, Mr. Schenck making plain at the time that hereafter all "dumb acts" will be booked direct by the Loew booking men. ("Dumb acts" are those that do not speak while on the stage, and categorically mostly include acrobatic turns.)

The ruling made by Mr. Schenck seems to have been issued in a spirit of irritation through agents, as he said, with but few turns to offer, having the majority "dumb acts" which they submit. According to the Loew general booker these are easy acts to place by any one.

There is a surmise that Mr. Schenck of late has been giving the question of agents and their value to the booking office considerable thought, but whether the "dumb act" order (the first of its kind ever sent out in a circuit's booking office) is a forerunner of something else to follow that would affect the Loew agents along the same lines is a matter Mr. Schenck said he did not care to commit himself upon when asked.

"You can draw your own conclusions, however," he remarked. "This is a booking office and agents come to us to book acts. We don't need agents to book acts we can book ourselves. We want 'material.' If I were an agent and knew I could place acts with a circuit if I got the kind of acts that circuit wanted, I would go out and get those acts, wouldn't you?"

Mr. Schenck this week added the Hippodrome, Baltimore, to his route sheets, and will commence booking a Loew program there commencing Sept. 20. Harry Shea has placed the bills up to that time. Mr. Shea, who is on an extremely friendly footing with the Loew office (having charge of its Club Department) accepted the Baltimore Hip for booking pending the consummation of the arrangement between that house and Mr. Schenck for permanent representation.

TANGUAY FESTIVAL.

A rather unique contract was signed last week between Miss Tanguay and the management of the Brighton theatre whereby the cyclonic comedienne agrees to appear at the beach theatre as the headliner during the week of July 4 every year for the next five seasons.

The house proposes to conduct a Tanguay Festival yearly in conjunction with the civic movement for a

"Safe and Sane Fourth." George Robinson, manager of the Brighton theatre, was the honored guest at a banquet arranged by his employees last Sunday night in commemoration of his first season as the house manager of the Brighton. A gold smoking set was presented by the house staff, Eva Tanguay making the presentation speech.

The engagement of Miss Tanguay at the Brighton last week (when she broke the record of the house in gross receipts for the next-to-last week of the season) left the singer's throat in a condition that almost persuaded her to call off the Buffalo engagement this week. Miss Tanguay is playing at Buffalo, however, but found she could not retain enough voice to take up next week's booking, and will try to recover from the ocean's winds during the resting spell.

WAYBURN'S PRINCIPALS.

The opening of the Century with Ned Wayburn's "Town Topics" has been set for Thursday night, Sept. 16.

The complete cast has Trixie Friganza, Vera Michelena, Blossom Seeley, Flanagan and Edwards, Will Rogers, Bert Leslie, Cross and Josephine, Eileen Molyneaux, Manna Zucca, Cameron Sisters, Lew Hearn, Ed Gallagher, Moran and Wiser, Clifton Webb, Peter Page, Carbrey Brothers, Marie Lavarre, Mabel Elaine, Stafford Pemberton, James Fox, Elsie Hahneman, Helen Greenhall, Bessie Calla, Gus Shy, Jacob P. Adler, Jr., Donald McAvoy, Potter's Arabian Stallions, Kurtis Roosters, Adelaide and Hughes.



VAN HOVEN

"THE DIPPY MAD MAGICIAN," who has secured one of the biggest hits of any American playing England.

Month of August—London Pavilion.
Month of September—Provinces.
Month of October—Oxford, London.
Month of November—Alhambra, Paris.
Returning to America for twelve weeks.

HAMMERSTEIN-U. B. O. CASE.

The argument on the application of the Hammersteins for a mandamus against the United Booking Offices, which was to have come up Tuesday and was then adjourned until Thursday, has again been set over until Sept. 20.

At that time it is said Judge McCall will represent the U. B. O., with John B. Stanchfield appearing for the Hammersteins.

The application was the result of the U. B. O. refusing to recognize the Hammersteins' franchise from its agency, as covering the 44th Street theatre, which the Hammersteins expected to reopen with vaudeville Oct. 1. Owing to the adjournment until Sept. 20, with the opening date so close, it was rumored about this week that "Hammersteins and the U. B. O. must be talking business," although nothing in that connection was otherwise reported.

MAUDE AT \$200 HOURLY.

A contract was signed last week between Cyril Maude, the English actor, and the Premo Film Corp., which calls for the services of Mr. Maude in a new feature to be produced by that firm, the actor's remuneration to be figured by the number of hours he will be required at the studio.

The price for each hour is \$200.

It is the first time a contract has been so made payable in the picture industry.

EXPO. REACHES 12 MILLION.

San Francisco, Sept. 8.

The San Francisco Exposition is reported as having passed the 12,000,000 mark in attendance since opening. Saturday, Sunday and Labor Day business helped greatly in boosting the attendance figures.

ADVICE FOR ANNA.

Chicago, Sept. 8.

A local attorney has advised Anna Chandler that her three years' contract with the Shuberts is inequitable, and she is at liberty to play vaudeville, which Miss Chandler is now doing for the Western Vaudeville Managers' Association.

The advice sought by Miss Chandler followed the action of the Shuberts last week in summarily releasing her from an engagement with their "Dancing Round" production, the management reinstating Rita Gould into the cast, after having brought Miss Chandler here from New York to replace Miss Gould.

LOUIS WESLYN'S FARCE.

In the front rank as a writer of skits, words, and special songs for vaudeville, Louis Weslyn has turned out a three-act farce for Harvey D. Orr, of Chicago, Mr. Weslyn writing the book, lyrics and music. It is called "The Million Dollar Girl at the 'Frisco Fair'" and opened last week in the northwest, where it will tour for the present.

Mr. Weslyn will continue this season to turn out his successful material for those vaudevillians he accepts commissions from.

DEJELI IN GARDEN SHOW.

One of the attractions for the new Winter Garden show the Shuberts are preparing will be Sahary Djeli, the French girl, who has been placed with the Garden production by Clifford C. Fischer.

Aveling and Lloyd, a comedy team now on the Loew Circuit, have also been engaged for the new Garden production through Mr. Fischer.

Bud Murry, Moon and Morris and Dan Healy will be among the dancers in the Garden show.

BIG CAPACITY FOR FIGHT.

The total capacity of the Brighton Beach Motordrome, where the McFarland-Gibbons fight will be held in the open Saturday night, Sept. 11, is given by the promoters as 52,480. Of this number, 7,000 are box seats, selling at from \$3 to \$5 each, 15,744 seats in a reserved section running from "B" to "Z," 15,000 seats in the bleachers at \$1, and standing room for 14,400 more at the same price.

The fighters have been guaranteed a purse of \$32,500, with the Motordrome management expecting to take in over \$60,000 at the gate. Ticket speculating people this week were saying the fight would not pull over \$30,000. No call at any of the hotels for any advance tickets had been received up to the middle of this week.

"DISAPPEARANCE," PRESS WORK.

The best bit of press work put over this summer was the alleged sensational disappearance of Godowsky, the pianist. It received large quantities of front-page space in the dailies.

The "disappearance" was engineered by the U. B. O. press department. Godowsky is to appear at the Palace, New York, shortly.

ROUTE FOR McINTYRE AND HEATH.

McIntyre and Heath have postponed the opening of their "Trial by Marriage" production to accept a route over the Orpheum circuit, opening at Omaha this week.

The vaudeville time was arranged by Frank Evans.

AUTO ACCIDENT.

Atlanta, Sept. 8.

Milt Collins was a principal in an auto accident here last Friday while enroute to a "Dutch lunch" given in Collins' honor by Chas. Kuehle, booking manager of the Greenwood Theatrical Agency.

While none was seriously injured the car was demolished.

Shied on Foot and Mouth Disease.

McComb, Ill., Sept. 8.

The Barnum & Bailey Circus does not play here Sept. 4, as the show management did not care to run the risk of playing where the foot and mouth disease was prevalent.

The circus hopped into Canton, Ill., on short notice where the usual performances were given without interruption. This is the first f. and m. cancellation the circus has registered this season.

"BOOKING NET" INNOVATION BY BYRNE & KIRBY AGENCY

**Young Firm Charges no Commission to Acts, Claiming to
Give Managers Benefit of Lowest Salary Obtainable.
Charges Weekly Fee Only to Houses Booked.
Has Large List of Small Time Theatres.**

Acts engaged through the Byrne & Kirby office in the Putnam Building receive contracts for a net salary, no commission to be deducted. It is the first concern engaging for pop vaudeville theatres to make a net price for acts, the small time agencies always insisting upon a five per cent. fee.

Byrne & Kirby say they do not wish commission, and secure terms at the lowest prices for the benefit of the managers they represent. The managements are charged for representation by the firm a weekly figure, which, Byrne & Kirby claim, is more than made up for them on every bill by the amount saved in framing bills.

It is less than a year when Byrne & Kirby organized for booking purposes. In that time they have gathered an imposing list of pop. vaudeville theatres, with several houses in negotiation for their services. Among the theatres now booked by them are the Casino, Washington; Garden, Baltimore; Frankfort Theatre, Frankfort, Pa.; New Broadway, Camden, N. J.; Park, Morristown, N. J.; Baker, Dover, N. J.; Maple, Richmond Hill, L. I.; Elsmere, Bronx, N. Y.; Opera House, Newburgh, N. Y.; Collingwood, Poughkeepsie, N. Y.; Playhouse, Hudson, N. Y.; Union Square, Pittsfield, Mass.; Holyoke Theatre, Holyoke, Mass.; Lawlor's, Greenfield, Mass.; Life, Meriden, Conn.; Palace, South Norwalk, Conn.; Empress, Danbury, Conn.; Sterling Opera House, Derby, Conn. (The Washington and Baltimore houses are full week stands.)

The new building \$85,000 theatre at Torrington, Mass., which will be ready to open Oct. 1, has been placed with Byrne & Kirby for the vaudeville supply. Jos. Quittner is building the house.

Byrne & Kirby are using about 90 acts weekly at present. The firm is composed of George J. Byrne and Thomas A. Kirby, both experienced vaudeville men in all branches.

PROCTOR'S 20TH ANNIVERSARY.

Next week at Proctor's 58th Street theatre will take place an event in the annals of vaudeville such as only the old-timers can appreciate the true significance of. Festival week will have a real meaning to those who recall the dedication 20 years ago of New York's first neighborhood theatre, then called Proctor's Pleasure Palace.

Now with New York possessing scores of neighborhood houses, Mr. Proctor has decided to celebrate the 20th anniversary of the first one in a manner fitting the occasion.

Every star act playing in the Proctor theatres during the week will appear

at least once in the big anniversary program, while the appearance of "surprise" numbers is expected to create added interest.

SOUTHERN MANAGERS FORM.

Lynchburg, Va., Sept. 8.

Managers representing the majority of theatres in Virginia, West Virginia, North and South Carolina, now playing tabloid shows, held a meeting in Greensboro yesterday and organized the South Atlantic Theatrical Managers' Association, electing L. G. Schofield of Greensboro as president and Sterling Smith of Winston Salem as secretary and treasurer.

Sixteen managers were present with 25 theaters represented. They agreed to gather again in Charlotte, N. C., next January.

The object is to provide better attractions.

PANTAGES SLASHING.

Chicago, Sept. 8.

There seems to be no question in the minds of many here over the Pantages Circuit's method of cutting acts' salary on the way back east from Seattle.

A turn reaching town immediately placed their case before the White Rats' representative and it has been forwarded to New York. This act got the knife in Seattle.

It is also said the Pantages contract, which only stipulates for five full weeks' salary, will be fought shortly.

KEITH'S, DAYTON, OPENING.

Dayton, O., Sept. 8.

Keith's theatre (formerly the Strand) will open Sept. 30 under the resident management of Harry Brown. The house seats 2,000 and will be the first Dayton venture for the Keith interests.

The house will be conducted on a policy similar to that of Keith's Columbus and Toledo theatres.

FOX'S TWO-A-DAY.

One of William Fox's New York vaudeville theatres, the Riverside, will play two performances a day when re-opening with a pop bill for the regular season. The policy there will not relieve acts, however, of the three daily performances, as they will be called upon to appear on the roof of the Fox's Riviera, next door, for the third show.

More Vaudeville in Worcester?

Worcester, Mass., Sept. 8.

Work on the Strand theatre is progressing. It is rumored that the new Front street house may be devoted to vaudeville.

IN AND OUT.

Eva Tanguay, billed to headline the Keith bill at Boston this week, consented to do the same thing for Shea's, Buffalo, where she opened Monday. "The Fashion Shop" held over in Boston as the top line.

Conroy and Le Maire could not open at Henderson's Monday. While auto riding Sunday night George Le Maire suffered a dislocation of his shoulder through an accident, but will likely be able to resume next week. Sam Mann, who has revived "The New Leader" for this season, stepped into the Henderson show.

The Aerial Budds did not open at the Colonial Monday, replaced by the Arco Brothers.

Weston and Symonds retired from the American bill the first half, owing to Miss Symonds suffering from la grippe.

NEW ACTS.

"Cavaleria Rusticana" with 16 people (Irving Cooper).

Frank Doane & Co., in "Oh, Doctor," by J. Clarence Hyde.

Adelaide Thurston in a new sketch with three people.

Edward Clark and The Two Roses (Mrs. Clark and her sister).

"A Persian Garden," revived by Solly Schwartz.

Maley, of Maley and Woods, now of Dayton and Maley, two-act.

James Leonard (formerly of the Leonard-Anderson Players), now with Countess Giraldi, two-act.

J. Moy Bennett, from the legitimate, in a melodramatic skit. Act's name, Stephens, Borden and Bennett.

Henrietta Crosman in new sketch by Maurice Campbell (Frank Evans). Dave Ferguson and Marie Fenton, in sketch (Frank Evans).

Vincent Daily, who has been coaching amateur theatricals through New York state, is to return to the stage in vaudeville with a comedy sketch with songs.

Ralph Delmore is seeking a woman of the Jane Cowl type to support him in a new dramatic sketch, "The Plainclothes Man," by Eddie Corbett, which Alf. Wilton is booking.

Holmes and Wells, new act by Louis Weslyn. Charles Mason and Co. in a comedy sketch, "Who's Who" with six people. Anderson and Burt (in former sketch of Rice and Cohen), "Mary and John." A. S. Byron and Co. in a sketch, "B.B.B.'s." (Abe Feinberg.)

CROWDING HOBOKEN.

Hoboken is becoming crowded with pop vaudeville. Loew's Lyric, the first in the field over there, remains. The Gayety, booked by the United Booking Offices, opened with a similar program this week, while the United States, a picture house, intends playing a pop bill of five acts as part of the program. The U. S. is about two blocks from the Gayety. It is said Byrne & Kirby may book the former house.

Each Sunday during the season, the Empire, playing Columbia burlesque during the week, will give a vaudeville concert booked through Feiber & Shea's office.

TYSON TICKET DEAL.

Continued from page 3.

without being able to turn to the cut-rate ticket for the support it formerly brought to the half-hearted successes.

The undenied feeling of animosity, distrust and jealousy between several members of the theatrical ticket combination, also through several managers connected with it running their theatres strictly for the best benefit of their bank accounts, are other reasons advanced for an early break.

There is an impression prevailing also among the ticket men that all the outside ticket agencies will not patronize the Tyson Co. unless obliged to do so, first seeking the theatre box office in order to get "good seats," in the knowledge that a live treasurer would find no difficulty in holding out 20 or 30 seats a night for a running hit. These could easily be ordered by phone or collected by messenger, the outside agencies aiming to reduce the power of the Tyson Co. by this method.

"Daddy Long Legs" opened Monday afternoon at the Gaiety to a \$600 matinee and had the treasurer been allowed to "cut" his prices, as heretofore, to meet the demand for cheaper seats could have played to \$1,100 for that performance.

At the Cohan, Eltinge had a sell-out upstairs for Labor Day matinee and very poor orchestra takings, which might have been materially enhanced if the treasurer had been permitted to meet the call for cheaper high-priced seats.

Charles Dillingham is one of the managers who evidently intends to live up to the spirit of the agreement arrived at between the Shuberts and Klaw & Erlanger with regard to the future sale of theatre tickets.

When the understanding between the two syndicates was arrived at Mr. Dillingham sent for a combination of ticket speculators who held a block of seats for every performance of "Chin Chin" at the Globe until well in November and requested them, as a favor to him, to turn back all the seats, giving them his check for same.

"The 'specs' need not have complied but, according to the report, did not wish to embarrass the manager in any way, and acquiesced.

Starting for Albany this morning, after a reconnoitering tour in Washington, where he interviewed the heads of the Department of Justice, was a member of the deposed sidewalk gentry, accompanied by his lawyer. He has been commissioned by a number of his fellows to start something that will make the new commission realize it is trespassing the Sherman Law against monopoly, a possibility the new ticket clearing house doesn't seem to have considered. The particular band of speculators after the scalps of the new unloading cohorts has called the attention of the Department of Justice to the advertising now current in the New York dailies over the Tyson Co.'s signature offering "all the choicest locations" "at a 50-cent rise per capita," and want to know what the Department is going to do about it.

During the past week two incidents have occurred directly bearing upon operations in the burlesque field. One relates to the attitude of the Syracuse Journal toward this form of amusement and the other is the unfortunate circumstance of the arrest in Brooklyn last Saturday of three players and a house manager charged with having taken part in an indecent show.

The case of the Syracuse Journal would not call for comment if it were not for the fact that burlesque has been made the topic of editorial censure based upon absolutely nothing else than personal ill-feeling between that newspaper and the manager of the Bastable theatre (Syracuse), with lack of advertising patronage its sole cause. If the other Syracuse daily newspapers and the police officials and the public generally of that city had not invariably exhibited an attitude of approbation of the performances of burlesque that have been given for the past three or four seasons at the Bastable, there might be some justification for the unwarranted and wholly malicious utterances of the Journal. But animus is so clearly established by the fact, well known to theatregoers of Syracuse, that the Journal is excluded from the advertising patronage of the theatre, the printed assaults are entirely without force or effect. An individual by the name of Frank Crane, who for some years has presided over the City Department of the publication in question, and whose supervision is largely, if not altogether, responsible for the tail-end position occupied by the Journal among the dailies in that city, likely believes he is rendering great service to his employers by getting "even" with the Bastable management. The fact is, however, his vapid, false and unconvincing criticisms of burlesque performances have proven a boomerang and added one more evidence of anility to the long list of idiotic fustian that has characterized his contributions to the columns of the Journal. As long as the Bastable theatre and burlesque producers have the fair and impartial support of the progressive Evening Herald and the dignified and ably conducted morning Post-Standard, they need not fear the obviously venal attacks of the Journal.

As to the arrest at the Star theatre, Brooklyn, last Saturday of Gladys Sears, Blanche Baird and Harry Lang of "The Military Maids" and Mike Joyce, manager of the theatre, it is to be hoped the police were over-zealous in the performance of the duty which calls for the suppression of objectionable public exhibitions. The trial of the case will be held this week. If it shall be determined by the evidence the arrests were justified, severe punishment should be imposed. Following this, such widespread publicity should be given all the facts in the case that other evil minded people of the stage may be warned of the penalty that awaits them for similar transgressions of decency. And police officials located through the country are reminded that managers of theatres and

companies in which unlawful exhibitions are given are more guilty of the crime than are the players, and should receive the greater punishment.

DAVE MARION'S SHOW.

Dave Marion is not employing a figure of speech in announcing his present season's production as "The show that is making history in burlesque." As presented at the Columbia Monday the Marion show certainly is making history not only in burlesque, but in the broader field of the American stage.

And so will every other burlesque show whose keynote is absolute cleanliness, as is this one's, and whose cast, equipment and tout-ensemble make manifest an aim so high burlesque's most enthusiastic advocate must find fresh inspiration in it.

If this were merely an exhibition of the many superb scenes that are disclosed and that represent a prodigious expenditure of money, commendation of Mr. Marion's achievement would be confined to praise of the "plunger" and could not possibly embrace felicitation for the accomplishment of the one thing more than anything else that is needful for the advancement of burlesque. But the producer has gone much farther than providing an unprecedented display of scenic splendor. He has worked out a performance that is consistently burlesque and has adroitly introduced those elements of variety that, while they do not come within the meaning of the distinguishing term, have by usage become an attractive adjunct of this style of entertainment.

There has been no miscalculation in drawing the line. It is a burlesque show with vaudeville features so skillfully interwoven they actually contribute to its constantly cumulative interests.

Entirely from the viewpoint of thoroughly enjoyable and never-ceasing entertainment, there has not been a more satisfactory performance given on the stage of the Columbia theatre. Laughter and applause and pictorial charm



ABE FEINBERG.

Who has opened his own offices in the Putnam Building, where he will conduct a vaudeville booking business.

Mr. Feinberg was prominently connected with the New York offices of the Sullivan-Considine Circuit, and until commencing on his own, was on the Loew Circuit staff.

are abundant and the successful efforts of the individual players proved the wisdom of their selection. Although Mr. Marion has not assigned to himself as constant participation in the performance as has marked his previous appearances, he is nevertheless the dominant feature. He is "Snuffy" with his horse and cab as of yore, but he is in an entirely different environment with new speeches and new scenes that are sources of unmixed merriment.

Barney Fagan, in the straight role, gives a performance marked by intelligence and the display of acting abilities of an uncommonly high order, and his appearance and manner clearly indicate the unexceptionable surroundings in which this capable artist has moved throughout his long career upon the stage. Henrietta Byron, winsome, magnetic and faultlessly correct in every detail of her work, is delightfully important all through the performance.

Harry Jolson brings positive distinction to the cast by a negro impersonation that is so far removed from the ordinary in its line it stands out a masterful characterization. Agnes Behler, in a role exactly suited to her abilities and charms of person, contributes her full share to the general excellence of the performance. Irene Young and Al Weston are noticeably efficient in parts that call for intelligence and experience, and bits are satisfactorily played by J. J. Ryan, Harry Gluckstone, Frank Shand and Alfred DeLorain.

The chorus of 24 girls and 8 men lends importance not only to the appearance of the ensembles, but to the rendition of the musical numbers.

If the specialties introduced in this show were brought together in an olio they would form more than an hour of enjoyable vaudeville that would be a credit to any high class vaudeville theatre. They are the specialties performed by Harry Jolson, Fagan and Byron, Weston and Young and the Arion Quartet.

STOCK AT DAUPHINE.

New Orleans, Sept. 8.

The American Amusement Co., a corporation in which Arthur B. Leopold and "Diamond Rube" Chisolm are the controlling factors, has leased the Dauphine and will operate it as a stock burlesque house, commencing Sept. 26.

Low Talbot may be engaged as producer.

KENNEDY RESTING.

Matt Kennedy, principal comedian of the "Liberty Girls," has been forced to retire from the cast and will leave for the country this week for his health. He will be succeeded by Jack Conway who will add his own book to the show, playing "The Mystic Jewel" as presented with the Star and Garter show last season.

ONLY SEVEN CHANGED.

All of the shows on the American Circuit have been visited by the directors in various parts of the country and out of the thirty-four seven were ordered to make changes. The others were pronounced fit for either circuit.

BURLESQUE AT GARRICK?

The Garrick Theatre on West 35th street may yet play "turkey" burlesque. It depends whether the feature film policy opening at the Garrick Monday will become a profitable policy. Walter and Jerome Rosenberg, who operate the house, have tried the daily release plan. It didn't pan out well enough, so feature film replaces it. The last named will be given until Oct. 1, when the burlesque will be installed if it fails to get over.

The Garrick would oppose Daly's with burlesque, also the Olympic on 14th street, though the Olympic is being heavily laden with "opposish" since the Union Square on the same street is doing big business with burlesque at a 35-cent top admission scale. With the Garrick in the field, there would be four "turkey" burlesque houses between 42d and 14th streets, as the Olympic, through catering to "cooch" dancing and generally "raw performance" is known as a "turkey house."

Daly's has been doing between \$2,500 and \$2,700 weekly since opening. It played the Scanlon and Moore show on shares, when reopening, but since then has bought the shows outright, paying \$800 a week for them.

SHOWS RECONSTRUCTING.

"The Liberty Girls" on the Columbia and "The Blue Ribbon Belles" on the American Circuit, have been ordered closed for reorganization and reconstruction.

Jack Conway has replaced Matt Kennedy in the first named show, Mr. Kennedy's retirement resulted from a serious illness that has necessitated the daily attendance of a physician.

"The Liberty Girls" will reopen next week in Baltimore.

One of the surprises of the new season is the enforced suspension of "The Blue Ribbon Belles." Under Jack Singer's personal direction rehearsals indicated a performance of unusual merit. The show fell so far short of the necessary requirements, however, it was ordered off for practically entire reconstruction. This is the franchise in which Jack Singer is interested with W. S. (Biff) Clark.

Jake Goldenberg has engaged Thomas Haverly for one of the leading comedy parts in "The Gay New Yorkers," one of the shows that was last week laid off by the Columbia Censor Committee. Will J. Kennedy has been engaged as leading comedian for "The Gypsy Maids," replacing Tom MacRae. The company will reopen in Fall River the last half of next week after a suspension of two weeks.

Richy Craig's "Merry Burlesquers" has been suspended until an entirely new company and show have been provided.

W. S. Campbell's "American Belles," one of the closed-for-repairs shows, reopened at the Star, Brooklyn, Monday, with entirely new wardrobe and scenery.

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

BILLS NEXT WEEK (September 13)

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 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 Office; "W. V. A." Western Vaudeville Managers' Association (Chicago); "S.C." Sullivan-Cosidine Circuit; "M." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. A.); "M. J. M." James C. Matthews (Chicago); "Pr." Proctor's Circuit (New York); "Craw." O. T. Crawford (St. Louis); "N.N." F. Neeson-Nirdlinger (Philadelphia); "BL." Bert Levey (San Francisco); "J.-L." Jones, Linick & Schneider (Chicago).

New York
PALACE (orph)
Norah Bayes
Brady's "Pullman"
Roshanara
Al Golem Troupe
Chiff & Parker
Harry Gilfoil
Mandeville Kelly & L
Toney & Norman
Metropolitan Dancers
COLONIAL (ubo)
Dancing Lavarra
Leo Beers
Loyal's Dogs
Robt Emmett Keane
"Woman Proposes"
Dooley & Sales
T Granville Co
Fannie Brice
Orange Packers
ALHAMBRA (ubo)
Aerial Budds
American Dancers
Lillian Herlein
V Morley Co
Watson Sisters
Alex Carr Co
Charles Welch
Morin Sisters
HARLEM O H (ubo)
2d half (Sept 9-12)
Bert Twine
Nye & Wells
Ellcott, Fassett & F
Evans & Vidocq
Jones & Sylvester
"Darktown Minstrels"
Beaux & Belles
1st half (Sept 13-15)
Beatrice Dwyer
Wood, Melville & P
Pierce, Froome Co
Horn & Farriah
(Three to fill)
5TH AVE (ubo)
2d half (Sept 9-12)
5 Klumars
Knicker & White
Hyman Adler Co
Eddie & Ramaden
Goldsmith & Hoppe
"Dream Dancers"
Tighe & Barnett
Gilbert-Sullivan Rev
1st half (Sept 13-15)
Beatrice Dwyer
Julia Blanc Co
Virginia Trio
Hoey & Lee
"Girl in Moon"
(Three to fill)
ROYAL (ubo)
2d half (Sept 9-12)
Standard Bros
Ted & C Breton
"Song Doctors"
Hallen & Fuller
Brown, Siemons Co
Hoey & Lee
Fatima
1st half (Sept 13-15)
Brooks & Clifford
Tom Nawn Co
Geen Lennan
Archer & Belford
(Three to fill)
AMERICAN (loew)
Melody Trio
Aveling & Lloyd
Chas Mason Co
DeVere & Malcolm
Gravotte-Londore Co
(Four to fill)
2d half
Mona Herbert
Klein Bros
Minola Hurst Co
Abe Attell
Anderson & Burt
Nestor & DuVal
"Real Mr Q"
Tabor & Green
(One to fill)
7th AVE (loew)
Martini & Fabrinl
John Dove
"The Manicurist"
(Two to fill)
3 O'Neill Sisters
Ethel Clifton Co
Aveling & Lloyd
6 Navigators
(Two to fill)
NATIONAL (loew)
Mario & Trevette
Bud & Nellie Heim
"The Fixer"
Leonard & Louie
(Two to fill)
2d half
Frey Twins & Frey
"Mysterious Will"
Frank Bush
(Three to fill)
GRELEY (loew)
H & A Seymour
"Soldier Men"

Neil McKinley
Kennedy & Melrose
(Two to fill)
2d half
Frank Gaby
David S Hall Co
Manhattan Trio
(Three to fill)
LINCOLN (loew)
Frank Gaby
Minola Hurst Co
Klein Bros
"Dairy Maids"
(One to fill)
2d half
Hartley & Pecan
"The Surgeon"
Chas Hart
(Two to fill)
ORPHEUM (loew)
Laurie & Alton
"Real Mr Q"
Gertrude Barnes
Tabor & Green
(Two to fill)
2d half
Martini & Fabrinl
Mortini Trio
John Dove
"The Manicurist"
Kamerer & Howland
(One to fill)
DELANCEY (loew)
Annette
Mullins-Pingree Co
Bob Hall
Lipinski's Dogs
(Two to fill)
2d half
Dave Roth
Stanley Bugna & H
"Neutral"
Gertrude Barnes
H & A Seymour
Gravotte Lavondre
BOULEVARD (loew)
Mona Herbert
Hartley & Pecan
Chas Hart
"On The Veranda"
(One to fill)
2d half
Harry Rose
Mullins-Pingree Co
DeLisle & Dupont
(Two to fill)

Brooklyn
ORPHEUM (ubo)
Valentine & Bell
Ray Ellmore Ball
Harry Fern Co
Ryan & Tierney
Odva
McKay & Ardine
Valerie Mackaye Co
Lillian Shaw
Lunette Sisters
BUSHWICK (ubo)
Fontaine & Fletcher
The Fixers
Walter Milton Co
Lyons & Yosco
Valerie Mackaye Co
Clare Morton
Morton & Glass
Sam & Kitty Morton
Leboen & Dypryce
PROSPECT (ubo)
The Wheelers
A & F Stedman
Eleanor Gordon Co
Diamond & Brennan
"Banks' Hair Millon"
Hallen & Fuller
Howard & McCane
Al Herman
3 Ankers
HAISEY (ubo)
Willie Ride
Dorothy Moulder
Geo. Tower Co
Waters & Lorraine
Hyman Adler Co
Viola Mises
Arthur Conrad Co
4 Kings
2d half
Herskind
Marius & Clements
Van & C Avery
"When We Grow Up"
Pelham & Lyton
Musical McKies
Wood, Melville & P
Dunedin & McClous
(Two to fill)
5TH AVE (ubo)
Herskind
Van & C Avery
Marius & Clements
Musical Vynos
Pelham & Lyton
Dunedin & McClous
2d half
Kenyon Sisters
Ryan & Brown
"Viola Mises"
Arthur Conrad Co
Noodles Fagan
4 Kings

GREENPOINT (ubo)
2d half (Sept 9-12)
Watson's Farmyard
Edmunds & Farrell
Catherine Hayes Co
J Francis Sullivan
Muller & Balser
"Fishing"
1st half (Sept 13-15)
Leonard & Dempsey
Harold Woolf Co
"Song Doctors"
Curstney
(Two to fill)
FULTON (loew)
Allen & Francis
Stanley Burns H
Ethel Clifton Co
Marie Russell
6 Navigators
(One to fill)
2d half
Kennedy & Melrose
Geo Yeomans
"Soldier Men"
Connors & Witt
(Two to fill)
BLUO (loew)
Ray Snow
Frey Twins & Frey
DeLisle & DePont
Anderson & Burt
Kamerer & Howland
(Two to fill)
2d half
Mario & Trevette
"The Fixer"
Bud & Nellie Heim
"Dairy Maids"
Marie Russell
4 Windemeres
(One to fill)
DE KALB (loew)
Henry & Lisel
Nestor & Duval
"Way Out"
Rockwell & Wood
4 Windemeres
(One to fill)
2d half
Annette
Usher Trio
"Mysterious Mr Rus-
sell"
Bob Hall
Richard Wally Co
(One to fill)
PALACE (loew)
3 Nattie Sisters
Abe Attell
"Dugan's Money"
Moss & Frey
Carl Damann Troupe
2d half
Bramley & Meredith
Allen & Francis
"Way Out"
Rockwell & Wood
Equill Bros
Amsterdam, N. Y.
LYCEUM (ubo)
Dave Vanfield
Rice & Franklin
Beauties & Spot
2d half
Poster & Dog
J C Mack Co
The Kellors
(One to fill)

Atlanta
FORSYTH (ubo)
John Jones
Holmes & Buchanan
Chas Mack Co
Knapp & Cornalia
Warren & Dietrich
5 Statues
(One to fill)
Atlantic City, N. J.
CORT (ubo)
Sylvanos
Fern & Shannon
Beale Rempel Co
Wm Sisto
Lavinie, Climeron Trio
2d half
Ted & C Breton
Stevens-Bordeau Co
Jack George
"Don"
Old Soldier Fiddlers
KEITH'S (ubo)
Lawrence & Hurstfalls
Dorothy Kenton
Elnor Devo Co
Windsor McKay
"The Coward"
Nat Willis
Kluting's Animals
Auburn, N. Y.
JEFFERSON (ubo)
Foster & Dog
Gray & Graham
J C Mack Co
(One to fill)
2d half
Dave Vanfield
Sharrocks
Gypsy Countess
Beauties & Spot

Baltimore
MARYLAND (ubo)
Claremont Bros
McCormick & Irving
Whipple & Irlston
Florrie Millership
Dorothy Jordan
Santly & Norton
Hawley Troupe
Banger, Me.
BLUO (ubo)
(Lewiston Split)
1st half
Cliff Daly
Dancing Mars
Jarrow
Harry Holman Co
(One to fill)
Battle Creek, Mich.
(One to fill)
2d half
Les Deodattis
Jones & Johnson
"After the Wedding"
Chung Wha Four
2d half
"Night of Nights"
Bay City, Mich.
BLUO (ubo)
Chuck Haas
Greeneye & Drayton
Style Revue
Jas H Cullen
Hubert Dyer Co
2d half
Marie Bishop
Skipper & Katsup
Minstrel De Luxe
Leonard & Adamovich
Clare Haas
Birmingham, N. Y.
STONE O H (ubo)
Lucille & Lucas
Fivelly Girls
Claire & Atwood
2d half
Cook & Hennessy
Or & Graham
6 Serenaders
Birmingham, Ala.
LYRIC (ubo)
Albert Donnelly
Abbott & White
Russell & Calhoun
Marie Fitzgibbons
Leach-Wallen 3
2d half
Hathaway & Mack
Barnhill & Chev
Harry Breen
5 Lions
Merle's Cockatoos
Bloomington, Ill.
MAJESTIC (wva)
Bicknell
Burnham & Yant
Master J C Lewis Co
Roach & McCurdy
Romeo the Great
2d half
Force & Williams
Doris Wilson 3
Wm Morrow Co
The Rianos
Bridgeport, Conn.
POLI'S (ubo)
2 Georges
Melville & Thatcher
Porter J White Co
Bowen & Bowen
"Polishing Papa"
(One to fill)
2d half
Harry Leighton Co
Nibo & Nugent
Haviland & Thornton
Chas Olcott
Pauline
(One to fill)
PLAZA (ubo)
Cummin & Seaham
Hoyt & Hoyt
Monti 3
Ward Sisters
2d half
Silverson & Girls
George Reeves
Eckhoff & Gordon
"Bachelor's S."

Boston
KEITH'S (ubo)
Helen & Emilia
Cathleen & Capitola
Edwina Barry Co
Corcoran & Dingle
Craig Campbell
Tower & Darrell
Harry Girard Co
(Feature to fill)
ST JAMES (loew)
Keefe Langdon & W
Henry Frey
"I Died"
Adair & Adelphi
(Two to fill)
2d half
Edgar Berger
Golden & Keating
Colonial Quintette
(Three to fill)

Camden, N. J.
TOWER'S (ubo)
Sylvester
Mabel Braun Co
"Liz"
Clay & Lenn
7 Bracks
2d half
Healy & Mealy
Baby Besson
Colonial 5
Carson & Willard
Billy Bouncer Co
Camden, O.
LYCEUM (ubo)
Spanish Goldins
Judy Bachelors
"The Cop"
Comfort & King
Roy Harrah Co
2d half
Herman's Pets
Periera Sextet
M Montgomery
(Two to fill)

Champaign, Ill.
ORPHEUM (wva)
Amoros & Mulvey
Reed & Wood
Gordon & Day
Al Fields Co
Roy & Arthur
2d half
Rosella & Rozella
Earle's Nymphs
Joe Brennan
De Rossi & Ramsey
Misph Selbini
Charlotte, N. C.
PIDMONT (ubo)
Jack Bazley
Young & April
Gray and Klunker
Red Bros
2d half
Joan Verlie
Hawley & Hawley
Bohby & McKeen
Lane & O'Donnell

Chicago
MAJESTIC (orph)
Cressey & Dayne
Elizabeth Murray
"Mysteria"
Imhoff Conn & C
Derkin's Animals
Mme Donald-Ayer
Edwin George
Cooper & Smith
Dawson Langman & C
PALACE (orph)
Fox & Dolly
Chas Grapevine Co
Ray Samuels
Smith & Austin
Balliet Divertissement
Van & Schenck
Mazie King Co
Stone & Hayes
Libby & Barton
McVICKERS (loew)
Karlton & Klifford
Jos K Watson
Eadie & Ramsden
Julia Nash Co
Wilson Bros
Harrison & Orchestra
Three Kawanas
Hyland & Dale
AVENUE (wva)
Sari Sisters
Clinton & Rooney
Herc's Circus
Louis London
Prince Charles
2d half
Lona Hegyl
Calhoun & Burt
Raymond Sisters
Jewell Comedy 3
Herc's Circus
WILSON (wva)
Lona Hegyl
Calhoun & Burt
Will J Ward Girls
Smith C & Brandon
Three Jeannettes
2d half
Kremka Bros
Bill Pruitt

Keno & Green
Kaz For Co
(One to fill)
KEDZ (wva)
Calhoun & Burt
Bill Pruitt
(Three to fill)
2d half
Evelyn & Dolly
Taylor & Arnold
H T Toomer Co
Chris Richards
(One to fill)
WINDSOR (wva)
Paul Le Croix
Connors & Witt
Dorothy Brenner Co
Princeton & Yale
Creole Band
2d half
The Riels
Knox Wilson Co
Althoff Sisters
Vinton & Luster
La Graciosa
LINCOLN (wva)
Four Bonnell
Lew Lewis
Empire Comedy 3
"Trip to Toy Town"
Herbert Germaine 3
2d half
Reno
Paul Bawens
Will J Ward Girls
Cole Russell & D
Barnold's Dogs
AMERICAN (wva)
Gumanti Trio
Jewel Comedy 3
Tom Davis Co
Lucky & Yost
"School Days"
2d half
Dora Dean Co
Clinton & Rooney
Mrs G Hughes Co
Dave Ferguson
Orville Stamm
Cincinnati
KEITH'S (ubo)
The Gladiators
Parillo & Fabrito
Eddie Carr Co
Gen Ed Lavine
Marie Nordstrom
Tom Lewis Co
Lawrence & Cameron
Amata
Cleveland
KEITH'S (ubo)
Myrtle & Delmar
Delro
Henshaw & Avery
Eva Taylor
Josie Heather
Kramer & Morton
Abram Troupe
CORDON SQ (sc)
Hodge & Lowell
Argo & Dulits
Earle's Nymphs
Joe Brennan
De Rossi & Ramsey
Misph Selbini
St. Louis, Mo.
STAR (wva)
Passing Review 3
Eddie Badger
Hunter's Dogs
2d half
Alice Hamilton
6 Cecilia Maids
(One to fill)
Columbus, O.
The Brightons
Aldo Rendegeor
Beale Wynn
Homer Miles Co
Felix Adler
5 Belmonts
(Two to fill)
Colorado Springs
BURNS (orph)
2d half
Nashima
Joe Cook
James Campbell
Bert Melrose
Frits & Lucy Bruch
Lucy Gillette
Danville, Ill.
LYRIC (wva)
Nelson & Arnold
Brown, Harris & B
Bufford & Chain
Sebastian, Merrill Co
2d half
Musical Gerald
Cooper & Rardo
Howard Chase Co
Bobbe & Dale
Ralph Bayhi Co
Dallas
MAJESTIC (inter)
Olga & Mishka Trio
Gertrude Long Co
Mrs Lorne James Co
Conrad & Conrad
De Pace Opera Co
Joe Welch
Paul Conchas
Deavenport
COLUMBIA (wva)
4 Waterlilies
Maxine
Herbert & Dennis
Vinton & Euster
Clarke & Verdi
Visions D'Art
2d half
Gordon & Rica
Dolly & Mack
Tom Linton Girls
Reno Davis Co
Ford & Hewett

Decatur, Ill.
EMPEROR (wva)
Ray & Rose
Cantwell & Walker
Sumiko Co
Senator Murphy
Fenton's Athletes
2d half
Amoros & Mulvey
Taylor & Arnold
Tom Davis Co
Al Fields Co
Roy & Arthur
Denver
ORPHEUM
"Song Revue"
Alan Dinehart Co
Nan Halperin
3 Steindel Bros
The Volunteers
(Others to fill)
Des Moines
ORPHEUM (wva)
Tom Linton Girls
Arlene
Lew Docketader
Reine Davis Co
McCowan & Gordon
Margot Francois
2d half
Olive Vail & Co
Scott & Wilson
Geo Damarel Co
Al Abbott
John P Wade Co
Ben Beyer Co
Detroit
TEMPLE (ubo)
Chip & Marble
Mile Vade Co
Big City Four
Heath & Raymond
Duffin-Redcap Tr
Kelt & Dumont
(One to fill)
MILES (sc)
Lies Diodattis
Callaway & Elliott
Allen & Fowler
Hawthorne's Minstrel
Murray Kids
Telbor Senis
Duluth, Minn.
GRAND (wva)
Fern & Zell
3 Van Staats
Joe Daniels
Norris Baboons
2d half
Mac O'Neill
Lefandale & Gsie
4 Harmony Kings
3 Rosaires
East St. Louis, Ill.
ERBER'S (wva)
Olga
Skipper Kennedy & R
Gordon & Day
Nicholas Nelson Tr
2d half
Weber & Delhi
Leonardi
Hill Swede Hall Co
Buch Bros
Edmonton, Can.
PANTAGES (m)
"Broadway Revue"
Kling Thornton Co
Alexander & Scott
Prince & Deerie
Willie & Hassan
Elizabeth, N. J.
KEITH'S (ubo)
2d half (Sept 9-12)
Viola Beauties
Elmie White
"Danny"
"Bachelor Dinner"
Jennings & Evers
3 Renards
1st half (Sept 13-15)
John Runkin
Ted & C Breton
Farrell-Taylor Trio
Margaret Nyblod Co
Fox & Roberts
Fatima
Elgin, Ill.
GRAND (wva)
(13-15)
Elber's Goats
Helen Primrose
Harry Mason Co
Smith Cook & B
3 Rosaires
Elmira, N. Y.
MAJESTIC (ubo)
Cook & Hennessy
Sharrocks
Valentine Vox
6 Serenaders
2d half
Claire & Atwood
Lucille & Lucas
Fullman Porter Maids
Gardner & Leonard
 Erie, Pa.
COLONIAL (ubo)
Bertie Ford
Herc & Madison
3 Musketeers
Sophie Tucker
Emerson & Baldwin
(One to fill)
Evansville, Ind.
GRAND (wva)
Mary Ellen
Cadets Decagoyne
Mr and Mrs Allen
Oncal & Walmsee
Camille 3
2d half
The Halkings
Louise De Foggie
(Continued on page 16.)

Gordon Midrid Co
4 Entertainers
Toots Park Co
Indianapolis
BLUO (loew)
5 Bantos
Golden & Keating
Colonial Quintette
(One to fill)
2d half
Danny Simmons
Keefe Langdon & W
Jettling Her Rights"
(One to fill)
Fargo, N. D.
ORPHEUM (sc)
Caseidy & Longton
Sorority Girls
Irving Gossler
Young America"
2d half
Bean & Hamilton
Mack & Mabelle
Prosperity 3
Stein & Hume
Flint, Mich.
MAJESTIC (ubo)
Marie Bishop
Skipper & Katsup
Minstrels De Luxe
Leonard & Adamovich
Chick Sales
2d half
Chuck Haas
Greenlee & Drayton
"Style Revue"
Bertie Fowler
Hubert Dyer Co
St. Dodge, Ia.
EMPEROR (wva)
Paddock & Paddock
Burke & Burke
Frank Whitman
Madam Herman
2d half
S & M Stebbins
Jessie Haywood Co
Ray Condon
Carr Thomas 3
St. Wayne, Ind.
TEMPLE (ubo)
Ten Eyck & Wiley
Adler & Arline
Scott & Keane
Frank Fogarty
Ernie Ball
4 Janajays
(One to fill)
St. Worth
MAJESTIC (inter)
Harry Tauda
Travers Douglas Co
Hallen & Hunter
Owen McConvey
Johnny Ford
Galesburg, Ill.
GALETTA (wva)
Houseley & Nichols
Michael Emmett Co
Clifford & Mac
Tates Motoring
2d half
Klino
Wright & Davis
6 American Dancers
Cockley Hanver & D
Hamlet, N. Y.
ORPHEUM (wva)
Gusman Trio
Flake & Fallon
Fair Co-Eds
Empire Comedy 3
(One to fill)
Glen Falls, N. Y.
EMPIRE (ubo)
Jack Onri
Klino & Dunne
(One to fill)
2d half
Follis Sia & Leroy
Guy Bartlett
Sylvanos
Gloversville, N. Y.
GLOBE (ubo)
Chas Wilson
Follis Sia & Leroy
2d half
Klino & Dunne
Delphino & Delmora
Grand Forks, N. D.
GRAND (sc)
Prosperity Elit
Bean & Hamilton
Mack & Mabelle
2d half
Caseidy & Longton
Irving Gossler
Sorority Girls
"Young America"
Grand Rapids, Mich.
ORPHEUM (ubo)
Hill & Syvian
Young & Cummings
Colonial Belles
Fields & Halliday
Claude Gillingwater
Doc O'Neill
"Corndin's Animals"
Green Bay, Wis.
ORPHEUM (wva)
"Berio Girls"
Kumby Bush & Rob
Louis London
3 Jeannettes
(One to fill)
Hannibal, Mo.
HARRIS (wva)
Pepper Twine
Ord Bohannon
Jerge & Hamilton
(One to fill)
2d half
Swor & Westbrook
Hunter's Dogs
Pearl Deaport
Mathes Bros & G

VARIETY

Published Weekly by
VARIETY, Inc.

SIME SILVERMAN, President

Times Square New York

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

ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight.
Advertisements for Europe and New York City 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. XL. No. 2

Barton and Ashley sail Nov. 23 from California for a tour of Australia.

The Opera House, Manley, Ia., is dark. War tax is said to be reason.

"Seven Hours in New York" will not go out at present.

Edward B. Adams, husband of Lillian Herlein, is in the hospital suffering from typhoid.

Luigi Albertieri has taken up new quarters at 11-13 East 59th street, for his school of dancing.

Garry Owen is recovering from blood poisoning, causing three operations on his foot.

Some people from Venezuela are in New York, seeking a circus to travel through their country.

James Molloy, VARIETY's correspondent at Berlin, has been interned in that city since the war commenced.

Frank McCormick started rehearsing a "No. 2" company of "Experience" at the Princess Wednesday afternoon.

James Leonard will join the "Maid in America" show at Milwaukee next week.

Phil York has succeeded James Morris as manager of the Star, Scranton, Pa.

Florence Stone ends her stock engagement with the Bainbridge Players, Minneapolis, this week.

Helen Stewart and Harold Woolf were married May 26 and left for a honeymoon in Cuba.

The Melnotte Twins started a trip over the Western Vaudeville Managers' Association circuits this week, opening at the Princess, St. Louis.

Dorothy Jardon has filed two weeks' notice of cancellation of contract for a legitimate production under the management of Cohan & Harris. Miss Jardon has received a route of 30 weeks from the United Booking Offices for vaudeville, through George O'Brien of the Harry Weber office.

Joe Goodwin has signed with D. B. Berg, the vaudeville producer, to write lyrics exclusively for him. Goodwin was last with Feist's.

Houdini opens an Orpheum Circuit route at the Orpheum, Kansas City, this week, the first time the crack escape expert has been west in several years.

J. Warren Keene has been engaged through Jule Delmar for the "Within the Loop" musical production, now rehearsing for the reopening of the American music hall, Chicago.

Rice, Bell and Baldwin, now with the Hagenbeck-Wallace Circus, are due to open at the Coliseum, London, Dec. 20, placed by Charles Bornhaupt.

Adelaide Mason has been engaged for Ned Wayburn's "Town Topics," to replace Mario Milo, who married last week.

Frank Shaeffer, for some time on VARIETY's advertising staff, and at one time an advertising solicitor in VARIETY's London office, is no longer connected with this paper.

DeVeau and Fay were not seriously injured in the Chicago elevated wreck last week, as first reported. They were slightly bruised, but will be able to resume work within a few weeks.

The Imperial Troupe, after closing the season with the Barnum-Bailey Circus, will go on the Pantages Circuit, reopening with the B.-B. show next season. Charles Bornhaupt attended to all of the bookings.

"Doc" Adams has given up his vaudeville agency to accept the post of general manager for Jake Goldenberg's enterprises. For the present he will go out ahead of Goldenberg's "Gay New Yorkers."

After a week of lay-off following its weekly premiere at Atlantic City, the new John Cort show, "Princess Pat," re-opened Monday night in Philadelphia. The company took advantage of the off week to rehearse.

May Robson, who has been working in a feature film production this summer, has concluded to revive her former success, "The Rejuvenation of Aunt Mary" for a road tour. Miss Robson is in New York at present and will organize her company here.

Cincinnati house managers for the season are Willis F. Jackson (formerly at the Walnut), in charge of the Lyceum (pictures); George F. Fish, Empress (vaudeville); Harry Hart, Olympic (burlesque); Fred Shafer, People's (independent burlesque).

Harry Towns, reported as having been dismissed as manager of Fox's Audubon last week with the rest of the house staff, has not been connected with the management of that house since last June, from which time he has held the managerial reigns of Fox's Academy on 14th street.

A new musical play, "The Make Believe," by Harlan P. Briggs, has been taken over by Marc Largen, the operatic impresario, who has interested some outside parties into agreeing to a prospective production. The show is expected to be put on before the holidays.

A story printed in a Jersey paper said John McCormack had been offered a guarantee of \$100,000 yearly to play in vaudeville for a term of years, with a bonus of \$20,000 a year for his manager, if the latter could put the contract through. The big time vaudeville managers ridicule the tale.

Zellah Covington, author of "Three Spoonsful" (produced in England this year under that name, and as "Some Baby" here), claims not to have received any royalties from Sydney Blow for the presentation of his play in England since July 20 last and will bring suit to recover.

Rehearsals are well under way for the inauguration of the new Brady policy at the Playhouse where Grace George on Sept. 20 assumes the general directorship of the house and will open with "The New York Idea." The Playhouse manager will be A. O. Brown, with Robert McIntyre treasurer.

Although Henry W. Savage announced his intention of shelving "Everywoman" this season as far as a road production was concerned, he has since changed his mind, and will again route the show, starting around Sept. 20. Meanwhile "Everywoman" will be made into a feature film, but will be held in reserve until the road show plays out its time.

"Husband and Wife," a new play by Charles Kenyon, will be produced by Brady in conjunction with Arthur Hopkins, at Wilmington, Sept. 10, and brought into New York at the 48th Street about Sept. 20. Among the principals engaged is Robert Edeson. The 48th will have as house manager, Thomas Broadhurst, while the box-office will be presided over by John Ostrander.

The Coutts & Tennis producing company has decided to shelve "The Girl of My Dreams" indefinitely. C. & T. have everything set for long road tours of two companies of "When Dreams Come True." Ed Buckley has been engaged as business agent with Sam W. Counihan, manager of the Southern company. The Western company, with Joe Lane in advance, opens Sept. 9, at White Plains, N. Y.

Jerome Rosenberg, the theatrical manager, this week filed a petition in bankruptcy with liabilities amounting to \$10,284 and assets of \$26,270. The principal creditors are Felix Warburg, Isaac N. Seligman, Paul M. Warburg and Mortimer L. Schiff who recovered a judgment amounting to \$7,783 as trustees of the estate of Alfred M. Heinsheimer for the rent of the Bijou theatre under lease to Rosenberg

from July 1, 1914, to Jan. 31, 1915. Rosenberg has an action pending in the Supreme Court against the four men mentioned above for \$25,000 for alleged breach of his lease with them and another claim for the return of \$1,270 held by William F. Fuerst, agent for the above parties. These are the only assets of the bankrupt. The City of New York also has a judgment against Rosenberg for giving an acrobatic performance on Sunday.

Mel Levey, a brother of Bert Levey, the San Francisco booking agent and a member of the latter's staff, is visiting New York with his mother and sister. Levey is combining business and pleasure, looking over the sights and a number of new feature pictures in the interests of his firm. Mel incidentally is a well known cartoonist on the Coast and prior to his debut in theatricals as an office assistant to his brother, contributed to the comic division of a San Francisco newspaper.

Two young people sat in the Harlem opera house the other evening watching the show. The boy continually referred to the girl for her opinion of acts, also their possible salary. Selecting a turn that would ask \$500 weekly on the big time, the boy remarked to his companion: "Do you think they get as much as \$100 a week?" "Oh, more than that," replied the girl, "I know they get \$150. All the actors at the Star theatre eat in my father's restaurant and I hear all about the salaries."

The Keith New York theatres have announced the executive staffs for the season. Colonial, A. T. Darling, manager, James Peppard, treasurer, Arthur Goode, assistant treasurer, Jules Lenzberg, musical director, Evan Thomas, stage manager; Alhambra, Harry A. Bailey, manager, Theodore Lefkowitz, treasurer, Mamie Pennamacoor, assistant, Ben Roberts, musical director, Ben Kelly, stage manager; Bronx, R. P. Janette, manager, Frederick B. Wagner, treasurer, Barney Frank, assistant, John F. Flynn, Jr., musical director, Rolands G. Edwards, stage manager; Royal, C. C. Egan, manager, Frederick Priest, treasurer, B. Muckenfuss, assistant, Ben De Salle, musical director, Jack Rigney, stage manager; Orpheum, Frank A. Girard, manager, Robert J. O'Donnell, treasurer, Herman Nathan, assistant, Louis Rheinhard, musical director, John G. Hall, stage manager; Bushwick, Ben Blatt, manager, C. Dowling, treasurer, Joseph Shields, assistant, Andrew Byrne, musical director, Dave Burke, stage manager; Prospect, William Masaud, manager, F. E. Hodge, treasurer, Edward Klein, assistant, Ernest Thornell, musical director, John Conway, stage manager; Crescent, William Wood, manager, C. A. Hoffman, treasurer, Henriette C. Barg, assistant, William Masson, stage manager; Greenpoint, Harry W. Crull, manager, Alexander D. Mears, treasurer, Herbert Wolfshire, assistant, Nathan Kamern, musical director, Charles McCreery, stage manager; Madison, Arthur S. White, manager, Mrs. Kearney, treasurer; Monroe, Herman Phillips, manager.

WITH THE PRESS AGENTS

"Daddy Long Legs" with Ruth Chatterton leave the Gaiety Saturday night.

The formal opening of the Century with "Town Topics" will occur Sept. 16.

Irene Haisman has been engaged for "Secret Service" (William Gillette).

Elsie Mackaye will be the leading woman with Cyril Maude in "Grumpy."

Johnny Pringle has opened his tour of his roadster, "The White Elephant."

Charles Riggs has taken to the trail of the one nighters ahead of "Robin Hood."

Max C. Elliott has been entrusted with the advance for the roadster, "Silas Green."

R. Lewis has organized a one nighter which he styles "Happy Harry."

Clifton Webb is in "Town Topics," to dance with Grace Field.

E. H. Southern started rehearsals last week in "The Two Virtues" by Alfred Sutro.

"The Princess Pat" opened a three weeks engagement at the Lyric, Philadelphia, Monday.

E. A. Well will produce on his own, having secured the rights to several pieces while in London recently.

Eddie Lyons is looking after the general management of the Winthrop Ames' attractions.

The regular season of the Irving Place theatre will start Sept. 29 with Ibsen's "An Enemy of Society" with Rudolf Christians.

Percy Burton, the English manager, will arrive in New York Saturday to perfect plans for the Sir Johnston Forbes-Robertson tour.

Jack Smith, formerly of the American, is doing special press agenting for Guilla Morisini.

The new theatre, West Point, Ia., plays its first travelling combination Sept. 12. Ben Brinck will manage.

Wally Ham is remaining in New York to keep the press stuff hot on the griddle for the Joe Brooks' attractions.

Milo, Marianne Vota has cancelled a vaudeville tour and engaged for "The Lilac Domino."

The road tour of "The Peasant Girl" with Trentini will start Nov. 1 at the Majestic, Brooklyn.

Adele Blood has returned to New York and will start rehearsals immediately in "When Kitty Comes Home."

When "The Passing Show" leaves the Winter Garden it will play Chicago with a tour of the Eastern cities following till the Spring when it will go to the coast.

Leo C. Bell and Cora Elvira, after a Coast pleasure trip, have been re-engaged for the tour of "Rollicking Shannon" which opens this month.

June Congreve will be starred in the dramatization of the Will W. Whalen play "Ill-Starred Babbie," to be produced by Bartley Cushing.

"Just Boys" has been renamed "Billy, Jr." and was to have opened Wednesday night at the Comedy. It was also known as "The Delinquents."

Hammerstein's Lexington Ave. opera house will have the Boston Opera Co. and the Pavlova Ballet Russes for two weeks starting Oct. 25.

The production of "My Lady's Garter," to have opened at the Booth this week, has been postponed indefinitely owing to changes in the cast.

Sarah Padden in "The Little Shepherd" closed a season of 51 consecutive weeks Saturday at the American theatre, Chicago. The time was divided between the three act play and a tabloid version which was used in vaudeville.

George Alabama Florida has taken to the road ahead of "The Yellow Ticket" after travelling some 1,700 miles as general agent for the Rice & Dore circus. The R-D outfit is still going with a new man in Florida's place.

William Elliott's production, "Just Boys," opens at the Comedy Monday.

Grossmith and Lourillard have secured the English rights to "The Blue Paradise," now playing at the Casino.

Eddie Corbett is around town showing a certified check for \$1,000, received from J. W. Rapp, the realty operator, for the Rapp-

Lederer "Film City" publicity Corbett pulled recently.

"Ruggles of Red Gap," to be headed by Ralph Hertz, will include Louise Closser Hale, Josephine Drake, Kate Mayhew, Marion Ballou, Lawrence D'Orsay, John Cope, Lynn Pratt, Frank Kilday and J. K. Hutchinson. Produced by William A. Brady.

Richard Walton Tully has plans for the formation of a new producing company backed by western interests. Guy Bates Post is to be starred in a new piece under this management.

Tim Murphy has been engaged for "Treasure Island."

William L. Wilken, whose first year as one of the story-men with Barnum & Bailey circus has proved unusually successful, will remain with the show until its season closes before taking the advance of one of the "Only Girl" companies.

The William A. Brady 48th St. theatre will open Sept. 13 with "husband and Wife" with a cast including Robert Edeson, Dion Titheridge, Montague Love, Dodson Mitchell, Allan Atwell, William S. Lyons, Edward M. Dresser, Nick Long, Olive Tell, Belle Daube, Mabel Reed and Harriet Mendel.

The "Sinners" which jumped direct to Denver from New York where it opened its season Monday has John Hale as manager and Louis Miller ahead. The next company of the piece starts Sept. 10 and will play the "Big City" time while the third outfit, starting about Sept. 15, will play the smaller towns.

The supporting company for Grace George in "The New York Idea" which is to come to the Playhouse, Sept. 20, includes Mary Nash, Norah Lanson, Josephine Lovett, Eugenia Woodward, Anita Wood, Ernest Lawford, Conway Tearle, Lumsden Hare, Albert Reed, John Cromwell, George Harcourt, Tracy Barrow, G. Guthrie McClintic, Richard Clarke.

The Savoy Producing Co. which has in preparation "Two Is Company" is using a publicity stunt devised by Paul Phillip. It is sending out thousands of letters signed Lulu, which tells the receiver to call up a phone number to learn something to their advantage. The number is that of the Savoy Co. and all inquiries are answered "Two Is Company" opens at the Lyric Sept. 16.

The new Elsie Janis vehicle opened Monday night at the Lyceum, Rochester. The piece is a straight comedy for its first act, followed by comedy drama in the second, and a musical revue third act. Miss Janis plays six different characters in the role of "Dot," a detective. The book was written by Paul Dickey and Charles W. Goddard with musical interpolations by Jerome Kern. The cast includes besides the star Maurice Farkas, Irene Bordon and Melville Ellis, the latter also designing the costumes. The piece beta received most enthusiastically at its premier.

DICKERING WITH BLOOM.

Notwithstanding the statement printed by an irresponsible news gatherer knowing less about musical comedy "books" than he does about theatricals (and who never gets further than the Amsterdam theatre building for his news "inspirations"), Edward L. Bloom had not been engaged as manager of the Longacre show, "The Girl Who Smiles," up to Wednesday.

The Savoy Production Co. was then dickering with Mr. Bloom to take over the general business management of that company.

"LAST LAUGH" CLOSING.

"The Last Laugh," a Shubert show at the 39th Street theatre, is due to close this Saturday, if the Shuberts do not change their minds. A notification of the closure was sent out Wednesday.

Vaudeville at Theatre Francais.

Montreal, Sept. 8.

The Theatre Francais, now playing musical comedy stock shows, will change its policy commencing the week of Sept. 20 and offer a seven-act vaudeville bill.

CABARETS

The Van Cortlandt Hotel on 49th street, just off Broadway, is slowly but surely accumulating a monopoly on the professional dinner patronage around Times Square through virtue of its excellent table d'hote service, a full course dinner with wine being billed at 75 cents. In addition, Manager Woodman is carrying a first-class grade of cabaret entertainment with dancing featured during the afternoons and evenings. Mr. Woodman recently spent upwards of \$10,000 in renovating and rebuilding the entire lower floor, the majority of which was devoted to refitting the dining hall. A new lobby is being built and a score of parlor suites, which are held at reasonable rates, are in the upper section of the house. The feature of the Van Cortlandt, however, is the table d'hote dinners which have already seriously crimped the neighboring restaurant patronage because of their unusual quality and cheapness. Woodman in an effort to establish the Van Cortlandt as the professional headquarters of Broadway has decided to attract the profession through his dinner service and is actually serving the evening meals at a small loss. On the floor Mr. Woodman has placed Jimmie Connors in charge of his entertainment menu, with Mae Clarke, the Harris Sisters, Mlle. Celeste, Gladys Jeannette and Hazel Cameron completing the program. The Van Cortlandt orchestra attends to the dancing harmony.

A midnight supper given in a prominent cabaret-restaurant at one of the beaches adjacent to New York became mostly noted through the place to the left of the host of the evening having but an empty chair and plate. Notwithstanding the emptiness, the waiters gave the open spot the same attention any of the guests received, serving each course, with the wines, to the bare place. After the dinner was over the host sent a souvenir to the one he apparently wished had been at his side. At that moment she was in California, making a picture.

The colored orchestras of the road houses have found that while the dining dancers want many encores, the dancers are most negligent in slipping a tip to the colored boys. A quarter will quickly bring an encore, but the male dancers appear to wait for the other fellow to attend to that, if they do not entirely forget about it. As a reminder most of the orchestras delegate one of their number to cast a silver coin upon the hardwood floor, when the demand for the encore is insistent, and the dancers are absent-minded. Castles-By-The-Sea (Long Beach) has a colored orchestra that takes no chances when coin-getting time comes around. One of the boys leaps down on the floor, and makes it quite noticeable he is there to collect.

But though the Castles place by the sea gets all the crowd that is to be gotten at the Beach, neither the orchestra nor the house is getting much money out of them. In a place on the Boston Post road a member of the colored orchestra goes over the floor with a pocket spot, after each dance, and if this doesn't bring a jingle, the orchestra goes on strike until someone wise enough to discern the cause antes up. Down at Tappen's, where a collection is made two or three times nightly, if a dollar bill goes in the hat, the giver is hailed with the "He's a jolly good fellow" song. But this looks like the best season beer has ever had around New York.

Roller Skating is the policy for the Broadway Danse resort at Broadway and 48th street. It is shortly to open under Henry Morton's management. Mr. Morton is backed by a jeweler, according to report, who has a store not far from the dancing place.

Frank McAvoy, a cabaret singer of Chicago, who eloped last winter with Regia Tripp, an heiress of that city, is believed to have again gone away with his wife, who returned home shortly after the marriage.

Melville Ellis left Ziegfeld's "Midnight Frolic" last Friday. He is now with the Charles Dillingham production for Elsie Janis.

The Office Cafe, at Third avenue and 86th street, opened with a cabaret Thursday, consisting of Landau and Emily, and Dolly Mann.

The present show at the Princess, 29th street and Broadway, has Bluetie Duo, Alva Baker, Gladys Stahl, Ray Lynch, and Chick Lynch at the piano.

M. M. Adler, proprietor of Bond's Hotel, Hartford, Conn., has been in New York selecting material for his new cabaret show.

The Germania Hotel, Long Branch, N. J., has selected for its winter cabaret Joe Kelly, Albert Devita and Edna Carleton.

Regina D. Lorentz and girls, who were at the Lobby Cafe, Panama, cabaret, have returned to New York.

Wilma Wynn will return to the Hotel McAlpin ballroom next week, for the opening of the season.

The Parkway Palace, Brooklyn, cabaret has Snyder's Orchestra of 12 pieces, Carrie Mack and Flo Irvin.

The Harvest Moon Fete and Boardwalk Ball, to be held at Healy's, Long Beach, will mark the passing of the summer season down there.

ALLEGED PLAY PIRATE NABBED AFTER RIVER AND CITY SEARCH

Theatre Managers' Protective Association Notified That R. Emerson, Play Producer, Traveling By Houseboat on Mississippi and Ohio, Is Arrested in Pittsburg on Grand Jury Indictment. Leffler-Bratton Hear of Reported "Piracy."

With the inaugural of the fall play season comes a late indictment by the Grand Jury at Martinsburg, West Va., of one R. Emerson upon a charge of play piracy brought by Attorney Ligon Johnson on behalf of the United Managers' Protective Association. Emerson has been transporting his players up and down the Ohio and Mississippi rivers on a houseboat and not until he showed in Pittsburgh after moving across the river from Martinsburg, were the authorities able to arrest him. Emerson had no trained schedule and his houseboat mode of moving enabled him to "wildcat" without prior fear of detection. Emerson may be released on bond but his trial under the "piracy" indictment will come up for jury trial this fall.

Worcester, O., Sept. 8.

The local legitimate theatre management has notified the Leffler-Bratton Co., New York, that Russell Henrici wrote to it asking for bookings for "Buster Brown," the show playing at that time in Mansfield, O. As L-B own the show the local managers refused to take any chance on an alleged "play pirating." Henrici's letter was sent on to the New York producers.

The Leffler-Bratton firm confirmed the Worcester report and denied Henrici had any right to produce "Buster Brown." L-B also said that the proposed "Let George Do It" production which was reported as opening Sept. 8 via the H. L. Walker circuit, was not authorized as this play is the property of the L-B firm and has not been leased to anybody for this season.

SHOWS IN 'FRISCO.

San Francisco, Sept. 8.

"The New Henrietta" opened to good business at the Cort Monday night, and the local press praised the show.

"Potash & Perlmutter" registered well at the Columbia.

The Bert Lytell-Ethel Vaughan stock at the Alcazar continues to play to good houses.

MANAGERS MEETING MUSICIANS.

Conferences are now on between the executive committee of the American Federation of Musicians and the Board of Directors of the United Managers' Theatrical Protective Association, one being held Tuesday but subsequently adjourned to meet later in the week.

At the head of the musicians' representation is Joseph M. Webber, president of the Federation, and T. F. Gamble, assistant to Webber.

It's known the managers object to paying musicians for a full season, re-

gardless of the time they are employed, and to the hiring of a certain number for their theatre orchestras, demands stipulated by local unions of the Federation.

The musical situation in general has been gone over and while no flat demands have been made something tangible is expected to develop at the next conference.

The musicians' body embraces music leaders from all parts of the United States and Canada.

"FASHION SHOW" PLAY.

Selwyn & Co. have a venture in hand that is said to be a reproduction of a Parisian fashion parade in the form of a stage play. It is entitled something like "The Whitney Fashion Show" and is reported to be in readiness to open at the Cohan theatre Sept. 27, following Julian Eltinge in "Cousin Lucy" at that house.

SHOW DOCTORS BUSY.

These be busy days for the show doctors. George V. Hobart is burning the midnight oil in doctoring up the new William Elliott play, "Just Boys" (alias "Billy Jr." alias "The Delinquents") now scheduled to open at the Comedy Sept. 13 after several postponed dates.

"My Lady's Garter," expected to make its New York bow at the Booth, was found in bad shape and the doctoring process may take considerable time. Anyway there's no definite assurance when this new play which Lee Morrison is producing may hit New York.

ON THE ROAD.

Fiske O'Hara has opened his new road season in "Kilkenny," now playing in the Middle West. Mabel Scott has joined as leading woman.

"The Lady in Red," following its engagement in Chicago, is now playing the road with city dates booked for Milwaukee, St. Louis, Grand Rapids and Indianapolis. The show will very likely go to the Coast.

"Freckles," which returned A. G. Delamater big profits when he had about six companies out, has started a Western tour under L. A. Edwards' management.

"The Cowboy Minister," direction C. A. Curtis, is to take the trail Sept. 15, time being booked in the Middle West.

SHOWS IN CHICAGO.

Chicago, Sept. 8.

This week opened well for show business, other than that Monday was Labor Day. Sunday was rainy, but the holiday brought strangers to town, so business at the "Loop" theatres on the two days was in most cases capacity.

"Watch Your Step" opened at the Illinois Sunday night and hit the town a wallop. The papers were more than kind to the production and it should stay as long as was intended, to tremendous business. At present the speculators are getting \$5 for the best seats, a big rate for Chicago. The individual successes of the production were many. Frank Tinney and Harry Kelly perhaps led the rest by a good margin. Irving Berlin was praised highly, both at the theatre and in the papers, for his music. One of the critics commented on the fact that the chorus was dressed and said this was a relief after "Maid in America."

Walker Whiteside opened at the Princess in "The Ragged Messenger" but did not impress Chicago to a great extent. The show can hardly be called a success.

Vaudeville houses, in and out of the "Loop," report big business.

HAVLIN ISN'T OUT.

Cincinnati, Sept. 8.

A denial has been wired here from New York by John H. Havlin denying the story he will retire from Stair & Havlin. "I think the report started as a result of the determination of the Shuberts to produce for their own houses," said Mr. Havlin. "They approached Mr. Stair, who is associated with them in several theatres, and he agreed to go in with them on the new proposition. Stair & Havlin will not have a theatre in Cincinnati this season unless they build."

There is no local popular-priced legit house here, since the conversion of the Walnut into a picture theatre.

"THE BARGAIN" AT ELTINGE.

It was settled this week the A. H. Woods' production first termed "The New Shylock" and later renamed "The Bargain," will go into the Eltinge about Sept. 20, perhaps not until Sept. 27, replacing the Woods farce, "See My Lawyer," now playing there.

If the farce should be permanently shelved, Mr. Woods will place Tom Barnes, the star of it, in another piece. Mr. Barnes having made a decided personal hit in the "Lawyer" farce.

GATTI-CASAZZA AT THE MET.

Reports to the contrary notwithstanding, Giulio Gatti-Casazza will again be at the helm of the Metropolitan Grand Opera Company when it starts its annual season Nov. 15. The season will run to April 29, and it is expected to be followed by a tour of most of the Met principals.

WANGER FORMS ASSOCIATION.

Walter F. Wanger, the wealthy young stage director, has formed an association with Elizabeth Marbury, and together they will make a number of theatrical productions.



JULIAN ELTINGE.

Now appearing at the COHAN THEATRE in his latest and greatest success

"COUSIN LUCY."

Comedy with music and girls, by CHARLES KLEIN

NEW ACTS NEXT WEEK

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

Laddie Cliff and Mabel Parker, Palace.
Metropolitan Dancers, Palace.
Alexander Carr and Co., Alhambra.
Fontaine and Fletcher, Bushwick.
The Fixers, Bushwick.
Walter Milton and Co., Bushwick.

Jack Lewis.

Monolog.

13 Mins.; One.

81st Street.

When Jack Lewis (formerly of Fields and Lewis) decided to tackle the rostrum alone and unaided, he consulted Aaron Hoffman on the possibilities of an Irish monolog. Just why he consulted a man named Hoffman on an Irish proposition is as mystifying as the result is surprising, for after listening to Lewis deliver Hoffman's comical composition on Irish history one is led to surmise Hoffman is working under a nom-de-guerre and a tracer sent back far enough in the Hoffman family tree might unearth some Celtic antecedents. It's by far one of the best Irish routines extant, and the author must have done some high and lofty cramming to connect the points. But getting back to Lewis, he is quite as much a surprise as the monolog proper, for Lewis, with a few weeks more before the stage "apron," is going to force his way into the select company of premier monologists. Lewis always carried an enviable fund of personality, but working in company he was forced to share attention. Out in "one" with a Hoffman monolog, Lewis is simply Lewis—and simply Lewis is sufficient. Opening with a nifty Irish melody, Lewis proceeds into the routine, a 10-minute original discourse on his birth-right and some incidental anecdotes on the Irish. It's all new, all good and every single line productive of the coveted laughs. In several spots Lewis was forced to pull up and wait for his audience. His finale is a number labeled "Broadway," by George Cohan (who Lewis claims is a clever Irishman for taking a Jewish name), and it sent the principal away to the hit of the bill. Lewis doesn't pound in his points as well as he might, though this is sure to come with work, but the material, as it stands, needs little forcing. Lewis is surely scheduled for the big show, for he carries all the necessities of a big time monologist, plus an act that will do credit to Hoffman's reputation, and that's no mean asset, either, to a vaudevillian. *Wynn.*

Flynn and Collins.

Talk.

14 Mins.; One.

58th Street.

Two men, one rather large in proportion, the other with a red toupee and a flippant manner (who relies on his make-up for comedy). A conglomeration of old talk without a song to ease the monotony. Way down on the program Monday evening, the two passed off to hardly a murmur.

Thaddeus De Wrongski and Co. (12).
"A Night in a Cosmopolitan Village"
(Operatic).

27 Mins.; Full Stage (Special Set).

81st Street.

It took close to a warm half hour to discover the connection between Thaddeus De Wrongski's name and his production, but it came with the finale, when Thaddeus grouped his dozen operatic stars into an ensemble picture to the strains of "The Star Spangled Banner," each singer representing a different nation, appropriately costumed, with Uncle Sam and Miss Liberty conspicuously in command. It was all "wrongski," this patriotic appeal for applause, all "wrongski," especially after Thaddeus and his company had provided a rather excellent operatic entertainment composed of a series of songs and dances. A small portion of the offering proper was somewhat "wrongski" through poor construction, but this could be overlooked, particularly when considering the current engagement a debut. But the finale threw a damper over all the favorable preceding impression and sent the company off to a silent exit. Thaddeus De Wrongski has surrounded himself with several good singers and backed his specialty up with a splendid scenic production, the exterior of a village. The opening introduced four girls in Indian costume who cavort around to the strains of an orchestration that sounded decidedly Russianesque. This was "wrongski," but could be easily corrected. Then came a female quartet with an operatic number, augmented at the finish by four others and followed by a short dance. A selection from "Carmen" came next, excellently rendered by the company, after which two of the girls danced. An operatic solo then happened with the company aiding off-stage. Three of the girls danced, after which a quartet did their part and then that patriotic groupe. The action lags throughout, and should be helped with a little speed. De Wrongski has everything essential to a big time feature, but it needs speeding up and work. It also requires some expert stage attention, but the affair could be tightened up with a half week's experimenting. When shaped properly this act will qualify for the best time, for it eclipses in many ways the various operatic vaudeville productions that have preceded it. Besides, the opening act on the same bill had the prior rights to the American flag, and De Wrongski should have known better. Outside of that, Thaddeus, your "Night in A Cosmopolitan Village" is all "rightski." *Wynn.*

Dixon and Dixon.

Musical.

13 Mins.; Full Stage.

Jefferson.

Two men in grotesque make-up trying for comedy. Their playing of instruments could be handled in better style. Nothing really entertaining is shown until the final number, when they do a rag. It is this alone that just places them over. The comedy should be dropped, which would cut the act some.

Tilford and Co. (2).

Ventriloquial.

17 Mins.; Full Stage.

Halsey, Brooklyn.

Ventriloquial precedents are broken with this new act of Tilford's. Instead of the stereotyped method of the voice-thriller and his "dummy" or "dummies" only occupying the stage, Tilford employs two humans with noticeably good results. A little story is framed after the cartoons in an evening paper with the "dummy" representing the cartoon study of a Hebrew automobile salesman, the set representing his office. Tilford is the office manager with a stenographer and office boy also present. The "dummy" is the head of the concern. It goes from one to another with questions. At the close, songs are used, with Tilford and the office boy sharing in this. A cleverly arranged medley of popular numbers, with lyrics to fit the situation, comes in for good appreciation. Tilford as a ventriloquist is a known quantity, but in this turn he is giving something different. There is no water drinking or telephoning, or the familiar routine. At present, Tilford has a little too much talk at the start until the first song. The songs give the act plenty of life. Emma Sawtelle as the stenographer is a good-looking young woman who handles expertly what she has to do. The office boy is played by a youngster with a voice. A novel turn of this nature as presented by this company will prove satisfactory on any bill. It marks Tilford as distinctive, for having put over what will certainly be termed as a unique idea for a ventriloquist, and stamps him as an originator in his line.

Gauthier and Devie.

Songs and Dances.

15 Mins.; One and Full Stage (Special Set and Drops).

81st Street.

Eva Gauthier and Nina Devie, surrounded by special scenery and a series of wardrobe changes, offer what is programed as their "original songs and dances." The opening is in "one" with Miss Gauthier (bare-footed) singing in a foreign tongue while her nimble partner stalks up and down stage with snake-like movements until the finale when the latter retires to full stage and a futurist set to offer the dance of the future. If the future dance is anything like Miss Devie's interpretation, good night! Another song by the prima donna and then to the final scene, a Malayan set with Miss Gauthier in the doorway chanting at her very best while Miss Devie dances herself to a stage death. It was not clear whether Miss Gauthier was supposed to sing her to death or whether the girl died from exhaustion. However, she died and the entire offering went with her. Just what the girls are aiming at is a problem, but it might be consistent to advise the audience. Miss Gauthier has a pleasant voice, but the selections hardly fit, nor does the pedal efforts of Nina Devie. The scenery and wardrobe, attractive in their way, cannot be expected to carry Gauthier and Devie through vaudeville. They need at. act. *Wynn.*

NEW SHOWS NEXT WEEK

"Hit the Trail Holliday" (Fred Niblo Astor (Sept. 13).

Stolen Orders," Manhattan O. F. (Sept. 13).

"Just Boys," Comedy (Sept. 13).

"Town Topics" (Ned Wayburn Revue Century (Sept. 16).

Al Golem Troupe (15).

"The Slave Dealers" (Acrobatic Production).

28 Mins.; Full Stage (Special Drops). Orpheum.

Programed as the court artists to his Majesty, the Shah of Persia, the Al Golem Co., composed of 15 principal (including three women and two midgets), present an acrobatic production that easily surpasses anything in its own line previously shown around here in many months. The real value lies in the versatility of the performer who run through a lengthy routine of various feats without a minute's respite from curtain to curtain. The title has little or no meaning nor connection, for Golem's production is purely acrobatic with the pantomimic efforts merely helping in the construction of an attractive picture. The opening brings the aggregation on to a prayer to the sun, the drop in "one" filling out the scene. Then a rope trick is shown by one of the troupe, followed by water juggling, the active member balancing two receptacles of water while swinging them through the air. A tam bourine dance comes next, after which a display of Persian carpets and rug allows for a change in the stage set. The latter is in "one" and creates some little interest because of its novel proportions. Some of the stereotyped pyramid work brings out splendid group tricks, with some whirlwind spinning next in order. Foot juggling a la Jap style, is next featured and barring the finale, is the best work of the outfit. The midgets come in for some high-class tossing, with two of the understanders working on either side of a bounding net. The Golem people have perfected this bit and introduce some better and seemingly more difficult work than any shown by the Japs, who are credited with the origination of the trick. One understander balances five members on his feet and hands while resting on his pedestal. Tossing a midget in a net brings out what little comedy exists and then the entire troupe proceed to juggle huge fans and miniature temples balancing the weights on their chins. The finale is consumed in a series of perch tricks, with a swinging finish. The Golem Troupe closed the Orpheum bill and kept them all seated. With proper publicity attending, this outfit could feature the big time bills, for they eclipse anything acrobatic ever shown in vaudeville and have carefully backed up their work with the proper production and scenic effects. The turn is somewhat similar to the one introduced in this country a few seasons back by Mirza Golem, who was at that time a circus attraction. *Wynn.*

California Orange Pickers (5).
12 Mins.; Full Stage (Special Set).
Bushwick.

In all probability the most novel turn in vaudeville for some time. The act is composed of three young women and two men. One of the girls does the talking; brief lecture on the orange industry in California, using at the start a moving picture. The two other girls are the champion orange packers, and the two men the champion orange box makers. After the introductory, the girls compete in filling a box with oranges, wrapping each one in paper. They go at exceptional speed in doing this. The boys then make boxes in competition. The winning boy and girl are then matched against each other, the man making three boxes while the young woman fills one. This ends in a draw. The young woman lecturer has secured some interesting data on the orange subject, which is aided by the picture. In the spiel it is said the girls make in the neighborhood of \$30 a week and the men up to \$50 in this business of packing and box making. With steady work at that wage it must have been hard to give it up for the uncertainty of vaudeville, but the glamor of the stage, maybe. In the closing spot at the Bushwick, the act held the house in satisfactorily.

Ponzillo Sisters.
Songs.
20 Mins.; One.
Royal.

This "sister-act" with appearance and other necessary qualifications, should rearrange its song repertoire before striking out for the big time houses, where it certainly belongs. The girls should have worn a more appropriate costume for the early season opening. Both possess rather pleasing voices, with a wide range that is well used, but owing to bad judgment in numbers the central part of the turn lags. The third number could be dropped at once, for the girls do not handle it as well as the others, and at the same time would just be about enough to shorten the act to its proper time. The larger of the two continually plays a grand piano, joining her partner for a well harmonized chorus, also handling a ballad splendidly for her only solo number.

Arthur and Emmy Cody.
Singing and Dancing.
8 Mins.; One.
Jefferson.

A couple attempting nothing out of the ordinary. Singing "Dixieland" as the opening number, they follow with some soft shoe dancing entirely too long. That one song warrants them doing at least another, but instead the remainder of the time is given over to clog dancing. They work hard, something in their favor, but as the dancing has little or no variation, most of their efforts are lost. They should either forego some of the dancing, replacing it with a singing number, or put in a few new steps. They cannot hope for anything better now than the small time.

LeHoen and Dupreeco.
Songs and Shooting.
14 Mins.; Full Stage (Special Setting; Exterior).
Fifth Avenue.

LeHoen and Dupreeco are fancy rifle shots. LeHoen and Dupreeco are young and carry a special "exterior garden" set with a fountain that spouts real water during the turn. This fount as well as a piece of old armor upstage later prove target stands. The man and woman sing a number of topical songs with the former doing more than necessary. As each does, good shooting more might be worked in instead of too much attention bestowed upon the talk about proposing and the singing. The woman goes to the balcony rail at one time and extinguishes a row of burning candle lights. Very effective trick. The man announces he would round out a cross a la German design on a small poker chip target but for some reason didn't. He did play a tune on bells, accompanying the woman's voice, that was expertly done. A good act of its kind, the shooting being the feature. *Mark.*

Gaston Palmer.
Juggler.
10 Mins.; One.
Bushwick.

Gaston Palmer, a juggler with a program line, "He makes an art of juggling," easily lives up to that billing. In the opening spot at the Bushwick, Mr. Palmer scored a certain hit, the audience showering him with applause that was exceptional for the early position. He does not vary greatly from other jugglers, but his work is so clean he excels his competitors. Ball juggling, a glass trick and a big finish make the routine enjoyable. Mr. Palmer's appearance and ability easily place him in the big time class, as a juggler.

Edmonds and Farrell.
"On the Way to the Wedding."
Talk.
16 Mins.; One.
Harlem Opera House.

Edmonds and Farrell, a two-man "side-walk" team, have, or could have, an acceptable turn with rearrangement and a song number replacing some of the talk. Both are in evening dress with the dialect of Italians. The usual talk after they meet in the centre of stage. Some of the talk sounds original and drew laughs, likewise the "necktie" bit, though this sort of thing has been done often.

Amoros Sisters.
Singing, Dancing, Trapeze, etc.
13 Mins.; Full Stage
Palace.

While not an entirely new act, several things have been added to the routine of this clever pair of artistes. They now use a piano and there is a bit of premiere day, use work. The comedienne also has a few "nut stuff" and all this, with a new stage setting, brings the turn more up to date. Opening at the Palace, it gave the show a fast and pleasing send-off. *Jolo.*

Fannie Brice.
Songs, Dancing and Patter.
15 Mins.; One.
Palace.

Fanny Brice scored another success at the Palace Monday afternoon with a new routine. Her first number is a "rag," which she delivers in a white dress trimmed with black fur. The second is probably the cleverest and right in Fanny's "mitt," the first verse of which is interrupted by patter supposed to emanate from a salesgirl trying to sell a hat in a millinery shop and the second verse picturing a "Yiddish" woman talking about the cleverness of her child. The act is cumulative, in that the third number gives broad scope for Miss Brice's burlesque methods in her ludicrous impersonation of a ballet dancer graduated from Hester street, or that neighborhood, and called "Becky's Back in the Ballet." For this Fanny wears a short ballerini skirt and pink fleshings and essays some toe pirouettes with disastrous results. It was by far her strongest bit, and for an encore she changed to male full evening dress, doing a little humming and going into a "stop-buck." When Miss Brice learns to refrain from starting to disrobe before she is out of sight of the audience her new act will be a step—several of them, in fact—in the right direction. *Jolo.*

Tower and Darrell.
Comedy.
14 Mins.; One.
Colonial.

Billy Tower and Maybelle Darrell are new arrivals to big time vaudeville, with a conglomeration of songs, dances and short routine of "nut" material, the bulk of which is distributed by Miss Darrell. Tower assumes an eccentric characterization, while his partner exaggerates her appearances as much as possible. Opening with a double song, Tower offers a short eccentric dance, followed by "Bom-Bombay" by the girl and a series of gags, each emphasized by a resounding smack registered on Tower's cheek. This bit brought the desired results and corralled a hit for the pair. They close with a comedy song. The couple have the talent, with Tower practically silent throughout, although a good foil for Miss Darrell's efforts. They should make a fine turn for the second spot on any big time bill. *Wynn.*

Fox and Roberts.
Songs.
15 Mins.; One.
Fifth Avenue.

George Fox and Eshell Roberts are offering an act vastly similar to the routine offered by the former Hines and Fox combination. There are duos, solos and individual numbers with one man as a "cissy" stagehand just fired from the union and the other boy starting a dramatic song at the close that was worked along tragic gesticulations with the other man helping the "dopish" impression. The audience liked the act. The turn seems best suited for the big small time. The lyrical "suggestions" of the "cissy" number are bad boys. *Mark.*

Carew and Drake.
Songs and Talk.
15 Mins.; One (Special Drop).
Halsey, Brooklyn.

Mabelle Carew, formerly a single, has a new act with a young (slightly bald) man named Drake. The baldness furnishes a good laugh. A special drop representing the interior of a hospital with Miss Carew appearing as a nurse, and her partner, the doctor. Cross-fire is used with some special catchy songs, also exclusive. The young woman shows a spiritedness that easily puts the turn over, her partner playing well. The couple appear in evening dress at the finish, opening in the customary hospital uniforms. The turn should give satisfaction.

Pisano and Bingham.
Songs and Talk.
13 Mins.; Two (Special Drop; Exterior).
Fifth Avenue.

Comedy act and a good one of its kind. Big hit at the Fifth Avenue Monday night. Slender young man and corpulent woman affect dialects of two different nations. The man appears as an Italian barber and the woman as the Irish boarding-house keeper. The drop shows the "exterior" of the tenuous joint and the rooming-house. Outside is also a revolving barber pole and on the stand supporting it the team sits and reels off comedy crossfire. The patter for the most part is amusing, with each kidding the other. For the finish the woman does "Bom-Bombay" in comedienne style, with the man doing a funny musical accompaniment. *Mark.*

Adair and Adelphia.
"Sister Act."
12 Mins.; One.

A neat-appearing "sister act." The girls open with a double number. The girl at the piano does not possess a voice, but she is bubbling over with personality. She can play the piano some, but more speed in her rag playing would help. The other girl has the wrong idea about her singing. She should drop all of her character numbers and replace them with straight songs, for the "souse" and Italian numbers are not well done. With rearranged routine the girls should make an acceptable small time turn.

SAMOLIANS' SHORT MONTH.
Chicago, Sept. 8.

Following its native custom of figuring 28 days to a month, the Samoli Village demanded pay of the State Street theatre management three days before its month's engagement there expired. Upon the refusal of the theatre to turn over the coin, the Samolians quit and are at present in the county poor house. They will be deported home by the Government.

Poor business at "White City" this summer caused the removal of the Village to the State street house, that holds freaks of all kinds as attractions.

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

"EIN RITTERSPIEL."

Sylvester Schaeffer, the all-around performer, the best today in his style of variety accomplishments, is the star of "Ein Ritterspiel," a musical extravaganza opening at the Irving Place, Thursday, Sept. 11, under the direction of S. Rachmann, who imported Schaeffer from Europe into American vaudeville.

The piece is in a prolog and two acts, built to permit of Mr. Schaeffer displaying his full list during the action, mostly in the first act. The prolog is the introduction of two boys falling asleep, dreaming of castles and princes. In the first act setting, a royal castle, a prince and a knight, are suitors for a princess. One of the nobles is wealthy but ugly, the other (Mr. Schaeffer) has naught but himself. An athletic tournament, held to develop a husband for the princess, brings Schaeffer to the front in horsemanship, juggling, handling trained dogs and violin playing. In the second act he paints, rides and dances.

The opening of the second act finds four of the principals in a stage box, where they remain nearly throughout the act and sing songs. The scenes of this act are the grounds for Schaeffer's work, the occupying about all of the time for it, the act closing in another castle set.

"Ein Ritterspiel" has German players. The two comedians, Rudi Rahe, as the jovial and stout king, and Christian Ruh, as the awkward, thin prince, receive the most notice, after the star. Emmy Nicklas is the princess, and is first also among the women vocally, taking several of the numbers written by Anselm Goettli, many of which are reminiscent in melody. Mr. Schaeffer is given credit for writing the story.

"Der Husearlenleutnant," sung by Mizi Gizi in the second act, is a military song with a swing that took the opening night audience by storm. Vlasta Novotna, a toe dancer, had her chance. Helmi Skimmer, a monkey, occupied considerable time, but got little in the animal role that should have warranted a great deal of comedy. The best that may be mentioned of him is his make-up for the monkey.

A chorus of 12 girls differ greatly from the American type of choristers. Many of the women of the chorus seem somewhat old for this style of work. Their costuming ran to the military.

From the first night reception "Ein Ritterspiel" is a certain hit for the Germans, with its Schaeffer, songs and story. Mr. Schaeffer definitely demonstrates how surely he is a show in himself. Whether the production can give him a return equal to the remuneration he is able to command as a vaudeville attraction, of course, is a matter between himself and management.

It seems as though the piece could be brought around for an English adaption and might then prove an excellent road vehicle for this man of many attainments.

"SEE MY LAWYER."

After a year in London, an American farce played by American actors in approval of American tempo, is a welcome relief. Such was the feeling on witnessing the premiere of "See My Lawyer" at the Eltinge, Thursday evening of last week.

"See My Lawyer" is not the best farce ever written, but it is a diverting evening's entertainment—one of those things that you laugh at, in spite of yourself.

It is in three acts. Mr. Marcin, staged by Frank Stammers, T. Roy Barnes is the principal player and it would be impossible to make a better selection. The role fits him to the ground—that of a young promoter who gets into trouble with the postal authorities for sending a prospectus through the mails. By the advice of his attorney, the youthful business man pretends he is suddenly gone crazy and does it well enough to fool an alienist.

The complications arise through his endeavor or later to convince everybody he is really sane.

The success of the play is problematical. Only the box office takings will decide that. But for Barnes himself, nothing but a high-water mark can be registered. His years of experience in vaudeville as a "nut" comedian (the word "nut" is used in the American sense and not in the English, where it means "smart") is of inestimable value.

A. H. Woods has surrounded the star with an exceptionally competent supporting organization, which includes such well-known players as Ines Buck, Margot Williams, Sydney Booth, Gus Weinberg, Walter Horton, John Flood, John Daly Murphy and Frank Monroe.

ORPHEUM.

The Brooklynites assembled at the Orpheum Tuesday night were decidedly shy on enthusiasm for various reasons, the most significant probably being the attending heat which forbade anything in the way of superfluous exertion.

Business was hardly up to expectations either, and this might likewise be credited to weather conditions. On one or two individual occasions the audience became sufficiently interested to classify a number as a hit, but these periods were few and far between and while the program seemed to please and entertain the majority, the greater section of the bill was rewarded by smiles and silence.

Nora Bayes, the well-known accompanist, accompanied by Donald Ganland at the piano, Miss Bayes earned one of the few hits, offering a repertoire of six numbers, of which five were apparently new. An encore brought out what was announced as a brand new composition by the singer and introduced in a cleverly constructed lyric, the titles of the many songs made popular by Miss Bayes during the past

few years. It's one of the best songs of its kind ever heard hereabouts and should continue as a feature peg in the routine. "Melody" was utilized for an opener with a great applause appeal centered in the second song, "We'll Celebrate the End of War in Ragtime." This in itself practically guaranteed a safe passage for Miss Bayes. An Irish song was followed by "When Mother Was a Girl," with the descriptive comedy patter interpolated, and then came "The Love Song of a Bird," a pretty little lyric excellently rendered and productive of desired results. When it comes down to delivering a number, vaudeville carries few in Miss Bayes' class, for she has a combination of personality and individuality that seldom is seen in professional company.

The two big applause hits of the show took in Dooley and Sayles in next to closing spot and Henry Lewis who preceded the headliner, the team having been moved around from the intermission opening position. Mr. Dooley gave the show what it lacked and was for the most part with an early and favorable start which clinched his usual hit. Mr. Lewis was somewhat of a surprise with his novel apocryphal and scored decisively with little or no trouble.

The Claremont Brothers opened the show with a series of good balancing on the revolving ladders, closing with a routine of complete revolutions which gave the specialty a semi-sensational classification.

The Six American dancers had a new opening and with their display of classy costumes and continual stepping, held attention throughout to good applause at the finale. With the present scarcity of groupe dancers, the Lovenberg turn has somewhat of a vaudeville monopoly on this style of production and by sensible stage direction and occasional alteration in the routine the act should continue as an indefinite attraction.

"Woman Proposer" was the sketch of the week and through the artistic efforts of Ruth Allen and George Kelly they held their position nicely and closed a genuine hit. Santy and Norton followed with a rather good idea in "one," the singer making a successful comedy appeal with a good line of talk. The opening song, "Tennessee," with a great double version, gave them a flying start and from thereon they had little trouble in pleasing.

Pirkhoff and Rose with the Imperial Ballet in support have one of the few really entertaining dancing productions in vaudeville. The ballet is not merely utilized to fill the stage in this instance, but add to the offering a neatly staged routine of their own. The team work of Rose and Pirkhoff earned individual honors and closing intermission in the comedy sketch, the second act of the bill, the necessary touch of class. Al Golden and Co. (New Acts) closed the show. Wynn.

PROSPECT.

Just one year ago Labor Day the Prospect, Brooklyn, opened. When announcement was made that the Prospect would be built the Brooklyn folks who had thought the settlement already had too many theatres were firmly convinced the builders were doing the most suicidal thing in the world. But Monday afternoon that huge audience after the house had been standing a full year was ample proof the Prospect owners knew what they were doing.

Brooklyn right now is baseball mad. Labor Day brought a true realization of that when the Superbas crashed the daylight out of the league leaders from Quakerstown. With the weather propitious for the watching of major league base ball it was the natural inference the theatres of Brooklyn in general would suffer. But the Prospect. It wasn't capacity but there were few empty seats down stairs.

The front was covered with streamers and hunting, while across the sidewalk overhead fluttered rows of vari-colored pennants and banners. Manager Masoud, Treasurer Hodges and Utility Manager White looked after the order of the crowd as honestly as Hodges presided over the main box-office while across the lobby a young assistant distributed the balcony tickets. For Anniversary Week the bill has been augmented and the show Monday started with an overture at 1:45.

Twelve acts, a Keystone and intermission were offered for the one price of admission. The show was not the greatest ever assembled but it was overboard with comedy and a deluge of comedy on a holiday is just what they seemed to want.

The Keystone looked like an old boy. The principal man tried to imitate Chaplin all the way and fell down in the attempt. The picture was decidedly unfunny. Pictorial and Sketch opened with their juggling which shows a vast improvement over last season. They have made the turn more up to date and have put the comedy on a firmer and more substantial basis. The woman is nice looking, cute and puts her kidding over in excellent shape. The man juggles sufficiently well to hold up the variety end. As it stands the act is both good and bad. The juggling by Smal and Small Sisters pleased with dancing. The trio sing, but that is a trifle. It's the foot work that meets the occasion. The girls sported some nifty dancing outfits for the closing number.

Klutina's Animals filled in their spot most acceptably and the tricks of dogs and cats brought home a hearty applause. The jumping cats attracted the most attention. James Thompson and Co. derived many laughs from their absurdity. "The Burklars' Union." That "Go on away from here, we are robbing a house," by the blackfaced man is always surefire. Mullen and Coogan had a soft spot and made the most of it. They sang a little, talked more

and Coogan pulled some new eccentric dancing turns and twists and the boys used their new encore, "bit" with Mullen in female attire.

The William A. Brady playlet, "The Honey-Moon," which has its act at the Princess, New York, was shown just before the intermission. But for the natural, girlish acting of Edna Hibbard this sketch would have topped over but she kept the turn above surface. With all the action confined to the rear of a Pullman sleeper the equilibrium of the sketch depends on its dialog.

The Morin Sisters danced the second half with their clever dancing, the sisters showing some wardrobe that helped them score effectively. Sophie and Harvey Everett in "Adam and Eve Update," registered solidly. The turn starts off with Miss Sophie working "single" only to receive a note from the manager. Then Harvey as a fiddler in the orchestra volunteers to assist and they do the Adam and Eve travesty. There are several strong "exchanges" of repartee but a holiday crowd in Brooklyn can stand anything so the gibes about "See more of you" and the fig leaf found immediate favor.

Carl McCullough was in pretty good voice. He sang his Creator number and then Mary Were Only Two Rube Songs, "When He Gets To New York Town" which didn't get as much as expected. His "Impressions" and the salesgirl demonstration were the best liked. The Eddie Foy and Harry Lauder imitations were heartily applauded.

In succession followed the two biggest hits of the show, McDevitt, Kelly and Layey and Lyons and Vocco. Here comedy and music in divergent channels flowed merrily along and the house couldn't get enough of them. The first turn hit 'em hard with the piano playing and comedy dancing. The show was closed by Delmore and Lee, who held everybody in for their work of muscular grace. Mark.

BUSHWICK.

The Bushwick, entering upon its second week of the fall season, is presenting a bill this week packed full of pictures. Probably no other place has a big time house given as much fun with its entertainment. The house is using the customary single reel comedy to open, with three of the acts making up the program having moving pictures in their turns.

The first half had two of these "picture acts," starting with Kenneth Casey, "No. 2." This juvenile star should secure a new part if not smaller pictures to demonstrate his worth upon the screen, for at present the old Vitagraph reel is much the worse for age, in both condition and making. Young Mr. Casey has versatility enough at the present time to put him in high favor with vaudeville patrons without bringing back the picture connections of years gone by. Casey was a big hit in the early spot Tuesday night.

Ideal the director used a picture as an advance bit for her turn. The reel is also very old and in poor condition. In it are scenes of the young woman swimming through rapids through which no one had ever gone before and in which a boat is thrown about most promiscuously. Notwithstanding this the camera which took the picture was as stationary as is on of last. The diving was as good as the picture is carried on much too long. It was noticeable the announcer was in need of a shave Tuesday night, although the semi-darkness partly concealed that. The Orange Packers (New Acts), closing the show, also brought down the picture screen, using but a short picture reel.

Notwithstanding all of the picture business that the show obtained there was real entertainment for the audience. For the well crowded house of Bushwickians. In the opening position Gaston Palmer (New Acts) was selected. He retired with high honors secured and is one of those jugglers who does not have to ask for applause. After Kenneth Casey, Edwin Barry and Co., in "The Home Breaker," came in for good comedy results. In this turn, which has served much time in the smaller houses, is the nearest to a comedy heartily enjoyed by the folks across the Bridge, as was most clearly demonstrated when they laughed their heads off at it. The young woman playing the wife seems new in the role and also decidedly ill at ease while on the stage. This should be looked after if the turn is to continue on the two-a-day.

The bill had two single women who wrote the time to close the first, Lillian Herline, next to closing the first half. She was a pronounced hit. Her songs are suited to her and she makes the best of them by a wardrobe to match. Belle Baker, the other single, was next to closing the show. Miss Baker starts with "Back Home in Tennessee" in her own way, getting good returns as well with an Italian number, after which she goes back and sings "Put It On Wren" and "Put It On Wren" and "Put It On Wren" both long passed out of use by singers of Miss Baker's calibre. It may have been the Brooklyn date that caused her to bring back the old boys.

Ideal closed the first half with Al and Fannie Steadman opening the second. They still cling to an old southern number that died long ago. "The Bank's Half Million," said to have been the last work of the late Paul Armstrong, came after. It secured a surprising number of laughs closing.

CO. JNIAL.

The season's opening bill at the Colonial carried a number of familiar faces with a noticeable conflict occurring through the presence of the three double acts programed in succession in the first section, two facts which didn't augur well for the general good of the bill and which resulted in the inevitable lack

of enthusiasm on the part of the audience which, incidentally, came as near capacity as one could expect with Labor Day weather and the accompanying circumstances.

The heads and honors were divided between Nat Willis and Howard and McCane with the latter carrying off the afternoon's honors, although seriously handicapped through the light cues going wrong often necessitating damaging waits, but eventually the couple reached their stride and with the series of changes sported by Mabel McCane the house gradually and finally gave them a closing reception that exceeded in volume the applause gathered by the rest of the bill in whole.

The Arco Brothers replaced the programed Aerial Budda and opened with a routine of athletic feats, interrupted for a brief period for a posing bit which seemed to fit in nicely and relieve the monotony of a rather lengthy series of string feats. A special act lends some tone to the offering and with their excellent string of stunts the brothers Arco can qualify for big time without a question.

Jim and Betty Morgan held the second spot and were a genuine hit, Jimmy Morgan introducing a saxophone for the finale. A well selected repertoire of numbers rendered by Miss Morgan with the male member contributing on the piano and violin alternately brings this specialty somewhat above the average act of similar construction. The finale should be rearranged, however, and if possible allow for the introduction of a dance by the girl to Morgan's saxophone accompaniment since the score is lost through the assistance of the orchestra. A new dance to fit here would do wonders and if possible should be interpolated.

McKay and Ardine held the succeeding spot with their familiar song and dance offering followed by Lower and Darrell (New Acts), the intermission period being closed by Bonnie Glass who assisted by Messrs. Rodolph and Besemello in the dances. A special orchestra of ten pieces held a portion of the stage, offering "Zampa" as an individual effort. A military number opened, followed by a waltz, cake walk and tango and while the entire routine is of modern style, the arrangement is somewhat different from the average and presented by Miss Glass constitutes a rather attractive production. The orchestra might have been screened off for the sake of appearances, requiring little extra in the way of scenic effects and possibly resulting in considerable improvement.

Howard and McCane opened the second division followed by Burt and Stanford in a sketch called "The Order of The Bath," with its setting the interior of a bathroom wherein the two principals are involuntary prisoners. Monotonous dialog leads up to a marriage proposal and the finale. Eileen Goodwin gave a rather poor impersonation of a French maid, but Miss Goodwin was in no way responsible for the cold reception tendered the skit. The book proper was all wrong and carries no promise whatever of anything in its favor at the Colonial, but the audience refused to become enthused, and justly so.

Nat Willis held the favored next to closing spot, encoiring with his usual story and gathering his usual returns. One story anent a Hebrew and a Turkish bath should be rearranged for the telling, for to many it sounded like an unprovoked offense. Odiva closed with her seals. Wynn.

58TH STREET.

Crowds packed the 58th Street Proctor's to the back walls Monday night. With but one set-back of the evening, in the appearance of Flynn and Collins, a two-man side-walk turn placed too far down on the bill, the show ran along smoothly.

Gallon, a comedy juggler, started the show after a weekly news pictorial. His tricks drew a few laughs, but best results came from his "mimics," handled in good style. Walter Clinton and Julia Rooney, a nifty little two-act, came right after them from the start, and placed a mark for the remainder of the bill to aim at. Miss Rooney has shown good judgment in securing a couple of new costumes.

A dull Lubin release passed off after twenty or more minutes of agony. The Woods Musical Trio tried hard to alleviate the period caused by the picture, and when the little girl handling the drums settled down to her work, the turn's success was pronounced. The customary Song Festival with the audience joining in came next. A wise move was uncorked in the picking of "numbers" flashed upon the screen, for those out front grasped all as though they were accustomed to sing along with them either home or on the street.

Immediately afterward, Lewis and Esther Drew, presenting a flirtatious little vehicle, were made into a pleasing little vehicle. But through no inclination shown to secure new material the couple will probably drift along in the smaller houses, providing the aforementioned act remains. A couple of bright lines are woven here and there, but they are not sufficient. The team did fairly well. A 2-reel picture held interest. Flynn and Collins (New Act) passed off quietly.

A genuinely good miniature musical comedy was "On a School Playground," bubbling over with youthfulness and ability. A chorus of seven girls possess good voices, rarely found in this sort of turn. The comedian does very well. The act is a good one and it is his own whenever girls are wanted on a bill. It closed the show after a long evening and gathered the hit of the evening.

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

GREELEY SQUARE.

The "atmosphere" of the Greeley Square is not conducive to cheerfulness. Perhaps it was the heat Tuesday evening, or maybe it was really so. There was no "uplift" to the performance, which consisted of six acts and a prologue. The feature film was "Her Great Match," founded on one of Lloyd Fitch's plays, with Gail Kane as the star. It was well received by the rather meagre attendance.

The vaudeville section of the program began with Van and Hazen (New Acts), followed by Aveling and Lloyd, a team of young men side-walk conversationalists who work along entirely new lines, barring the annexation of Roy Barnes' "Cockey Roach" gag and Ed. Wynne's "There's no sense to the darned thing," not to mention their exit which strongly resembles Victor Moore's in "Change Your Act." A team so original in all other respects should not have to crib from anybody and their comicallities would make good on any English-speaking bill anywhere.

Marie Russell, with her black-face singing, is evidently a favorite at the Greeley Square, as she has given a reception on her entrance. She entertained acceptably with four songs. Her brown make-up is very artistic and she deceived those who did not know her until removing her gloves. Anderson and Burt, man and woman, have a good small time sketch based on the old story a man cannot pack his suit without the assistance of his wife. It is built on old-fashioned lines, which permits each confide in the audience while the other is off stage.

George Armstrong still opens with the music of "Is Everybody Happy" to bring him out for his crudely constructed "blue" parodies. He is growing obese in the vicinity of his midriff. La Della Comiques, tumblers, closed with some fast work, marred by absence of spontaneity. It is noticeable each of the four men sets himself before every trick. *Jolo.*

ROYAL.

With the weather not up to the liking of the managers Monday night the Royal seemed to be having a rather disappointing crowd. The audience was well seated, but the attendance expected never arrived. Manager Egan must have expected a record-breaking attendance for long before the show started ropes were in the back of the orchestra to take care of the crowd that never showed. Around 9 o'clock they were taken down and things ran on their own without any interruption until after the fourth or fifth act, when it became too warm for a good number, who passed out, and by the time the Gilbert & Sullivan Revue closed the show half the house was empty.

The bill gave ample satisfaction and at times bordered close to some of the big time programs during the season. Three turns in the manager were well placed and did not interfere with one another, thus making the show as light as possible, helped along by sufficient singing and comedy to break the dull moments.

Wilson and Aubrey in their comedy bar specialty held the opening position and easily scored with the comedy wrestling bout. Both men worked fast and were well rewarded for anything they attempted. The audience appeared in good humor at this early hour, and the act scored one of the hits of the bill. Leo Beers, a neat appearing single, with a good selection of song and piano numbers followed in the footsteps of the preceding turn. Mr. Beers has an even-running routine with one number as good as the other, and little variation shown throughout. As a small time single he should find plenty of work, but when it comes to the big time entirely new numbers would have to replace those used at present, for they are not right for the better grade audience.

Fantasio in a novelty combination of pose and song was followed by an old Key-stone release that split the bill. Fossile Sisters (New Acts) were well received, and it was following this turn they started to walk out, keeping it up during the remainder of the evening. Bertha Creighton and Co. presenting her comedy sketch "Our Husband," would have been as pleasing as the sister act, only for a very poor closing that surprised almost the entire house by its sudden ending. The playlet brings forth many a comedy situation helped along by the good work of Miss Creighton, but this all happens early and is soon forgotten. The finale needs brush-up. With it right the act should have very little trouble.

Harry Tighe and Joe Barnett (New Acts) held the second closing and the little kidding Tighe did bring his usual laughs. The Gilbert & Sullivan Revue, "Pinafore," closed the show.

JEFFERSON.

The Monday matinee attendance must have been disappointing to the management, for those in the orchestra for the first show of the afternoon were very few. Nor did the attendance grow much larger. A special eight-act bill was offered for the holiday. The heat, probably, was the cause of the light attendance.

What few were present were turned away unsatisfied, for the way the show was put together could not have pleased many. The people who patronize this downtown house are a hard bunch to satisfy, but the way that show run would not have pleased many another audience.

The house is undergoing a few alterations. New boxes are being built on the lower floor, and the stage has been raised a few feet.

Dixon and Dixon (New Acts) held the opening position followed by Arthur and Emmy Cody (New Acts). Both turns passed off quietly. The old familiar sketch, "Scene at Midnight," injected a little comedy at the time that was welcome, but due to a bad bill

was obliged to pass off to light returns. The company did not appear to be working as well as when last seen, especially the comedians, for the "souse" they cut practically killed the few chances the playlet had.

John and Jessie Powers worked hard to get something going. The comedy tried for from the side of Mrs. Powers did not even get much. Rearrangement would do no harm. Mabel Morgan with poorly selected songs stirred little interest in her song number, when she received the first real sign of applause. Miss Morgan must have received the cue from those on ahead, for during her second number she said to the orchestra leader "A riot." She got, however, the first semblance of a hit after singing a well rendered ballad for her closing number. Ballads should be her specialty, for with rage she is away off, only harming herself in handling them.

Gardner, Vincent and Co. gave the show more of a flash than anything else, for there is little in the sketch to bring out applause. The few comedy situations landed nowhere and they were forced to follow in the footsteps of the preceding turns. Lew Ward, next to closing, scored the one big hit. He caught hold easily with a song number that was well done. It was the quick changes made upon the stage that brought him his success. Wearing a sort of a Jim Morton coat, he carries his "props" with him and changes without walking off. A "Yiddish" dance as his final number placed him in right with the audience and he showed judgment in not holding out any more questions to ask the audience. The other acts were well done. The Jungman Family were walkers, held the closing position, and lost considerable applause through the many misses meant for comedy. The burlesque acrobatic finish, after the act is completed, should be dropped.

FLATBUSH, BROOKLYN.

Far out on the outskirts of Brooklyn is the Flatbush theatre, which opened Monday with U. B. O. vaudeville. It is in its second year, formerly playing Loew vaudeville.

The Flatbush had fair business Monday afternoon, far from this house is the Brooklyn ball field.

This week's bill is headed by Eva Fay with Marie Fenton second on the billing matter, although this young woman made a much more noticeable success at the finish of her turn than the headliner. The mystifying work of Mrs. Fay held the audience, especially the women who had many questions to ask the mind reader. However, at the end of the applause lacked the spontaneity noticeable at the close of Miss Fenton's efforts. She followed the headliner. Miss Fenton is looking better than ever and with "clothes," she is on the right track at the present time to make herself better known as a single. Her four numbers excepting the last, "The Old Ford Reminds Right Along," are well suited to her. The closing number is well handled but it is not new and the Ford thing is pretty well passe in any style now. The black and silver dress, however, is enough to put any song over. It is fairly bewitching. In fact all of this young woman's clothes are artistic. For an opening she had "Back Home in Tennessee" number last year, and her popularity. A comic follows with the necessary catch line to get over with wide awake audiences. For a ballad Miss Fenton is using "When I Leave the World Behind." It is one of the act's strong points and brings the girl big returns.

The show, which is in two parts divided by a ten-minute intermission, started with Kaiser's Terriers, then made an acceptable opener. Williams and Segal, dancers, followed. The couple are purely dancers but are forced to use a song to start. Just at the present they appear far too lackadaisical in the lone song. The dancing lacks sufficient originality to making a big impression. The Farrell-Taylor Trio who followed were a comedy hit. The turn never seems to grow old. At present they are getting the best results with "The Song at Song" and "Tulip Time in Holland" used vocally and instrumentally.

"No. 4" held the only sketch of the bill, "A Business Proposal," with Chauncey Monroe and Co. Monroe easily carries off first honors in a comedy role that gives him a number of opportunities. The two other members are Margaret Joyce and Will T. Chatterton both satisfactory.

Dugan and Raymond opened after intermission going very well on the strength of Dugan's "nut" comedy, much of which might be passed unnoticed by many audiences. Fern, Bielov and Mehan closed well with tumbling.

The Flatbush is giving an eight-act show with a "name" headliner at prices up to 50 cents on week-ends nights and 75 cents, Saturdays and Sundays.

James T. Dolan is managing the house and has everything in ship-shape order.

HALSEY, BROOKLYN.

The Halsey draws from a neighborhood evacuated by its inhabitants when beach weather prevails, but nevertheless the house was filled Labor Day evening. The lower floor of the theater has a seating capacity that is equal to the entire seating of most houses.

The entertainment ran with two picture intermissions, with John and Jane, who mingle with hoops, throwing them about in a snappy fashion. Although having a good routine, his endeavors will be limited to the small time, as the bigger houses could not use a single turn of this kind. Two partners of equal skill could make for this chap a capable trio that would stand a good chance of running at the Halsey. The Ray and Ray work after the former Ellipse Sisters style, one straight with her partner handling the comedy in grotesque costume. This latter girl is a real comedienne and puts over with ginger what comedy the turn has. Some of the material is lacking in originality. Songs are intermingled with the talk starting with "June,"

Dick Crolius and Co., "No. 8," in his race track sketch passed along satisfactorily. The song talk at the start was completely lost in the big house through the young woman's enunciation. This act used full stage, with Tilford and Co., following, also in that space which necessitated a two-reel picture of scientific nature that proved rather interesting to fill in for the change in setting. The ventriloquist, Tilford (New Acts). Carew and Drakel, New York.

The headline was awarded to Mayme Remington and her Picks. The turn failed to make any better impression than the majority of similar acts. The colored boys work hard, but the act lacks newness. James J. Duffy, who sings comic songs, followed, getting along nicely with the audience, popping off with a patriotic number that helped him much. The Six Malvenos in the closing spot put over the biggest laughing bit of the show.

AMERICAN ROOF.

The American Roof had a surprise Labor Day night. It held capacity. That unusual thing, the seating, which is being considered through a turnaway condition somewhere else, perhaps down stairs. People were filling up the roof as late as nine.

For the big holiday gathering a better bill should have been on tap, but a considerable overhauling of the original program may have been responsible for the raggedness of the running. No act of importance was on the bill, and the show was a sorry affair. With three girls teams coming in a row after the opening, a very light sketch for the feature spot, and a slow working male "single" next to closing. But three women were on the stage during the evening, one a single, another in the sketch and the third a member of a mixed two-act. Four women could have been counted by the audience, as in the juggling (billed as The Sharps). Cromwell, the young man, does a female impersonation while handling his articles, without disclosing his proper sex. Cromwell juggles well for a girl and occupies the same relative position on the small time Selma Braats does in the big division. Cromwell closed the first bill.

Wilkie and Wilkins opened the second part. These two turns got all of the important applause of the night, excepting Carrie Lillie, who was "No. 4" with songs, and got over very well, considering the bad section of the show she had to follow. Miss Lillie has several songs, nearly all new to small time, with "Safety First" for a good comic, and a "Yum Yum" number that would lead one to suspect Romeo Bailey had written the lyrics. Still it remains more a matter of delivery, and Miss Lillie handled it quite decorously. She's an excellent "single" for the small time, because of her songs, changes and liveliness. Wilkins and Wilkins move slowly at first when starting in as a "bench act." Their cross-fire talk in the style of McMahon and Chappelle (no other resemblance) brought frequent laughter through the man's retorts. He takes a sassy character, on the eccentric, and afterwards does a tapping slow dance that has plates to accentuate the shoe work, the couple closing with a rather new at least idea of tango teaching, that if it had arrived at an earlier time, would have been a sure comedy mark. Mr. Wilkins might develop his eccentric idea in its highest pitch, changing somewhat his first dressing scheme.

Willie Smith had the next to closing spot. He's a young man, who has "Songs and Song Readings." If Willie doesn't mind, he can pass up the "Readings" when next to closing. It's not fast work for that position but then, it is easily supposed Willie on the small time all ways gets his assets by "songs and song-recitation." Willie has evening dress and appearance, more of the latter and braid on his clothes than material just now. He didn't do the Yiddish number very well, and it's material young Mr. Smith should have his hook out for.

Romaine and Roberts opened the show. They play a violin, short and tender songs. Not ten or more songs, just about three, which were plenty. The act seems new and may work in as one of the Lyons and Yosco kind of turns. If the small time will enthrall over that style. Bunt and Rudd (programed as Evans and Dair) were "No. 2," the eccentric tricks doing a little of everything and not a great deal of anything, closing with trick bone playing, after opening with burlesque magic. The Magimis Brothers were "No. 3," another act trying for too much. The boys had better center their ability if they can locate that. Once upon a time they did a very nice hard-shoe dancing turn. Now they are going in for dancing, singing, talking and disguises—in clothes.

The sketch "Thanksgiving Eve," played by the Mullally-Pingree Co. No author mentioned, the program only remarking "The Clever Comedy Playlet." It's a matter of opinion, that "clever." Two "souses" roll home Thanksgiving Eve, carrying a basket. They talk "souse stuff" and wonder what's in the basket. A baby's cry later informs them, and although no baby is on stage during the song, the mother, who is on the stage quite late in the action, talks to her husband (who can not recognize her through a veil), then a pathetic finish. It's a sketch that might do in a limited number of small times, but not for the headline spot at the American, nor does the playing either entitle it to any such honor. It would take high-class players to do this sketch over as might possibly be done, although the veil thing gives it a bump in the story. The Carl Dammann Troupe closed the show. Four acts out of the nine had business of one kind or another with gloves. Through this no one would have suspected there had been a matinee, or perhaps the third and fourth acts using the business were not of the observing sort. *Sime,*

SHOWS LAST WEEK.

FIFTH AVENUE.

At the Fifth Ave. the last half of last week the acts could not have been placed any different to break the comedy coming so fast, for six of the eight on the program went in for it. Comedy is always welcome at the Fifth Ave., but the overdose spoiled the tail-end of the bill.

The attendance was up to the standard, every seat being taken around 8 o'clock. The audience started to applaud the opening picture and continued right through the bill.

Mabel Burke sang an ill song to her usual returns after an interesting two-reel drama, followed by Fantasio, who poses before the stereopticon. Some of the slides are out of the ordinary. Something new was shown when Fantasio started to sing. "When I Leave the World Behind" and "Song of the Songs" were well rendered with more than pleasing voice. Bonner and Powers started the comedy going, aided by a short reel picture showing their doings after they leave one another. What little talk is employed brings its returns, but the picture is too long. The act pleased, but should be rearranged. Quigley and Fitzgerald, the second turn using comedy, easily scored after the man went in for dancing. The opening talk is away off, or maybe it was due to the way they used it, for now and then a few lines were distinguishable. The act is also running a little too long, and if anything is to be cut, most of the talk should go out. Both men are neat stppers, and also good piano players. "Nettie," a light comedy skit, with a well worn theme held up for the comedy honors of the evening. The playlet runs along at an easy gait, but the comedy situations come plenty. These are bound to please. Cleo Gascolne did not stir much until her final numbers, and although they were well received and sung, they were bringing up in the wardrobe used for them would do no harm. In fact an entirely new set of dresses could be used.

Warren and Conley in their familiar skit almost stopped the show at this time with comedy talk and songs. The team got right to them scoring a well-deserved hit. Billy McDermott, who was headlined, went right to them from the start, for he must have figured he would have to get them early or lose out. This he did, with a bit of new talk, and soon had them in the palm of his hand. It is about time Mr. McDermott discarded that beautiful looking suit for something a little cleaner. "The Nurses," with a change in the leading role and some girls that can measure up to the big time standard found it hard going, for they were walking out through the entire turn. Anna Ford and George Goodrich are now handling the principal roles, but with the new girls, the act has a small time appearance.

ROYAL.

Following in the footsteps of Harry Swift, manager of the Harlem opera house, the Royal's management has installed megaphones throughout the block of 149th street and Westchester avenue, for advertising that is a novelty. The Royal is now running a bit of a long due to the performance, starting until around nine o'clock, and leaves no easy chance for the remainder of the bill, after an hour of pictures.

After the preliminary three-reel Essanay release the last half of last week, Logan and Geneva, man and woman, on the tight wire, opened the vaudeville section. The man is an excellent performer and the audience of standing slides, with a corking backward somersault for a finish (the only startling thing attempted) brought applause. The team's idea of comedy is wrong, and they should stick more close to their regular routine. A corking good small time opener. Following came May Melville, a singing comedienne, with a medley of numbers. A disconcerting throw her voice far will remain her big handicap. One number, "Nerve," was well delivered to moderate success.

Edwina Barry and Co. in "The Home Breaker," held the sketch position, and made a favorable impression. The "Sis Hopkins" make-up of Miss Barry, and her portrayal of a girl with penicill, drew a number of laughs. The little lady playing the wife of the minister, showed a conspicuous nervousness. The rest of the company did fairly well.

After an old ill song by Mabel Burke (who is doubling between the Fifth Ave. and here) a Keystone comedy drew laughs, and then came an announcement as to the policy of the house for the coming season. Jack Gardner with a rearrangement of songs and talk, and a new picture, "The Recruiting Station," (Mr. Gardner burlesquing the scene as of yore). His new routine has a number of laughs, but it needs work for the rough edges to be worn off.

Wilson Minner's "Ships That Pass in the Night" held interest. Lillian Dilworth as a detective got all possible out of her part. A couple of new people are in the roles of "the gentleman" and the "crook." Gilet, Harris and Morey banged over a big score with their combined singing and playing of instruments. "Kentucky Home" and "Bom Bom-Bay" were among the best numbers offered. Class and ability make this an acceptable turn for any bill.

Howard Gerner, the high jumper and his high school horse closed the show in good style.

BILLS NEXT WEEK.

(Continued from p. 8.)

Hartford, Conn. PALACE (ubo) Rose & Moon Alice Lung Pao Marjorie Fairbanks Co Haley Sisters Nible & Nugent "Miniature Review" 2d half 2 Georges Jennings Evers Hersie Frank Co Ward Sisters Variety 4 "Polishing Papa" Hoboken, N. J. STRAND (ubo) Swan & Swan Chas Drew Co Claire Rochester Rotting & Shelly Billy McDevitt "Midnight Festival" LYRIC (loew) 3 O'Neill Sisters "The Surgeon" Bell Boy 4 Carlos (One to fill) 2d half 3 Norrie Sisters Betts & Childrow Leonard & Louie (Two to fill) Honolulu MAJESTIC (inter) L. Pettis Diamond & Grant Denny & Boyle Roxie La Rocca "Bride Shop" Maxini Bros & Bobby Fall River, Mass. KEITH'S (ubo) Ruth Royce H. Rudolf Werner-Amoros Tr Morrissey & Hackett Gabriel Co Howard's Poodles Hugh Herbert Co Indianapolis, Ind. ENGLISH O (ubo) (open sun mat) Leonard Johnson & Day (Three to fill) 2d half Bill Dooley Gladiators & Talmadge "Live Wires" Frank Crumit (One to fill) LYRIC (ubo) (Sunday opening) Ethel Mae Barker Sabot & Wright Herzack's Circus (Two to fill) 2d half Claude Rant Willing & Jordan Allman & Evans Five Foolish Fellows Capt De Loris Co Ithaca STAR (ubo) Pullman Paper Mads Gypsy Countess 2d half Valentine Vox Frivolity Girls Jackson, Mich. BIJOU (ubo) Clare & Flo Gould Bert Wiegins Co Dora Deane Co Bertie Fowler La Graciosa 2d half Jas H. Cullen Bowman Bros Onip (Two to fill) Jersey City, N. J. KEITH'S (ubo) 2d half (Sept 9-12) Walman Piano & Bingham Margaret Nivole Co Frank O'Brien John O'Malley Wilson & Aubrey 1st half (Sept 13-15) Harry Delf Merritt & Mack Fred Thomas Co Gardner & Nicholas "Fishing" (One to fill) Joplin, Mo. ELECTRIC (wva) Baader Lavelle Tr Abbott & Mills 2d half Bell & Eva Shaw & Lee Kalamazoo, Mich. MAJESTIC (ubo) "Night of Knights" 2d half Grace Twine Jones & Johnson "After the Wedding" (Chung Wha Four Les Deodattis Kansas City, Kan. ELECTRIC (wva) Gene Muller 3 Shaw & Lee 2d half Clemens Bros Murray Love 3 Kansas City, Mo. ORPHEUM Dainty Marie Norton & Lee	Juliette Dika Rice & Frances Rio & Horman Silber & North HIPP (ac) Pero & Wilson Howard Sisters Estelle Wordette Co Simmonds & Platt Six Abdallahs Louisville KEITH'S (ubo) Raymond & Bain McCormick & Wallace Flo Irwin Co Travato H Brockbank Co John & Mae Burke Prevost & Brown Louisville, Mass. KEITH'S (ubo) Ed Estes S & H Everett Arad White & Clayton Freemont Benton Co John O'Malley "Op A Summer Day" Madison, Wis. ORPHEUM (wva) 2d half Mdm Asoria Co Lauray & Post Smith C & Brandon Prince Charles (One to fill) Manchester, N. H. PALACE (ubo) Wilfred Dubois Ruth & K Henry Stan Stanley 3 Clemens & O'Connor Ford's Dancing Revue Musica City, Ia. REGENT (wva) Marriott Troupe 2d half Carl Statzer Co Mack & Williams Memphis ORPHEUM Molly McIntyre Co Ras & Lee Empire Comedy 4 Girl from Milwaukee Selma Brantz The Crips Lane & O'Donnell Memphis, Tenn. MAJESTIC (orph) Carolina White Morton & Moore Vanderbilt & Moore C & F Usher Staine's Circus Sherman Van & H Harris & Manlon Fred & Albert Minneapolis ORPHEUM (Open Sun Mat) Houdini Bob Dalley Co Elsie Faye Co Novelty Clintons Norcross & Annis Shannon & Annis Glenn Ellison EMPRESS (wva) Victorine & Zolar Jessie Hayward Co Scott & Wilson Tebow Cate 2d half Clark Sisters Bunker Burke Phasma Bert Melbourne Ottawa, Can. DOMINION (ubo) Mr & Mrs Wilde Whitfield & Ireland Kathleen Clifford Milo Robbie Gordone (Two to fill) Paterson, N. J. MAJESTIC (ubo) Joe Harris Conlin 3 Terry & Dupont Jack George 2d half 4 Sylvesters Brown & Taylor Mang & Snyder Harry Hayward Co Peoria, Ill. ORPHEUM (wva) 3 Rianos Faye & Williams Doris Wilson Co Cockley Hanvey & D Fred & Dolan 2d half Kerr & Weston Newhoff & Phelps Master J C Lewis Co Harry Hines Co Romeo The Great Perry, Ia. OPERA HOUSE (wva) The Puppets 2d half Thompson & Griffin Philadelphia KEITH'S (ubo) "Safety First" Ota Oyl Hermine Shone Co Perlot & Scofield Marna Coogan Claude Golden Apollo 4 Readings Williams & Segal	ALHAMBRA (loew) 3 Xylos Frank Ward Morris & Bensley Frank Bush Gilding O'Mearas 2d half Koster Wilkins & Wilkins Andy Lewis Co Brice Doland & C Holland (ubo) Martin Howard Rogers Pollock & R Emmett & Tonge Walter Brower Ideal WM PENN (ubo) Draewe Ince & H Patricola & Meyers Eugene Blair Co Adolpho Kenny & Hollis "Fashion Shop" KEYSTONE (ubo) The Fayes Harrison West 3 Morris & Wilson Carrow & Drake Savoy & Brennan Kitty Francis Co ALLEGHENY (ubo) Wilson & Andrew Kenney & Kramer "Earl & Girl" Jas Thompson Co Klass & Bernie John La Vier COLONIAL (ubo) Baby Beeson Edward Kid Kabaret Hawthorne & Ingils (Three to fill) PENN (ubo) Draewe Frisco Co Mack & Sangster Eugene Blair Co Kennedy & Hollis (Two to fill) NIXON (ubo) The Olivans Bell & Caron Ward & Faye (Three to fill) BROADWAY (ubo) Juggling Delisle Daniely Nannie Tuite's Collegians Warren & Conley Cabaret Girl Pittsburgh, Penn. HARRIS (ubo) Rowland Sisters Fred Hyder Musical Rosars Tyson & Barbour Newwood & Anderson McCabe, Laves & P Bud Snyder Co Pittsburgh, Penn. ORPHEUM (wva) The Essells 2d half Strand Trio Portland, Ore. ORPHEUM (Open Sun Mat) Pipifax & Paulo "Telephone Tangle" Wilson & LeNolr Brown & McCormack Devine & Williams Jane Connolly Co PANTAGES (m) "Haberuashery" Winch & Poore Dow & Dow Harry Von Fosoon Rondas Trio EMPRESS (ac) Albert Rouget Co Christy Kennedy & F "Within the Lines" Karl Alpha Troupe VARIETY NOAKES Providence KEITH'S (ubo) Gauntlett's Toy Shop Mabel Berra Harry L Mason Monroe & Mack Boston Symphony Kolb & Harland Le Grohs D'Armour & Douglas McWaters & Tyson EMERY (loew) Eddie Dowling "Getting Her Rights" Marshall & Tribble (Two to fill) Van Hampton & S "When It Strikes Home" Darrell & Conway 3 Bartos (One to fill) Quincy, Ill. ORPHEUM (wva) Kinzo Wright & Davis Keno & Green 3 Loretas 6 American Dancers 2d half Michael Emmett Co Housey & Nichols The Langdons Clifford & Mack Racine, Wis. ORPHEUM (wva) La Toy Bros Dozart & Nelson Bobbe & Dale Ed Gray	Barnold's Dogs 2d half Montrose & Bardell "School Days" Sid Lewis Creole Band (One to fill) Recheater TEMPLE (ubo) Dunbar's Ringers The Cranberries Bradley & Norris Everest's Monk Hize & McIntyre Hussey & Boyle Ward & Cullen Grace Fisher Co LOEWS Bramley & Meredith Usher Trio Connor & Witt Richard Walley Co (One to fill) 2d half Eddie Foyer Minetti & Sidell (Three to fill) Recheater, Ill. PALACE (wva) Mdm Asoria Co Benny & Woods Mrs. Hughes Co Al Abbott Cycling McNutts Gusman & half Bison City 4 Gillroy & Corriel Boudini Bros (One to fill) Rock Island, Ill. EMPIRE (wva) Phantom Ed & Jack Smith Olive Vail & Sister (Two to fill) 2d half Chas McGoods & T McGowan & Gordon Mrs. A. McCaplan Bert Hanlon St. Cloud, Minn. NEMIEC (sc) Bean & Hamilton Irving Goslar Mack & Mabelle "Young America" St. Louis COLUMBIA (orph) Beasie Clayton Co J & B Thornton D White Hussars Eddie Rose Julie Ring Co Ethel McDonough Slnger & Slnger T Pabe Hack & M EMPRESS (wva) Weber & Deihl Jack Kennedy Co Bach Bros Harry Hines Chris Richards 2d half Mme Gravetta La V Huford & Chalm Norton & Earl Skipper Kennedy & R GRAND (wva) Marble Gems Johnson & Crane Reddington & Grant Arthur Rigby Lasky's "Eloping" Yates & Wheeler Dancing Kennedys Five Sataudus (One to fill) St. Paul, Minn. ORPHEUM (Open Sun Mat) Mack & Vincent The Flemings Mignonette Kokin Willie Weston Jed & Ethel Dooley Galetti's Monkeys PRINCESS (wva) Mae O'Neill Lemlingdale & Gale 4 Harmony Kings 3 Rosalies 2d half Fields & Brown Quig & Nickerson Ed Gray Trio Kenssion Trio EMPRESS (sc) Henry & Adelaide Harry & Etta Conly Bonnie Sextet Arthur Deming "Is He Chaplin?" EMPRESS (sc) Kerr & Burton Werden & Gearin "Too Many Burglars" Hager & Goodwin Yuma Saginaw, Mich. FRANKLIN (ubo) Torcat's Roosters Wills & Lockwood Sivers Ezrl & Webb Cheebart's Manchurians 2d half William & Rankin Johnson & Wells Fielding Players Curran & Mack "Springtime" Salt Lake ORPHEUM (Open Sun Mat) Wm Morris Co 4 Melodious Chaps	Jackson & Wahl James Teddy Mason Wilbur & J (Open Sun Mat) PANTAGES (m) (Open Wed mat) "The Shadow Girl" Victoria Four Edith Helena Hist & Werts Gordon Highlanders Clark & McCullough San Antonio MAJESTIC (inter) Schreck & Percival Helen Davis Pierre Pelletier Co Harry Cooper Co Platoy & Flynn Bert Fitzgeralds "Dream of Orient" San Diego PANTAGES (m) Edmund Hayes Co Dorsch & Russell Belle Oliver Lady Alice's Pets Royal Italian 6 John P Reed San Francisco ORPHEUM (Open Sun Mat) Payne & Niemeyer "California Beauties" Chas Howard Co Violinsky "Tango Shoes" Chas E Evans Co Salon Singers PANTAGES (m) (Open Sun Mat) "Stars of Movies" Sullivan & Mason Innes & Ryan Joe Roberts Karl Emmy Pets Lalla Selbini Co EMPRESS (sc) Juggling Wilbur Mendel & Nagel La Salle Opera Co The Gregorys North Dakota Squad Saratoga BWAY (ubo) Guy Bartlett 4 Singers Musical Hodges 2d half Perona Chas. Wilson "Jubilee Girls" Scranton, Pa. POLI'S (ubo) Flood & Erna Marguerite Farrell Harry Hayward Co O & Docks Morati Opera Co Hicksville Mins Max's Circus 2d half The Balkins "Autumn Ball" Sabina & Bronner Ed Morton Crawford & Broderick Morano Bros (One to fill) Seattle ORPHEUM (Open Sun Mat) Kelso & Leighton Weber & Elliott Chas Bolger Bros Queenle Dunedin Chas & Fannie Van Navassars Girls PANTAGES (m) Holland & Deckerill H Four Renecs Flore Normans Gilliepie Girls Sol Berns Mr & Mrs P Fisher EMPRESS (sc) Orbassany's Cockatoos Jean King Quartet Victorson & Forrest Hugo Lutgens Stevens Troupe Sioux Falls, S. D. ORPHEUM (wva) Albert Zeno & Mandel Herbert & Dennis Great Randalls 2d half Charter Sis & Holiday Bill Foster Co Tebow's Cats (One to fill) South Bend, Ind. ORPHEUM (wva) Evelyn & Dolly Raymond Sisters Bowman Bros 5 Foolish Fellows Orville Stamm 2d half Oga Lw Hawkins	Dorothy Brenner Co Lasky's Summer Girls (One to fill) Spekame PANTAGES (m) (Open Sun Mat) Charley Cane Lombardi Quintet Santucci Trio The Bimbos Howard & White Bottomley Troupe Springfield, Ill. MAJESTIC (wva) Reno Henry B Toomer Co Newhall & Phelps Boudini Bros The Langdons 2d half Jonson & Day Dix & Dixie Jack Kennedy Co Roach & McCurdy Olympia Desvall Springfield, Mass. PALACE (ubo) Mannings & Evers Billy Saxton Co Hunting & Francis Tom Mahoney "Jappy Land" 2d half Minnie Kaufman Rucker & Winifred Porter J White Co Francis & Jones Chinko (One to fill) Springfield, Mo. JEFFERSON (wva) Pearl Davenport 6 Cecellans 2d half Neus & Eldrid Abbott & Mills Browning & Dean Superior, Wis. PEOPLES (wva) 1st half McLynn & Sutton Mond & Scile Otto & Olivia (One to fill) Tacoma PANTAGES (m) Sevillie Dancers Will Armstrong Co Lea & Dale Archer & Carr Gascoignes Toledo, O. KEITH'S (ubo) Arthur Barratt Bernard & Scarth Maykoss A Sullivan Co Donovan & Lee Dewitt, Burns & T Cassinos Raymond & Caverly Topeka HIPP (wva) Murray Love Trio Unada & Irving 2d half Hazel Baker Co Gerald & Grimm Toronto HIP (ubo) Dupree & Dupree Marion Weeks E F Hawley Ward, Bell & Ward Haydn, Borden & H Zarillo Trio Hayes & Thatcher Bell Family YOUNGE (loew) McDonnell Trio Ethel Mae Hall Co Conroy's Models Halls & Hares (Three to fill) Trenton, N. J. TAYLOR O H (ubo) Frank Klegg Ruth Mitchell "Trained Nurses" Robinson & Nicholas Healy & Mealy 2d half John Mangies Waters & Lorraine "Trained Nurses" Clay & Lenn Castellane Terr Haute, Ind. HIP (wva) The Halkings Louise Doforgi Gordon Eldrid Co 4 Entertainers Toots Faka Co 2d half Mary Ell Cadets Decagoyne "Between 8 & 9" O'Neal & Wainsley Camille Trio Vancouver, B. C. PANTAGES (m) ZeZendas Lady Betty Tebow's Cats (One to fill) South Bend, Ind. ORPHEUM (wva) Evelyn & Dolly Raymond Sisters Bowman Bros 5 Foolish Fellows Orville Stamm 2d half Oga Lw Hawkins
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(Continued on page 22)

ENGLISH OPEN MARKET DOOMED AS FILM MAKERS DEAL DIRECT

Manufacturers Sound Death Knell of Old System Across Ocean. Exhibitors Now Book Pictures Direct and Renters Face Crisis. Essanay Makes Break. Film Conditions Abroad.

London, Sept. 1.

The English open market system by which manufacturers sell their shorter films to renters instead of hiring them direct to the picture theatres is now dying fast. Essanay has broken right away from it, choosing the moment when Charlie Chaplin's popularity is at flood-tide, and it is in bad with exhibitors in consequence, chiefly because it is using Chaplins to force bookings on other subjects in much the same way as the General Film Co. attempted to work the American market. "The Daily Mail," "Evening News" and other papers of the Northcliffe press are supporting exhibitors in their fight against Essanay. At the same time the papers are attacking all American pictures on the grounds they are backed by German capital. Carl Laemmle, Adolph Zukor and other German-sounding names are quoted in proof of this.

All the same, American manufacturers are so sick of the open-market it is certain to die outright before long. E. H. Montague, the Selig agent here, who has been putting out two-reel features and not selling a single copy, is working with one or two of the other big agents to bring about the withdrawal of all American films from the open market. The Trans-Atlantic Film Co. (English branch of the Universal) has refused to go in on this. It is the only firm in England doing well on the open market, its sales averaging around 300,000 feet per week, obtained through cutting prices and gaining the good will of exhibitors by distributing plenty of free publicity. Of the other big firms not one is doing well. Vitagraph, which a short time ago led the whole world in English sales, now only averages around 30,000 feet a week, including all its big feature stuff. Biograph (since Griffith went to Mutual), has fallen off so that many of its single-reel subjects never sell to the extent of even one solitary print. Mutual brands and Keystone comedies sell well, but the loss of Charlie Chaplin has hit them heavily. Edison, which at the time of the "What Happened to Mary" boom, was among the first favorites, has dropped below 20,000 feet weekly.

The English manufacturers are likewise hard hit. Barker's, one of the oldest houses in the trade, has lost heavily, the managing director, Will Barker, having given up his own business and joined with the Neptune Film Co. Hepworth's is doing none too well, and the London Film Co., whose products are handled in America by

Cosmofotofilm, is now reorganizing, owing to losses suffered.

B. Nichols, of the M. P. Sales Agency, handling Biograph and Kalem brands, is firmly convinced the open market is going to be wiped out of existence, and he is now renting nine-tenths of his output on the exclusive basis. Frank Brockliss, who can't sell more than two or three prints of a Lubin subject, is of the same opinion.

The American feature film agents on this side handle everything exclusively and are mostly doing good business. J. D. Walker is doing fairly with Paramount subjects, but these command very low booking prices, with the exception of the Mary Pickford subjects.

ASSOCIATED FILM START.

Everything's set for the starting of the first releases, Sept. 13, by the Associated Film Sales Corporation. Among the first subjects will be "His Wife's Secret."

A late acquisition to the Associated forces is Irving J. Barsky, a prominent New York film pioneer, and David Keen, another early picture promoter, who will be attached to the Associated executive staff.

Arthur Bard is general manager and is out with a statement his concern proposes common good for the exhibitors as well as the manufacturers and exchanges of the Associated, one main purpose being the elimination of the middleman.

WORLD'S THREE WEEKLY.

The first release which the Paragon will make through the World will be in January. The new studios the company is building at Fort Lee will be ready for occupancy in November.

With the Paragon added to the World Film's releases the total output of the concert will be brought up to three features a week.

OUTLAW FILM REJECTED.

Chicago, Sept. 8

"The Life of the Younger Brothers," a film production, was rejected by the local censor board because it carried the story of the outlaws and was considered by the board as a poor example for the younger element.

Moss' New One in October.

The new B. S. Moss theatre, now building on 5th avenue near 44th street, Brooklyn, will seat 1,500, giving a straight picture program, and is expected to open during October.

LUBIN'S DIRECTOR-IN-CHIEF.

Edgar Lewis, director, will become director-in-chief at the Lubin studios Sept. 20. His contract is for three years, with a sliding scale, giving him an increase in salary about every six months.

The first picture he will make will run about six reels.

There's a new war photoplay in the making. Lubin is the manufacturer, and the new feature is being directed by Jack Pratt, lately added to the directing staff. Rosetta Brice, Clara Lambert, Eleanor Barry and Mary Charleston are the principal women.

Lubin has made some changes in its directing corps. Edward McKim has joined as a comedy producer, while L subjects will be directed hereafter by Percy Winter and Clay M. Greene.

A new contract has been entered into with Romaine Fielding by Lubin, and he will remain west with his company indefinitely.

A. C. F. AT FRONT.

The American Correspondent Film Co. is receiving weekly consignments of new war pictures from its European correspondents at the front. The company will in the near future release "System, The Secret of Success," which gives in detail the preparedness for war of the Germans.

Albert K. Dawson, the A. C. F. correspondent with the German army, has been under fire for many weeks, he narrowly escaping death on the field of Soisson when a French air raid played havoc with the advancing Germans with whom he was traveling.

"Friends and Foes" is also another feature of three or four reels to be released by this company. It deals with the treatment of prisoners in the German camps.

A shipment of 5,000 feet of negative is expected from A. C. F. correspondent, Edward Lyle Fox, with the French forces, this week.

The A. C. F. has recently increased the capacity of its Stamford, Conn., factory, finding conditions there too cramped.



VERA, GEORGE

Who is now playing vaudeville with ANDY LEWIS and CO., being featured in support of Mr. Lewis with his latest vaudeville production. Miss George is the possessor of an attractive personality and has accumulated an enviable reputation through her abundance of talent and a keen style of displaying same.

MARIE WAYNE IN DEMAND.

Marie Wayne, who was especially brought east from the Pathe Pacific coast studios to assume the principal role opposite Richard Carle in the coming five-part production, "Mary's Lamb," was tendered a rather attractive offer this week by a new independent firm which agreed to star Miss Wayne in a series of seven features now being contemplated for production.

Miss Wayne, who until her debut in picture circles, was touring vaudeville with her husband (Ben Deeley) as co-partner in the Deeley-Wayne skit, is considered one of the most attractive picture stars now on the screen and is doubly valuable because of her versatility, being equally efficient in comedy and straight roles. Her screen debut was celebrated last season on the Coast where she was featured in a number of multiple reels, whereupon the film men began angling for her services with salary offers that prompted her to desert the speaking stage for a camera career.

At the present time Miss Wayne is the leading woman at the Pathe studio and bids fair to jump to the front rank in her chosen line.

ADVERTISING FILM.

A pure out and out advertising film was inserted into the picture program at the New York theatre this week. It ran about 300 feet and advertised a cheap hat.

The story in starting showed the front of the hat store, then two young men meeting on a street, one wagering the other he could not guess what he had paid for the hat he was wearing. For the finish, trick photography was indulged in.

It might have been that the advertising film was an experiment, since a hat manufacturer would not likely advertise straw hat wear the first week in September, and no other hat material was displayed in the reel.

It was reported about later in the week that the Loew management was not satisfied with the experiment, which had been fathered by Lee Lash. According to report it had been represented the advertising subject would be in the nature of a funny cartoon, but it did not so develop.

S. P. C. C. IN STUDIOS.

The Society of Prevention of Cruelty to Children is turning its attention toward the film industry through a number of complaints against the children who swarm to the manufacturer's offices and studios in search of extra work.

The Society has been advised mothers sit throughout the day in the offices with their children, awaiting an appointment. The officers of the Society decided to make an immediate investigation with a view to remedying the situation.

SELIG'S NEWEST.

Word from the Selig plant on the Coast states the next five-reel subject to be tackled under Colin Campbell's direction for V-L-S-E distribution is "Sweet Elysium."

"COMPLETE SERVICE" DAYS REPORTED TO HAVE PASSED

**Exhibitors no Longer Tie Up With the Service Corporation.
Take Best Subjects Suitable Wherever May Be Secured.
General Film Co. Feeling Effect.**

That "complete service" as formerly known to the many local exchanges in a position to supply an exhibitor with a full film program has seen its best day is the opinion of the local manufacturers and exchange men, very few, if any, of the eastern exhibitors now taking a complete service (generally consisting of from six to nine reels) from any one particular exchange. The exhibitor who formerly did his dealing direct with one exchange is now dividing his orders, accepting the films from those offices that seem to have what he most desires.

This order of business has crippled the large exchanges which have dealt mostly in the one and two-reel productions, one effect being evident this week when the General Film Co. laid off seven men, including the branch manager of the Fourth avenue office. Instead of filling the vacancies with new appointments, the G. F. delegated seven men from the 23d street office to hold down the posts.

The exhibitor finds fault with the manufacturer for taking the star players out of the one and two-reel productions as soon as they become popular with the patrons, although this is a natural move, for when a film player accumulates a following the manufacturer naturally figures his services as more valuable in feature productions.

At any rate, the "complete service" schedule is totally shattered and the exchange men are now forced to accept separate orders, wherever possible, to maintain a profit.

FROHMAN SELLS STATES.

The Frohman Amusement Co. has sold to the Bert Levy Circuit the states rights for California, Arizona, Nevada, Hawaiian Islands, Western Canada and seven southern states to its latest feature, "Just Out of College," which will have its opening run on the Coast at the Tivoli, San Francisco, Oct. 3. The Levy Circuit controlled the Coast rights to the Marie Dressler feature, "Tillie's Punctured Romance."

The Authors Film Co. has purchased the states rights for New York and Pennsylvania for the same Frohman film.

FIRE DEPT. ACTIVE.

The investigators of the New York Fire Department are on the warpath again with the film exchanges marked as their especial target. Recently a number of the department's representatives have been visiting the exchanges to determine the methods employed by the film men in transporting their "shows." Fox fell first victim to the move and were temporarily forbidden from operating. The differences were

quickly adjusted, however, and the Fox employees given strict orders to comply with the law in every respect.

The fire department occupies a royal position in making laws and rules for the film industry and heretofore has been seemingly satisfied if the exchange men kept their "shows" in a metal case lined with fibre. This is considered absolutely fireproof, but with the new order of affairs the department officials have decided it necessary for each individual reel of film to be carried in a separate metal container and the whole "show" placed in the metal and fibre box. Many exchanges were temporarily crippled through lack of sufficient containers, and in some instances out-of-town exhibitors were forced to close down for the day until the fire department rule could be satisfactorily complied with.

JIMMY POWERS FILMS.

James T. Powers is being offered for filming. It is designed to feature him in his original role of Rats in "A Tin Soldier" or in the star part in "A Straight Tip," both of which would seem to lend themselves excellently to screening.

SEIZING KEYSTONE CHAPLINS.

The New York Motion Picture Co., which holds the copyrights on a number of the Keystone pictures which carry Charlie Chaplin as the principal comedian, made several successful raids on smaller exchanges last week and managed to recover several of their copyrighted products.

The picture people were accompanied by a United States Deputy Marshal. One exchange, known as the Chaplin Comedy Film Co., in the Exchange Building, was practically closed up by the New York firm, which seized several Chaplin reels that had been imported from England. Another exchange in the Masonic Building was visited and several Chaplin reels seized.

\$200 FOR 3-DAY SERVICE.

The Mt. Morris theatre, on 116th street and Fifth avenue, after a service battle with neighborhood competitors, has finally secured the first run rights to the Fox productions, paying \$200 for a three-day service.

The theatres operating in the vicinity gradually raised bids until the two-century mark was reached, when the Mt. Morris was the accepted bidder.

KUGLER NOW DIRECTING.

Frank Kugler, president of the Camera Club, is directing for Fox. He acted as assistant to R. A. Walsh in the making of "The Regeneration."

Kugler's first will be a children's feature as a special Christmas holiday release by the Fox firm. His assistant will be Thos. O'Brien, with the Fox forces for some time.

Marcelle Morlange has been appointed assistant to Mr. Walsh.

RELIEF FROM LEGISLATION.

Within the next fortnight a delegation of picture men from all parts of New York will swoop down upon Albany for the express purpose of getting some legislation that will put an effective quietus to the intermittent bills working a hardship upon the manufacturers, exhibitors and the patrons of the picture houses. The executive heads of the principal unions of the Motion Picture Exhibitors' League of the U. S. in the Empire State will go to Albany to lobby for a bill or two that will bring about a better state of affairs as regards the picture realm.

From New York will go President Lee Ochs, Samuel H. Trigger and others of the local union, and maybe Commissioner of Licenses George H. Bell, who is anxious to see a change of legislation that will bring a general betterment to the manufacturers and exhibitors inasmuch as present conditions are concerned.

Something more definite in the abolition of future censorship laws will be brought up as an issue and there will be a fight to get the Children's Law passed which will permit them to attend picture houses after school hours and up to 7 o'clock with a matron installed at each house.

Picture conditions are not the brightest in New York, and with bills continually bobbing up that strike a body blow at the houses, makers and exhibitors, the sessions of the State Legislature are invariably watched closely by the men interested in films. They want something that will guarantee them more protection in the future.

MISS SNOW HEADING.

Los Angeles, Sept. 8.

The Metro has virtually consummated plans whereby Marguerita Snow, who has been playing "opposite" Francis X. Bushman in Metro. Quality features, will in the future head a separate company of Quality photoplayers. Placing Bushman and Miss Snow at the head of different companies will enable the Metro to make more Quality releases in the future.

Bushman, after his trip east, is back in picture harness, and has begun the work of his third feature, "Pennington's Choice, filmed from the Anita Loos magazine story.

E. H. Calvert, a new addition to the Metro directing forces, is handling the Bushman picture.

Convention Talks Advertising.

Chicago, Sept. 8.

The convention of Paramount exhibitors was held here Thursday, Friday and Saturday. The main question discussed was whether the feature film producers are to start a campaign of newspaper advertising that will cost somewhere around a half million dollars. The producers also told the exhibitors they intended to extend their sales offices to other cities.

There was talk around here late last week that the convention was brought about with a view to formulate some plan to compete with the new Triangle. Convention men denied this and said competition was not discussed.



BETTY BOND
(OF BOND AND CASSON)

Who just recovered from a nervous attack, is playing the BRIGHTON THEATRE this week (Sept. 6) by request, having but finished an engagement at that house a few weeks ago.

BOND AND CASSON have proved one of the favorites at the beach this season. Their work is so neat and perfect that MANAGER GEO. ROBINSON was more than glad to have them return.

EXCLUSIVE FEATURE PRIVILEGE HELD FOR CITY OF ROCHESTER

Loew Circuit Plays Feature Film in Conjunction With Vaudeville in Up-State Town That Cannot Be Shown Elsewhere in That City, During or After the Loew Exhibition. First Contract of Its Kind.

Rochester, N. Y., Sept. 8.

It has become known here that the feature films the Marcus Loew Circuit is exhibiting at Loew's local theatre, in conjunction with its vaudeville bill, can not be played here during the time Loew runs the feature or afterwards.

This gives Loew the exclusive feature privilege for this city, of the films shown in the Loew house, which is advertising to that effect.

As far as known it is the first film contract of its kind ever made, and it is understood that the Loew Circuit will not contract for feature service in Rochester excepting with that proviso.

Commencing next week at the New York theatre the Loew picture program there will contain one long featured film. Heretofore the big features have only been played Saturdays and Sundays when the admission was 25 cents, three-reelers usually starring the daily change bill for the remainder of the week.

TWO FOR STATE'S RIGHTS.

The "Little Sunset" baseball feature made by Bosworth from the story by Charles E. Van Loan (not released upon the Paramount program) was sold to the Eiko Film Co., the latter having sold the state rights for it during the last six weeks.

The Eika, through its New York manager, W. H. Rudolph, has made arrangements for the selling of state rights to a new pieced picture, most of which has been made in Chicago, called "Guarding Old Glory," which has a peace story.

NOT ENOUGH KIN FILM.

The first public showing of the film version of "Trilby" at the 44th Street theatre Monday evening was preceded by 47 minutes of Kinemacolor, made up of a number of Kin's former military films and pieced together to show "The Fighting Forces of Europe." It made an interesting prelude to the five-reel feature which was the principal attraction. But nearly an hour of Kinemacolor on so humid a night was not conducive to good humor, and besides it may result in a lawsuit.

A Charles H. Murray some time ago purchased from the Kinemacolor Co. for \$10,000 the exclusive rights to show "The Fighting Forces" in America, a clause in the agreement stipulating he must not exhibit less than 90 minutes of it. Murray is a close personal friend of S. L. Rothapfel, who was specially engaged by the Equitable to stage its first release at the 44th Street house.

A. P. Barnard, president of Kin, read

in Monday morning's paper "Trilby" was to be preceded by Kinemacolor and promptly notified the Equitable of the terms of his firm's agreement with Murray. Barnard, Rothapfel and Murray met in the lobby of the 44th Street theatre before the performance Monday evening. Rothapfel and Murray claimed they were within their rights in presenting less than the 90 minutes of Kin, through Murray receiving no compensation for the use of his films, and a line on the program reads that they were presented "by courtesy of C. H. Murray." Barnard claims breach of contract and says he will take legal action.

EQUITABLE SIGNING 'EM UP.

The Equitable's next release will be "The Master of the House," featuring Julius Steger. William Courtenay is to be starred in a screen version of "Under Cover" at the conclusion of the road tour of that piece. The Equitable has purchased the film rights to "Polygamy" and has made arrangements to employ the picture services of Robert Edeson, Kathryn Kaelred and Francine Larimore.

ZIEGFELD FILM CO.

The Ziegfeld Films Corporation opened its offices this week in the New York Theatre Building. The concern is capitalized at \$100,000 and has on its directorate W. E. Koch, a wealthy manufacturer of surgical instruments and who is one of its principal backers. The concern was organized by W. K. Ziegfeld (brother of Flo Ziegfeld).

W. K. was vice-president and general manager of the Chicago Musical College and is the founder of the first school organized to teach the technique of photoplay acting.

PICTURE TAKER MISSING.

Charles d'Emery, who has been in South America for some months taking animal pictures in the Andes Mountains, has not been heard from for some time, and it is feared that he has met with some accident.

A shipment of film supposed to have been sent by him several weeks ago has not arrived.

METRO'S INNOVATION.

The Metro, Tuesday, decided hereafter it is to provide special musical scores to the exhibitors of Metro features. The Metro plan, starting with this week's releases, is to select from the classics such melodies as will suit the films and, where these do not gibe, compositions from American writers will be utilized.

SELLING ENGLISH FILM HERE.

Drawing the attention to the forthcoming film subjects made in England by a company of photoplayers headed by Florence Turner is the present mission of a Mr. Rosenbaum, who's booking and selling subjects to American exhibitors and exchanges for the Ideal Film Co. of London.

One of the films offered by Rosenbaum is "My Old Dutch," a five-reel subject in which Albert Chevalier and Miss Turner play the leads. This picture was made following Chevalier's appearance in "The Bottle" (four parts).

The Ideal has purchased the world's rights to all the Turner pictures.

The Hepworth Company, which made "The Bottle," with Chevalier and Alma Taylor featured, and which sold the world's rights to the Ideal for distribution, has received from the London office a six-reel feature, "Barnaby Rudge," adapted from the Charles Dickens' novel which the Hepworth stock, headed by Violet Hopson and Tom Powers, made in London. Powers is a former Vitagraph player of the time when Miss Turner was with the Brooklyn concern.

The New York office of the Hepworth firm is managed by J. Wild.

RED CROSS FILM.

The Pluragraph Co. is to turn out a feature under the auspices of The Red Cross Society of America, showing the complete activities of that organization in times of war and peace.

It is generally accepted that the Red Cross is only first aid in time of war only, but it does work in connection with mine disasters, railroad wrecks and floods.

Robert Hastings Goodman is the scenario editor for the Pluragraph and is preparing the scenarios for the Red Cross films. John Wilstach is the publicity representative.

A. C. Lund and Lionel Belmore have been engaged as directors for the Pluragraph.

PIRATING GOING ON.

From indications now on hand, locally the South American and Australian points are scheduled to receive their share of pictures this fall. Arrangements have been made by J. D. Williams for the feature, "Hypocrites" to make a complete tour of the Antipodes. "Cabiria" has already been contracted through Australia and a bid was made for "The Birth of a Nation," but the Nation demand was considered too high.

Sam Blair, who for several seasons has been taking pictures to Australia and Hawaii, knows conditions pretty well and contends that much picture pirating is going on in foreign points, the piracy idea proving much cheaper and more remunerative in the long run than to book up the American feature direct and place on booking commission basis. Many films are bought in London and shipped into the Antipodes from Barcelona, Spain. This is done in many cases where some busy "pirates" try to slip some films over without paying the premiums desired.

CAMPBELL'S "SLAVE" FEATURE.

The phenomenal success of "The Birth of a Nation" is having its effect upon the theatrical and film fraternity. It has started a number of picture producers off with a new standard of perfection to be attained, and the box office takings are making it easier to secure financial assistance for other "big" pictures that might otherwise be chary.

The latest competitor for highest honors is "Bob" Campbell, son of the late Bartley Campbell, who has the backing of two men whose aggregate bank-roll would total \$1,000,000. Not that these men will put it all into the film industry, but they profess to stand ready to finance the screen adaptation of "The White Slave" and, if it shows cause, to follow it with a similar adaptation of Bartley Campbell's "Siberia."

Those in show business know that "The White Slave" has been acted for over 30 years, during which time it made a profit of approximately a million dollars. Young Bob's present scheme is to do this piece as a feature picture on a scale to equal, if not surpass, if possible, the "Nation" production.

The story is entirely dissimilar, and it bears no resemblance to the "white slave" traffic. Bob is the owner of a number of his late father's manuscripts, many, in their day, successful melodramas that will lend themselves readily to filming on a large scale.

\$75,000 FOR "TRILBY."

It is understood the production of "Trilby" as a feature film was financed by Brady, Adolph Zukor and Lee Shubert, and that when completed the finished product was sold to Shubert for \$50,000, which the latter promptly disposed of to the Equitable for \$75,000.

GOOD SO. AM. MARKET.

Reports from several brokers in film indicate an increase in sales for South and Central America within the last few weeks. The demand is not so strong for features, but single reels, especially comedies, find lots of bidders.

The features are not bringing the big prices they did several months ago. The buyers for the Latin American countries have grown wiser to a certain extent. The brokers in turn rent the features to small houses around New York at small figures to make up the difference in the former and present sales prices.

DEFLECTIONS DENIED.

Notwithstanding the generally credited report that Crane Wilbur had signed for a forthcoming Triangle feature following his defection from the Lubin ranks, Wilbur is under contract to appear in the three-reel subjects David Horsley is to produce this fall and winter at the Horsely studios in Los Angeles.

Another report, Helen Badgley had left Thanhouser, is denied. Her recent absence from the pictures has been due to a vacation period for the seven-year old picture star.

FILM FLASHES

Jack Clymer is with Pathe.

Richard Buhler is with Lubin.

Bess Meredith has written "The Ghost Wag-on," for the U.

Gregory Allen, when not appearing in pictures, does sculpturing.

Merritt Crawford is back in the Metro publicity department after a brief illness.

The sport shirt and wrist watch have hit the pictures considerably of late.

Frank Lloyd is directing the Morosco feature of "Jane."

Owen Moore will hereafter work under D. W. Griffith for the Triangle.

Arthur Lucas is an attache to the Triangle's exchange corps. He was last with the Mutual.

James J. Jeffries will do a pantomimic bit in the new Francis Bushman feature.

The B. S. Moss M. P. Corporation has secured the picture rights to "Rosedale."

Charles Chaplin's next two-act comedy will be "Shanghaied."

Fred Mace's hair turned gray suddenly last week.

John Copely is technical director for the Otis Turner Co.

William T. McCully, formerly with the Keystone, has signed with the National.

Moving picture day at the Panama-Pacific Exposition is set for Sept. 11.

Mabel Normand defeated 20 others in a five-mile swim at Santa Monica recently.

D. W. Russell will represent the David Horsley company abroad.

Aaron Hoffman and William Jerome have joined the Keystone scenario forces.

Dark Cloud, of the Mutual, is a sure enough Indian boy who has set out to become a picture star.

Howard Davies is around again. He recently wrenched his knee while doing picture work.

Willie Brown, who entered picture work 15 years ago, was call-boy of Todd's opera house, Northampton, Mass., when 14 years old.

Hermann Robbins, who looked after the Fox office, Syracuse, is now officially connected with the New York film offices.

Harry Crandall, Jr., of the Pathe team has signed with a Federal League team for next season.

Ed. Saunders, a brother of Jackie Saunders, is now an assistant driver with the Balboa Co. on the Coast.

Carlotta de Felice will play opposite William Faversham in the forthcoming feature, "One Million Dollars."

Yona Landowska brought to this country by Andreas Dippel, has been placed in stock at Universal City.

O. A. Lund with Charles Hunt and Fred Probat are producing a series of two-reel Greek mythology pictures for the Pluragraph.

Henry Oyen, the Wisconsin novelist, recently inspected the Coast picture studios on a vacation trip.

Mary Anderson has reported to the Santa Monica Vista studios from the New York company.

E. Edgar Smith, son of the composer, Ed. Smith, has joined the Equitable, to write scenarios.

The Imp has made a re-issue of an old two-reeler entitled "Dr. Jekyll and Mr. Hyde," with King Baggot featured.

Beatrice Van, decided blond, tall and lithe, has been assigned the leads of the second American Beauty Company.

Negotiations have been entered into with Clay T. Vance for the picture rights to "How Baxter Butted In." Vance produced this on the road some years ago.

William Fullwood, formerly of the Wagenhals & Kemper corps, has been engaged to manage "Tribby" during its 44th Street exhibition.

Jack Henderson, in addition to playing film leads in an animal fraction. Among his collection are a South American parrot, a Japanese monkey, a hairless Mexican dog and two canaries.

Work is well along on the first of the Clippard brands with Harold Lockwood and Mae Allison playing leads. It's entitled "The Great Question."

The release date for "Tillie's Tomato Surprise," in which Marie Dressler and Tom McNaughton are featured, will be released on the V-L-S-E program Sept. 20.

Rolfe has started upon the second feature production starring William Faversham. At the present time there are six Rolfe companies at work in the East.

The cast for the Moss production of "The Salamander" includes Ruth Findley, John Salapoulos, Edgar L. Davenport, Ivy Shepard, J. Frank Flendon and J. Albert Hall.

With the addition of many new one and two-reel subjects per the new Mutual contract the Gaumont studios, Flushing, L. I., are all animation and bustle.

William Bertram is putting some real Salvation Army atmosphere in the picture he's now directing. "The Idol" deals with the S. A. one minute and the stage the next.

Robert Warwick, now doing leads for the World, is to return to the stage in a new play, "Jim's Woman," by W. B. Carlock, which William A. Brady has accepted for production.

It has been decided to replace all of the frame buildings in the Keystone plant by modern concrete structures which will cost in the neighborhood of \$100,000.

"Apollo" and "Nero" are film actors. They are performing lions with the David Horsley Zoo on the Coast. M. Gay, their trainer, appears with them.

Anita King has started on a long trip in a Kissel car, going from Los Angeles to San Francisco and thence east to New York. Miss King is making the long jaunt alone.

The paper for the Big U features does not carry the number of reels of the productions. It is being taken generally a U feature is of three reels.

Harry Spingler will be in the supporting cast with King Baggot in the feature "The Reward," to be directed by Harry McRae Webster.

Edythe Sterling has been engaged as a leading woman by the Universal. She was formerly with the Frontier. J. J. Franz will direct the pictures she appears in.

John Adolfi has completed the direction of "The Sphinx" with Eme Shannon and Herbert Kelcy. He will begin work on "The Master Rogue" with Edward Stevens this week.

Charles H. Weston is a new comer to the directing staff at the U. His first picture will be "The Doctor's Crime," in which Charles Ogle, formerly leading man for Mary Fuller will be starred.

Despite reports to the contrary Kalem is still making installments of "The Hazards of Helen," with Helen Holmes featured. The K has just put the finishing touches to the 41st "hazard" at the K studios, Glendale, Cal.

Winfield R. Sheehan, general manager of Fox, returned to New York late last week after a visit to 22 branch exchanges of the company, where he supervised the inauguration of an efficiency system.

Hobart Henley is going to do a feature which he's credited with having written the scenario. It will be a four-reeler called "The Tenor" and Leon Kent will handle the direction.

The Gotham, which started operations a few months ago with a big splurge and made several pictures, has slackened down to a marked degree with the company practically inactive at the present time in the way of producing.

Valli Valli, whose first picture was "The High Road," has been engaged to do another film for Rolfe. She will appear in a subject which Harry Shandlee has adapted from Florence Gerald's play, "The Woman Pays." Edgar Jones will direct.

The Universal will show "Judge Not" or "The Woman of Mona Digkins" at the Broadway theatre this week. The picture which now has two titles was formerly named "Trapped," and prior to that bore the title of "Renunciation." Julia Dean is the star.

The fire department last week revoked the permit of the Fox Film Corporation to ship picture films. Inspector Healy of the Bureau of Combustibles recently found the Fox films were not stored in a metal lined vault and that they were not in individual tin containers. On the second visit of the inspector, conditions had not been improved. William Fox ordered directions be carried out and the inspector's men were stationed in the place to see that this was done.

The second company to appear in several of the Fox features to be made in Jamaica sailed on the Santa Marta last week. Among those who left were Walter Miller, Walter James, George Middleton, George Moss, George de Beck, Nelson Dean, Edward Thorn, Ricca Allen.

The Strand, a new house for Haverhill, Mass., is located on Merrimac street, opposite the Scenic Temple. Both houses being owned and operated by the Strand Syndicate, Benj. J. Kaplan, president. The Strand was built at a cost of \$50,000, has a seating capacity of 1,400, and will run a straight picture policy.

The nickname of "Vaseline" which was wished on the Vitaphone, Lubin, Selig, Essanay Corp. has caught on till the concern is confronted by the name at all angles. Instead of calling the name (V-L-S-E) of the concern, the elevator boys in the Mecca Building, where its headquarters are located, yell "Vaseline" when the seventh floor is reached.

Jean Southern, who left William Fox's vaudeville circuit to play in Fox's feature film, resigned just before she was to have sailed for the West Indies as leading woman of Herbert Brenon's second company. Marcelle Hontabat, a little French girl, was engaged by Mr. French by wire to the coast where she had been playing for Morosco and made the boat in New York in the nick of time through fast travelling.

Although the Triangle has rented the Olympic, St. Louis, for a four or six weeks' exhibition there of "A Birth of a Nation," that house will not play the Triangle's pictures as per report. There is very little likelihood the Triangle will establish any "model theatre" in St. Louis, leaving the Chicago "model" to cover that territory. The T will be booked thoroughly in St. Louis but not via a local model theatre there.

Some of the papers in reporting the suit brought by the Societe Francaise des Films et Cinematographes connected Jules Brulatour as a pressing creditor, to the extent of \$40,000. Through his attorney, Arthur Butler Graham, of 15 Broad street, New York, a request to correct that impression was sent out immediately after the publication. Mr. Brulatour, the announcement stated, was a creditor of the company, but a most lenient one, and had sought to do with it going into court against Alfred W. Varian, the latter being accused of securing the control of four of the French concern's subsidiary companies over here, known as the Clair, Motion Picture Properties Co., Leading Players, and Features Ideals. Varian exceeded his authority in so doing, and a power of attorney, issued when the officials of the French film company were called to the war, it is alleged. The Societe is suing to recover control of the film companies, and the issuance of \$75,000 and \$40,000 notes is involved in the proceedings.

COAST PICTURE NEWS.

BY GUY PRICE.
Webster Campbell has left the American and is taking a short holiday.

A dinner was given at the Alexandria hotel in honor of Mack Sennett, Thos. H. Ince and D. W. Griffith.

Managing Director Mack Sennett of the Keystone has increased the working forces of all departments since the Triangle Film Corp. affiliation was effected. Adding more actors, writers, directors, mechanics, etc.

Fred Mace spends all his spare moments playing golf.

William H. Thompson and Norman Hackett have been signed to join the stage celebrities at Inceville.

William S. Hart was struck on the head with a heavy vase while working in one of the Ince-Triangle features. He suffered an ugly scalp wound but is able to be about.

W. A. Barrett, member of the National Board of Censorship, Shelley Hamilton, dramatic critic of Everybody's Magazine and Louis Sherwin, dramatic critic of the New York Evening Globe, combined business with pleasure while on their trip to the Coast.

Charlie Giblyn has been assigned to direct Billie Burke in her first picture.

Macklyn Arbuckle has another ambition besides rolling cigarettes with one hand and that is to retire from the footlights and annex a fat pay check every week from some film corporation.

Allan Dwan, Mrs. Dwan and Owen Moore are up in the mountains taking scenery for a new film feature.

Mrs. Flora M. Persons is suing her husband, Thomas A. Persons, western manager of the Selig Zoo, for a divorce. The charge set forth by the wife is that Mr. Persons entertained "another woman" in an entirely too attentive manner.

The Foys—Eddie and the 7-count 'em—7 little ones have signed with Keystone for ten weeks the next two summers.

Hampton Del Ruth, editor-in-chief of the Keystone scenario copy desk, is trying to sell his racer in order to buy a big touring limousine, so he can say "Home, James."

PATHE'S COMING FEATURES.

With the regular theatrical season now booming its opening guns, the picture men have been burning the tallow at both ends in preparing a list of features that will last out the season as far as the number of releases is concerned.

All of the program service corporations have outlined their fall and winter campaign, which brings announcements of "forthcoming features" long enough to fill a hoghead.

With the Mutual, Universal, Triangle, Paramount, Associated, Fox, World, V-L-S-E, Kleine-Edison, et al., to the fore with new service arrangements anent feature releases, Pathe is the latest to line up an array of multiple-reel productions for the cold weather.

While Pathe is handling the Balboa, Wharton Bros., Inc., and the Frohman Amusement Corporation features, it also has quite a list of Pathe features ready for release dates. Of the first will be "The Galloper," the Richard Harding Davis story, produced by Donald Mackenzie, with a cast headed by Clifton Crawford. Its release is set for Sept. 10. Following that will be "Via Wireless," the Winchell Smith-Paul Armstrong story George Fitzmaurice has directed, with Bruce McRae and Gail Kane featured, released Sept. 17. The third feature will be "Simon the Jester," the William J. Locke story, directed by Edward Jose, with Edwin Arden featured, to be released Sept. 24. Fourth will be "The Closing Net," by Henry C. Rowland, with the principals played by Howard Estabrook, Bliss Milford, and Kathryn Browne-Decker, set for release Oct. 1. Oct. 8 will be released "The Spender," the George Brackett Seitz story, directed by Donald Mackenzie, with the cast headed by George Probert, Paul Panzer, Alma Martin and Sam Ryan.

Pathe at its New Jersey studios has Arnold Daly getting the new Daly detective series of Kirke Ashton stories, which will be placed on the market early in October.

This week Pathe will start casting new features. Among them are "The Weavers," the Sir Gilbert Parker story. "At Bay" was started at the Jersey studios this week with George Fitzmaurice entrusted with the directing. Work is also under way for "Mary's Lamb," the Richard Carle feature, almost finished. "Nedra" is also expected to be placed in the making this month.

"Comrade John," with William Elliott and Ruth Roland, has been finished, but no release date has been set.

Another completed picture is "The Beloved Vagabond" (six parts), adapted from William J. Locke's story, with Bliss Milford and Kathryn Browne-Decker featured (Edward Jose, director). It has been sent to Paris to be put through the Pathe color process.

Savoy's Admission Pushed Up.

Walter Rosenberg's Savoy Theatre on 34th street has had another elevation of the admission scale. It now charges 20 cents at night, with 15-cent matinees.

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

FILM REVIEWS

"NEAL OF THE NAVY."

Annette Inington.....Lillian Lorraine
 Matt Hardin.....William Courtleigh, Jr.
 Thomas Inington.....William Conklin
 Captain John Hardin.....Bruce Smith
 Mrs. Hardin.....Helen Lackaye
 Hernandez.....E. J. Brady
 Ponto.....Henry Stanley
 Joseph.....Richard Johnson
 The latest serial, "Neal of the Navy," made by the Balboa, opened in the Marcus Loew theatres in New York Monday, this week. The Loew Circuit has the first run rights to the serial in all of its towns, giving it the picture for seven days before another exhibitor in any city where a Loew theatre may be located can show it. Privately last Friday the first three episodes (2,000 feet each) were displayed. Lillian Lorraine is the big feature player, with William Courtleigh, Jr., also displayed on all billing. The story is by William Hamilton Osborne, with the screen adaptation made by Douglas Bronston. No director is named in the first episode. It is said that Pathé despatched its best director to the Coast to look after the picture in the picturizing. But as one of the Loew Circuit heads remarked after watching the private exhibition: "It won't make any difference to us about technical defects if they keep this 'Neal' picture up to the present gait. The first and third episodes ran nicely with several big scenes in the first and much action in the third. The second episode slowed down, containing too much story and little else, not even enough of Miss Lorraine. The opening of the picture is an exhibit of Lillian's clothes, mostly old wardrobe for her. These were shown at that time, probably because she had but little change for some episodes afterwards to wear 'gowns.' Each episode is closed by the American flag, never the same flag, but still the U. S. emblem in design. That ought to get a little cheer if nothing else in the picture evokes noise. Miss Lorraine is called upon to play an 18-year-old orphan. She does the orphan portion well enough, but is never certain about the age. Mr. Courtleigh is always opposite her. There are several villains in the early part, one called Joe Wheeler, and he's worse (as a villain) than his name, steals the examination papers from Annapolis, and turns in a perfect paper through it, but fixes the theft upon Neal, who is thrown out of the exam. room and must enlist in the navy as an ordinary sailor. It's likely the naval scenes, of boats, maneuvers, the boys, officers and other things in connection with a man at sea, will be the most interesting of this serial. The Navy didn't become prominent until about the third ep., then interest picked up. In the first episode the groundwork is laid. Someone knows of "The Lost Island," a treasure resort, and he has a map of it. Other baw men are looking for the map. They all go on a raft in the harbor, when Mr. Pease or some other eruptions volcanic start spouting and when out at sea the boat burns. But a small boat load is saved, among them the children who later are impersonated by Miss Lorraine and Mr. Courtleigh. The father of Lillian who owned the island, passed a packet and note before a shark was supposed to have appeared on him. Lillian was adopted by the Captain and his wife, the doctor's daughter. The action then jumps about 15 years, in the second episode, and it keeps jumping, from near Los Angeles, to Florida, to Seaport, N. J., but the second episode may be declared out as merely preliminary and having to follow the excellent first reel (as a slight picture, although the first called "The Survivors" had in detail especially with the boat scenes.) The volcanic action has been well taken. It suggests "Cabrila" in a way. There is an old man character in the second reel. He is called "The Brute Man," and might have been suggested by Maciste of "Cabrila" or "The Mysterious Mr. X" or "Eliane." Miss Lorraine always was a pretty girl, and her well featured face suits the camera. It's how the camera will deal with her in the "Neal" series that means what portion of success she achieves in it, but as "a card," her selection was a wise one, for Lillian Lorraine is known beyond Times Square, a great way beyond, in a circle that takes in the America with Broadway as the hub. Mr. Courtleigh seems in line for a screen partner, in the third ep. he is greatly resembles his father, is a clear-cut boy with a good face, plays easily the little he has to do in the early scenes, and there isn't much question about him.

EVIDENCE.

A modern five-part English society drama, entitled "Evidence," is the latest Shubert (World) feature picture. It was shown to the Board of Censors Wednesday afternoon. The picture was written, staged, produced and costarred in by Edwin August and reflects credit upon that director and will enhance his future value in filmdom. Really here is an unstinted expression of praise is due to whoever is responsible for the photography, which stands out with cameo-like distinctness all the way through. It is unusual to see a picture so uniformly clear. Not a single scene that falls below the standard of perfection. Lillian Tucker is equally featured with Mr. August, and is entitled to the same praise as the male lead. It is questionable if, indeed, her part could stand out even more prominently than that of August's. The story says Lord Wimborne is happily married to a beautiful and estimable woman. Wealth and happiness surrounds their domesticity, which is enhanced by the birth of a son and heir. The play opens with a reception at their home (they are English). Among the guests is Capt. Pollock of the military, who drinks to excess, and, in a befuddled condition, finds Lady Wimborne upon a veranda as most of the

guests have departed. He makes overtures to her, which she indignantly rejects, but, not being in possession of his senses, he seizes the woman and embraces her. Lord Wimborne sees this from a distance and rushes over to confront the villain. To square himself, the captain says: "Your wife rejected this meeting. Why blame me?" Lord W. half-way believes this, and refuses to accept his wife's protestations of innocence. The next day, thoroughly sobered, the captain calls to apologize, but the husband refuses to see him and tells the servant to order Captain Pollock out of the house. Later, the two men meet at the club and a mutual friend endeavors to effect a reconciliation, but the husband refuses. Angered at the snubbing, the captain writes Lady W. a note that her husband has been injured and requests her to come at once to the Red Lion Inn. Meanwhile, the husband sees the blotter which the captain used at the club, which shows that the captain had that day written a note to his wife. He rushes home to confront her with this apparently additional evidence, but she is told by one of the funksies his wife had gone out, questioning that she be driven as quickly as possible to the Red Lion Inn. On arriving there the husband is compelled to break down doors and finds his wife locked in a private room with the captain. Meanwhile Lady W. has confronted the captain with his letter, demanding to know what it means. He seizes the initiative and burns it so that she has no evidence to prove her innocence. When, therefore, Lord W. finds them there, his evidence is conclusive and he sues for, and obtains, a divorce. This scene, admirably staged, bears a resemblance to "A Butterfly on the Wheel." Capt. Pollock is ordered to the front. Five years elapse. A mutual friend, who has always believed in the innocence of the wife, goes to India on construction work and there meets the captain on his death-bed. He obtains a signed confession from the wife, and returns with it to England. Meanwhile Lady W. meets her boy riding in the park and can no longer keep from seeing him. The friend "frames" it so the estranged husband and wife shall meet, but the husband, not yet having had the confession, drives his ex-wife away, telling her he is to marry another woman and that she cannot see her child. The wife steals the boy, but the husband follows and takes the child back with him. Eventually they are reconciled and presumably live in domestic amity. The story may sound conventionally melodramatic and lacking in class, but the manner in which it is filmed makes up for any lack of originality in idea.

"THE MONEY MASTER."

A five-part George Kleine production adapted from Cleveland Moffett's play, "The Battle," and featuring Frank Sheridan in the title role. The story proper is preceded by a concise and unimpeachable proof of the business and financial career of J. H. Hunter (Mr. Sheridan) through despicable methods has practically monopolized his industry and is recognized as an uncrowned king of finance. His last move was to order the destruction of a competitor's factory by fire. This resulted in his wife's determination to desert him and discover her husband's connection with the deed through the confessing of the hired fire-bug. When leaving, she takes her child, a son, vowing to keep him ignorant of his identity until he is of age when he can make practical use of his father's fortune. Before diving into the story itself, one can find much in the prolog to provoke criticism. For instance, Haggleton, when arguing with his underworld subject to fire the plant, did so rather openly for a man plotting a crime punishable by a prison sentence. And the hiring's confession was rather an improbable bit of stage direction. He met and recognized Haggleton's wife in the crowd attending the blaze and without any provocation or request proclaimed the financial guilt. Then, again, for a wife and mother, Mrs. Haggleton assumed considerable when she left without confirming Haggleton's guilt. She simply packed up, not even saying good-bye, and then, as the story goes, died at the appropriate time, entrusting her son in the hands of a deep sea diver with instructions not to acquaint him with his own name until the proper time. Meanwhile, Haggleton cleaned up the world in his own particular line, although his success resulted in the suicide of one competitor and the utter ruin of another. Twenty years later the son arrived at the "proper" age, but socially educated to despise the rich and pity and love the poor. He does. He even falls in love with the daughter of the man his father drove to suicide and accidentally comes to live the associate of his father. His father has driven to misery, ruin and anachronism. Eventually old man Haggleton visits his son, at the invitation of the deep sea diver, and is given a pointed lecture on social conditions in the Ghetto, having himself pointed out as a horrible example of the heartless rich, the son being ignorant of his father's blood connection with Haggleton at this time. The lecture is well decidedly pointed old man Haggleton sheds his coat and determines to give the poor a lesson in efficiency. He accepts a position in the Ghetto bakery where Moran is employed and in less than a few hundred feet of film installs an electric dough mixer, incorporates a new company and makes his mother industry. Then the revelations comes in view first the son, then recognizing the likeness and eventually discovering the relation of Haggleton and son, the son's recognition of parentage and finally Haggleton's realization of Ghetto conditions and his liberal contribution of a million dollars to aid the poor. The inevitable marriage winds up

the melodramatic ordeal with a few incidentals in the way of film action being interwoven to make it more binding. Moran attempts to assassinate Haggleton, but the son jumps before the intent is consummated and is nursed back to health by his sweetheart. Mr. Sheridan was a splendid type for the lead and Paul McAllister, as the anarchistic Moran, was quite true to the role. Ann Meredith and Fania Marinoff shared honors with Calvin Thomas in supporting parts. The scenes are mostly interiors, jumping from the costly furnished mansion of the money master to the squalid bakery cellar and the equally dirty tenement apartment of Moran. The direction cannot be classed as excellent, for the details in numerous instances were sadly overlooked. The interest centers around a socialistic problem somewhat exaggerated in this picturization, but to those melodramatically inclined it should prove satisfactory. As a first-class feature, for which it was identically intended, it falls considerably short.

Wynn.

"THE TWO ORPHANS."

"The Two Orphans" put on the screen in five reels by Fox and released this week, is a matter of direction. It was a good play to picturize, if properly done, for a false note in the taking of either of the two characters of the orphans would have thrown the entire feature out of alignment in its aim toward sympathy and resentment, both secured in a masterly manner by the careful direction of a creative director, Herbert Brenon. The result accomplished will probably be that the "The Two Orphans," merely released as a usual weekly feature by the Fox service, is very apt to draw people back to sit through it a second time. The moving exposition of a story that should be so thoroughly of common knowledge brought the country will come from curiosity alone to see the famous stage tale has been worked out on the screen. That the director, Mr. Brenon, should secure the most credit speaks for itself as the picture progresses. In it Jean Southern leaps ahead, in the playing, of Theda Bara, a Fox star. These two are the orphans. It is inconceivable that a young girl who but lately was a "singing star" on the vaudeville stage, without histrionic experience of moment, and certainly possessed of no extraordinary dramatic ability as far as any one ever heard or saw, could do the work Miss Southern has done in this Fox feature unless someone made an actress out of her in the process. Miss Southern is the blind girl, Louise; Miss Bara, Henrietta, the other sister. The rather large company holds a number of well known people, with William E. Shay, together with Miss Bara, featured, though it is necessary to carry as well Miss Southern's name on all of the paper, owing to the title. Stella Hammerstein has a role, that is brief, but nicely enough handled by that young woman, Mrs. Irene Lee appears for a moment in the foreplay, Edna Hunter, daughter of Louis Haggleton, into an important role later on, and Gertrude Beckley takes the secondary honors among the women as Mother Frochard. She makes Frochard ultra-hard, in playing and makeup, but no more so than it should have been for the villainousness of the Frochard creature. E. L. Fernandez or William Cavanaugh is Mother Frochard's elder son and her partner in crime. His good acting and performance, wherever it was (no programs issued at the Academy of Music). John Daly Murphy mixed business with pleasure before the camera, securing a couple of laughs, one through a fall. Sheridan Block was a benign nobleman, with other roles taken by Frank Goldsmith and Ben Graham, leaving the principal male heroic figure for Mr. Sheridan to play, the orphan who fell in love with Louise, and was taken away from the Frochard hovel when Louise's mother discovered her. Between Miss Southern and Mr. Brenon there was but little left for the other principals, excepting Frochard and her elder son, against whom the resentment waxed high all of the time. Mr. Shay was a manly enough and honorable lover, erecting himself as a protector over Henrietta, who was taken to jail as a bad girl and about to be "sent away," which must have consumed more time than it would have taken Mr. Shay to have located her, were he the ardent adorer the film intimated. Still this may have been in the original story or the play. It's minor but what could come under the heading of "license" is the calm walk-out of Pierre, the cripple, immediately after having stabbed his brother to death in the presence of the police. And that's immaterial as well. They are the only dents in the five reels from the director's end, while to more than counter balance, other than the customary straight away direction that knits the story and holds it at tension continually, is the moment in the Frochard garage, when Louise, the blind girl, is taking out the rats and about near her. To the girl in fear of rodents this would have been most trying. Miss Southern seemed, as one of the rats approached quite close, to grow frightened. She scrambled to her feet, and without losing the character, stood erect. If it were fear it was well covered up, and she's not to be blamed for it. Miss Bara had covered up her fright with a grimace. Her biggest scene, and one excellently timed and worked up to (whether written the same way in the play) was when Louise, singing on the streets while begging, walked beneath Henrietta's window, and the girls were calling to each other having been separated since reaching Paris. Henrietta was prevented from joining her sister through the police, and a woman who had the complaint of the landlady, who accused Henrietta of harboring her. The nearness of the two sisters and the cruel continued separation, caused as it was here, brought a distinct sigh of disappointment from the Academy's audience, which displayed its intense interest Monday afternoon through applauding a caption, "uttered," by Pierre as

he defended the girls from his brother, Pierre "saying" that while he had always thought his brother brave because he was big and strong, he now knew him for a coward as he fought women. Then the brothers had a "tumbling knife" duel, with the stage set for a "picture" with the sisters to one side clasped in each other's arms, while Mother Frochard also watched her sons fight, this scene running into the finale after Pierre had done the killing. It was a realistic duel or fight, with some wrestling tactics introduced to good purpose. Many of the scenes were taken in Montreal. That city may be Mr. Brenon's idea of America's Paris, where the locale is supposed to be, but anyway Montreal did its work. One or two scenes in a snow storm were pretty in effect, and it looked as though either Louise or Pierre would be frozen to death, but they lived to play to the finish. Philip E. Rosen is announced as the photographer. The photography is clear, and many figures brought fully out on the sheet without too many close up views. Mr. Brenon has a knack of giving his story added animation through quick flashes and seems to condense big scenes into a few feet, such as the concert hall moments, also the reception where an "evening" was held purely to add action to the story. The character or colonial costumes of the people destroyed some of the personalities, to quite an extent, but the powdered wig style of hair dress added a picturesqueness to the feature in its entirety. "The Two Orphans" in its sadness, and pathetic and sympathetic leanings is well suited to be among the very few that the story as laid out in the book. For instance, in showing Little Billy, Taft and the Laird walking through a street in the Latin quarter of Paris, they passed an English "bobby" or policeman. Then again in scene showing the lobby of the opera house where Trilby sings for the last time, the camera has caught a studio wall. Once more, some of the titles were hard to read. One expected much more of Wilton Lackaye, who is not a most intelligent and not exaggerated conception of Svengali; but this was a distinct disappointment. He might have disregarded a modicum of consistency and contributed a bit of sensationalism. Clara Kimball Young as Trilby, the "wise" folks agreed gave a most convincing characterization. Chester Barnett was first rate as Geko and Taft, and the Laird were played by two unprogrammed actors who should have been given credit on the program for their parts. There were several "big" scenes intelligently directed and the photography throughout was fine. One might continue indefinitely recounting the pros and cons of this feature, saying a lot which meant little or nothing. The one thing that counts and means anything is that, taking it as a whole, the picture is a good one and worthy of being played in the best picture houses throughout the world. Nothing else matters.

Time.

"TRILBY."

Trilby.....Clara Kimball Young
 Svengali.....Wilton Lackaye
 Geko.....Paul McAllister
 Little Billy.....Chester Barnett

There are a number of faults to be found with the five-reel screen adaptation of the famous DuMaurier novel "Trilby." It is not an adaptation of the play, following more closely the story as laid out in the book. For instance, in showing Little Billy, Taft and the Laird walking through a street in the Latin quarter of Paris, they passed an English "bobby" or policeman. Then again in scene showing the lobby of the opera house where Trilby sings for the last time, the camera has caught a studio wall. Once more, some of the titles were hard to read. One expected much more of Wilton Lackaye, who is not a most intelligent and not exaggerated conception of Svengali; but this was a distinct disappointment. He might have disregarded a modicum of consistency and contributed a bit of sensationalism. Clara Kimball Young as Trilby, the "wise" folks agreed gave a most convincing characterization. Chester Barnett was first rate as Geko and Taft, and the Laird were played by two unprogrammed actors who should have been given credit on the program for their parts. There were several "big" scenes intelligently directed and the photography throughout was fine. One might continue indefinitely recounting the pros and cons of this feature, saying a lot which meant little or nothing. The one thing that counts and means anything is that, taking it as a whole, the picture is a good one and worthy of being played in the best picture houses throughout the world. Nothing else matters.

Time.

"THE MAN WITH THE IRON HEART"

A Selig three-reeler carrying a conventional Capital vs. Labor story. The only points worth mentioning are the scenario was written by Henry Kolker (presumably the playing star), an excellent mob fight scene between the strikers and "scabs," Mr. Kolker's idea of "Conscience," and a very poor wig with a much poorer mask. Al Filson is featured in the film, Al Filson of Filson and Erroll, the first and among the best sketch teams ever in modern day "vaudeville." Mr. Filson is the hard-hearted task master, president of the National Supply Manufacturing Co., and what Hugo Morris would call a "stony-hearted jailer." The boss carried a perpetual frown. He fired one Boyd for being ten minutes late to work. Boyd had to look after a sick wife. It delayed him, but the boss d.d.n't and that was what he had been shot by a striker wearing a bum beard, and had a hard fight with "Death" on the bed and in the parlor. "Death" wore an awful mask, a fit running mate to the boss's wife's terrible white wig. "Conscience," according to Mr. Kolker, is a pretty girl with flowing hair. Although it is said every one has a conscience, every one has a conscience like this "Conscience." It they had "Conscience" continually plagued the boss. While recovering from the wound caused by the striker's bullet, "Conscience" worked around him overtime, in double exposures mostly, until the boss granted all the demands of his employees, restored Boyd to his job at twice the former salary, sent for his wife, kissed her when she arrived, as the incident stands out for a fact and the National Board had passed the picture. No reason why it should not, as there's no official objection to amateur disguises. But "The Man With the Iron Heart" means nothing among films, it's just a picture, made passable by Mr. Filson's stony-heartedness and good playing, but in playing he was always that—good.

Time.

THE IMPOSTOR.

The release of this Wm. A. Brady (World) feature (adapted from the Douglas Murray play of the same title) records the screen debut of Jose Collins as a social outcast, playing opposite Alex B. Francis, who doubles in the characters of Sir Anthony Gregson Bert and his twin brother, "Blink." It's a dramatic affair dealing with the life and death of Sir Anthony, later impersonated by his twin who proceeds to right the wrongs perpetrated by the dead man during his business career. Sir Anthony is a rather narrow-minded human, subject to frequent heart attacks, while "Blink" is a soldier of fortune, who knows not the value of money, but is possessed of a fine physique and a desire to travel. Sir Anthony disinherits his only son, and he proceeds to secure a position with his father's barrister, eventually marrying the latter's daughter. As a result of his strenuous business activity Sir Anthony suffers a heart attack that necessitates a sea voyage and while anchored in an American port, his yacht is recognized by "Blink" who is associated with the "Tearer" (Jose Collins). Sir Anthony is invited ashore by "Blink" and during his brief visit is stricken with paralysis and immediately expires. "Blink" and "The Tearer" place the corpse in an adjoining room and "Blink" removes Sir Anthony's clothes, deciding to masquerade as the dead brother and return to England to assume control of the estate. "Tearer" accompanies him as a devoted friend. "Blink" has journeyed to England to accuse "Sir Anthony" of the murder. A hurried explanation and recognition takes place, but is overheard by the son, when the entire affair is explained and the quintet, including the son's wife, decide to keep the secret, whereupon "Blink" continues to live on as his dead brother, the family suggesting a marriage ceremony between "Blink" and "The Tearer." The production was directed by Albert Capellani, who has worked in some excellent double exposures in the dual role of Anthony and "Blink," but one can find little opportunity for favorable comment on the camera work, for throughout the action is portrayed in a tried and true background. At one time a splendid night view of the sea is shown with the moon's rays spread across the water, but an adjoining scene apparently representing the same time shows bright daylight, a very notable inconsistency. The interiors were exceptionally well set and lit, and the splendid standing of Sir Anthony but one can hardly reconcile the lack of light in the majority of other scenes. Of course, in many instances the darkness was appropriate, but it hid the facial features and details although the general action and story were clearly pictured. Mr. Francis gave an excellent performance in both characters, particularly Sir Anthony, his minutest action carrying weight. Miss Collins had little opportunity to exhibit her screen value in the impostor, for she made a late appearance and her role called for meagre dramatic work. As a feature, barring the faulty photography, this production had little trouble in holding up for Capellani has directed the story excellently and managed to keep the interest at a high tension throughout, despite the light weight of the theme proper. It easily measures up to the standard of the World program. Wynn.

"INFATUATION."

Phillips Ladd.....Margaret Fischer
Robert Ladd.....Joseph E. Singleton
Cyril Adair.....Harry Pollard
"Infatuation" is a feature film Master picture (American company) adapted from the novel of the same title by Lloyd Osbourne. In selecting the cast the director did not pick a leading man who looked the part and thereby this picture which might have been a corking feature, was let down badly. The story is simple enough, a foolish young girl, the daughter of a railroad man, becomes infatuated with the leading man and star of a 10-20-30 troupe. She elopes with him and is disowned by her father. The actor is a hard drinker and is dismissed from the show. He decides to return to New York and try to win back laurels which drink caused him to lose. A manager engages him, but the underground of the girl's father gets to all of the managers, and his influence is used to have his son-in-law kept out of employment, hoping to eventually break him and get him to divorce his daughter. The father's scheme fails and the actor is at last accepted as one of the family. Fred.

"THE WOMAN NEXT DOOR."

Irene Fenwick is featured in "The Woman Next Door," ticketed as the initial release of the new Kleine-Edison program. Owen Davis, who has repeatedly dipped his pen in the meller ink, wrote the scenario. Miss Fenwick plays a young woman who married a rich man and learned she did not love him. She figured in a sensational divorce case when a "frameup" brings her husband and detectives down upon her in a hotel room. She takes up her abode next door to a family known as the Graysons and has a love affair with Tom Grayson, a mining engineer, who finally straightens everything out satisfactorily and becomes engaged to the woman next door. Miss Fenwick makes a charming appearance before the camera, but in "The Woman Next Door" she was handicapped by a poor part and a precious little acting required of her. The scenario sops around and presents

so many inconsistencies; regularity and dramatic tension being conspicuous by their absence. As shown in an uptown theatre last week the picture had sharp dissolutions and quick cut-ins on the next scene that spoiled the story at these junctures. We supposed that the director was saving the selling of her past life by Jenny Gay (Miss Fenwick), re-enacted in camera form so the audience could tell precisely what had gone before and while she was pouring out this narrative on a bench as Tom Grayson (Ben L. Taggart) listened, Tom's father was doing a lot of tripping hammer work for results had a vacuum cleaner beaten. As Jenny's story unfolds itself Judge Grayson listens to Jack Lake's bunk mining scheme proposition, buys a worthless bond and then sends for the police to take Lake into custody. In fact Grayson, Sr., doesn't move out of his drawing room for hours at a stretch, according to one's deduction, but that the same he tightens the screws on Lake's undoing. Lake, it appears, was the man responsible for the hotel "frameup" and the Kleine directors have Miss Jenny tell Lake to come back that night for his answer. He bobs up without any hat and it seemed in nearly every scene he moved about as if afraid of his shadow. As Tom was the intercollegiate heavyweight champ, his dad suggested he get Lake in room and, after beating him, force him to confess he was the one who did the dirty work. With the aid of the picture director all this worked out, but in the camera presentment it loomed up decidedly tame and amateurish. Just why a college champion, a pug with the gifts of a "Tearer" and a "Tearer" resort to such tactics isn't known, but none of his ring greatness shows up at any angle. Miss Gay's husband tried to humiliate her still further by acquiring a jag and showing his superiority as the head of the house when she left him. Then followed the hotel episode and that forced Miss Jenny to move out next door to Grayson and feature "The Woman Next Door" shoots wide of the mark. Miss Fenwick's lack of something to do to keep up the interest reduces her average. It did not appear as though Miss Fenwick was to blame as the scenario was too thin. Mark...

"BUSINESS IS BUSINESS."

Nat Goodwin is featured in this six-part screen production of the Octave Mirabeau play, constructed for the film by F. M. Gray Willis. Notwithstanding Mr. Goodwin's presence, his clever playing of the leading role and the superior atmosphere that naturally results from his presence in the cast, "Business Is Business," makes a fine piece of property for any exhibitor, for it carries an intensely dramatic story with a resounding "this is the business" theme. The most hardened auditor. The inevitable moral is there also, for the story shows the possibilities and results of a home neglected for business. Goodwin has a mean role, one devoid of sympathy, but his acting, facial expressions and pantomimic delivery of his innermost thoughts are so clearly portrayed he monopolizes all attention and the lighter roles look like the work of supernumeraries. The theme deals with the joys and sorrows of a wealthy Frenchman who has risen from the ranks of peasantry to a position where he is looked upon as a king of finance. His wife and daughter share his luxuries, but the taint of hereditary peasantry is so deeply imbedded in them they cannot escape themselves to their new life. The daughter is in love with her father's gardener, the affair carrying the mother's sanction, but wealthy Isidore Lechat (Mr. Goodwin) has planned for a family connection with a neighboring nobleman's son. During the action of the three-act play (for Lechat himself has tasted the fruits of Paris and has become infatuated with one Celeste, a woman of the world). Lechat succeeds in breaking the Vicomte de la Fontenelle (Wellington Player) and establishing him among the servants of his home, appointing the Vicomte as his steward. It is one of his ambitions to have nobility at his feet. Later on, two mining operators attempt to swindle Lechat out of a fortune by selling him a mine within the military lines, making it impossible for him to operate the property, but Lechat, with all eyes to business, secures the government sanction to work the mine and closes the deal as his son lies dead in an adjoining room. Celeste visits him at a psychological moment, as he is denouncing his own daughter for destroying his home (her love affair with the gardener having progressed unusually well without the formality of a marriage ceremony) and in a short scuffle, Celeste is shot dead. With his mistress dead at his feet, his son, a corpse as the result of an auto accident, and his daughter, wife and home practically disgraced, Lechat retires to his library and calmly expires, apparently from a broken heart. The scenes are decidedly well selected, the interiors, including some of the finest on record. Mlle. Marguerite, as Lechat's daughter, gave a clever "reading" of an important part, and Madeleine George, as the mother, was quite convincing in her peasant role. Gretchen Lederer, as Celeste, made a charming Parisienne damsel, while Player carried all the essentials of an aristocrat. But Nat Goodwin is the whole affair, bearing some excellent direction, credited to Otis Turner. If the Universal continues to release such high class material as its last few productions, the U will jump to the front, for its staff has the right idea in dramatic photography and with its standard cast of players, the accompanying scenic necessities and the right scenarios, the U needs nothing but an exhibition parlor and an audience. "Business Is Business" makes a great feature for the picture house and then Nat Goodwin is somewhat of an attraction. Wynn.

"TAM O' SHANTER."

Tam O'ShanterMurdoch MacQuarrie
Mrs. TamEvelyn Thatcher
Tam's DaughterMarjorie Beardsley
JockArthur Moon
Sauter JohnnieWilliam White
The significance of this U three reeler, evidently taken at Universal City, is that it opens a new field for scenario writers and adapters. "Tam O'Shanter" is one of the poems written by the immortal Scott, Robert Burns. It is known the world over and will be enjoyed in its film form as pictured by this company. Dr. C. W. Bachman adapted it. The picture version is delightfully pleasing and keeps one's thought centred continually. The story of the old reprobate, Tam, who would sacrifice his daughter for a bar bill, is told in a manner acceptable to any audience. At times there is pathos but humor holds up the picture. Tam and his family of wife and daughter are happy. Wiley keeps close watch of her little brood although her husband continually leaves the straight and narrow. His meetings with his pals and the many rounds of musty ale at the village inn are realistically pictured.

The reformation of old Tam and the joyous life looked forward to by his little daughter with her blackamith husband bring it to a splendid close. Most of the credit goes to Murdoch MacQuarrie, who directed and played Tam. He takes readily to the character, making the role of the jovial old Scotchman a memorable one. Evelyn Thatcher as the good wife with ever ready club to whack her husband is well casted, with Marjorie Beardsley as the daughter, and Arthur Moon as Jock playing nicely as well. The production is not costly. The two main interiors are the room in Tam's house and the inn. Several exteriors were used with numerous extras. From Burns' poem undoubtedly there will be other bits that may be as well fitted to the screen.

"THE WAY BACK."

While the story of this Edison four-reeler is cleverly moulded together with plenty of interest contained, it leans somewhat toward lawlessness in a fashion that would give joy to some of our scrupulous censors, for it sneers at the law and deals with crime as a successful venture. Miriam Nesbitt is the principal player, a belle and shamelessly trimmed of her inheritance by a cunning and heartless attorney. She auctions personal belongings to satisfy some accumulated debts and looks for work. This proves to be a disheartening pastime and she finally locates in a boarding house wherein a gambler is the star boarder. Weak from exertion and after a sleepless breakdown in health, the gambler appoints himself her sole guardian, treating her as best he can, but withal in a gentlemanly fashion. Comes there a day when he is taking a "run-out powder" on a squad of city police, after accepting his share of a recent robbery and after fleeing traced to his boarding house, with little chance of escape, he induces Mary Wilson (Miss Nesbitt) to walk out with the booty in order to evade the searching party himself. Mary does well, pawing the jewelry at a nearby shop, and upon her return accepts the gambler's proffered proposition to become a decoy for the gambling house, the new position offering untold wealth. She readily agrees across the son of the lawyer who had stolen her fortune. Here Mary realizes an opportunity for revenge and after introducing the youngster into the house of chance, induces him to do some double figuring on his books. In a short time the lad was \$30,000 to the bad and then the firm notice up. The boy's father (the lawyer) is not only also the police. Mary suggests a trip to Europe and the couple journey to a boat, but Mary, with no idea of sailing, leaves the boat, promising the boy to return. He becomes suspicious, however, and follows her. The father learns of the woman in the case and visits her apartment, but before his arrival, Mary, who feels she has been fully revenged, goes back the thirty thou, having become pretty well to do through the decoy work, and vindicates the youngster. The latter is fully acquainted with the circumstances that led up to his experiences, and, being a nice young chap, forces his father to make good on the money

he copped from the hellas. The love affair ends with the finale when Mary and the good hearted gambler become engaged and promise to travel the straight road together. The direction is superb throughout with no extra appropriate types. The scenes are of the average with no effort indicated to surpass that. An improvement could have been made in the attorney's quarters and home, but they pass inspection as they stand. Miss Nesbitt held her role up to expectation. The scenario is based on a single incident with the complications of the mere fact that the experiences of Mary Wilson hold attention through a four-reel period reflects considerable credit on the director who shifted scenes and kept the action moving with unusual agility. "The Way Back" may find some difficulty in passing a few of our "high brow" censor tests, but where it will find exhibition opportunities, it will satisfy. Wynn.

NEW INCORPORATIONS.

Regard Messenger Co. \$5,000. Theatrical, Morris Schneider, Alfred J. Wolf, Abner B. Stupfel, New York.
Pictograph Co. \$16,000. Pictures, Robert S. Kearney, Alfred Ely, Jr., Charles W. Allen, Stamford, Conn.
Big Three Amusement Corporation. \$100,000. Charles A. Goldreyer, Maurice L. Fieschman, Max J. Kramer, Queens, N. Y.
Automated Target Co. \$100,000. Motion Picture Devices, Joseph T. Pousson, Jessie Bolton, William A. Walling, New York.
Broadway Arena Corporation. \$5,000. Amusements, Charles S. Bloch, Joseph and Harry Sartoris, New York.

BILLS NEXT WEEK.

(Continued from page 16.)

Virginia, Minn. ROYAL (wva) Otto & Olivia 2d half McLynn & Sutton Washington KEITH'S (ubo) Binns & Bert Lightner & Alexandria C. Monroe Co May Melville "Ships in Night" G Hoffman Co Waterbury, Conn. POLI'S (ubo) Eckoff & Gordon Bert Frank Co Stuart & Stuart Will Oakland Co (Two to fill) 2d half Malcom Boyle & Patsy Billy Saxton Co Rose & Moon Hunting & Francis "Miniature Revue" Washington, Pa. MAJESTIC (wva) Lohse & Sterling Julia Curtis Geo Damare Co Dolly & Mack Gordon & Rica 2d half Visions D'Art Herbert & Dennis Dena Cooper Co Clarke & Verdi 6 Waterlilies Wilkes-Barre, Pa. POLI'S (ubo) The Balkins "Autumn Ball" Ed Morton Sabina & Bronner Crawford & Broderick Sylvia Loyal & Pard 2d half Zylo Mads Marguerite Farrell Orth & Dooley Morat Opera Co Hicksville's Mias Max's Circus	Winnipeg ORPHEUM Nellie V. Nichols Brown & Spencer Harry Beresford Co Hooper & Cook Brooks & Bowen Dudley S STRAND (wva) Regal & Bender Mme Rialto Co Ted & Uno Bradley Corrigan & Vivian FANTASIES (m) Bothwell Browne Co Three Chums Joe Whitehead Frances Dyer Swin Ostrman S Worcester, Mass. POLI'S (ubo) 3 Martins Eugene LeBlanc Towlin Bros & Keys Hal Stevens Co Francis & Jones Pauline (Two to fill) 2d half Melville & Thatcher Stuart & Stuart Haley Sisters Bessie Romple Co Tom Mahoney "Jappy Land" (One to fill) PLAZA (ubo) Millicent Doris Rucker & Winifred Silverton & Girls (One to fill) 2d half Sylvester & Vance Mont 3 (Two to fill) Youngstown, O. HIP (ubo) Cole & Denney Kennedy, Nobody & P 5 Annapolis Boys Hugh Harbert Gallagher & Martin Morris Cronin Co Moore, Gardner & R 3 Emersons
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CORRESPONDENCE

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

JACK JOSEPHS
IN CHARGE

CHICAGO

VARIETY'S
CHICAGO OFFICE,
MAJESTIC
THEATRE BUILDING

Hazel Rice was selected to play the title role in "The Littlest Rebel."

Delmar and Light, who were down for a route over the Western Vaudeville Manager's Association, lost it after their first showing.

Will Douglas has been appointed a seat on the board of directors of the Fuller Australasian Vaudeville Circuit.

"A Royal Gentleman," a production sent out to tour Wisconsin by Guy Kaufman a few weeks ago, returned to town last week.

James Leonard has leased his old vaudeville act "When Caesar Sees Her," to the

"Star and Garter Burlesque" show for this season.

Mrs. Pearl Marx, said to be a vaudeville singer, was injured in an automobile accident last week. Dr. Frank Joyce who drove the car at the time was killed.

Charles Z. Schaefer, at present manager of the Columbia theatre (vaudeville) here, will manage the Orpheum, Madison, Wis., this season.

The Grand, Kewanee, which the Thielan office supplies with vaudeville shows for Sundays, will not open for a few weeks through local labor troubles.

Continuous Advertising—

in the proper medium is the one safe, sane method to insure lasting prominence and popularity.

Proper advertising is not a speculation, but a sound, conservative investment to the professional who intends to remain permanently in theatricals.

The manufacturer advertises his product, not once, but continually thus creating a continual demand.

The player has a limited field to patronize and that field is thoroughly covered by VARIETY. It requires nothing more to establish a standard act.

VARIETY'S revised rate list brings continual advertising within the limits of every player's purse. VARIETY'S advertising columns will indirectly introduce you to every agent and manager everywhere.

Popularize your name and your specialty with the trade. Improve your professional standing and thereby increase your professional value. Begin now and in a short time your identity will be thoroughly established.

Look over VARIETY'S continuous advertising list and you will encounter names that sound naturally familiar to you, although possibly you have never met the advertiser. Continuous advertising did it. The average manager will not experiment with an unknown act, but one that sounds familiar, always is given precedence in the selection.

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12 Weeks.....\$20.00
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TRILBY

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EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

Brown's Band, whose wailing notes can be heard at the Lamb's Cafe, has arranged to play for dancing at Madison Square Garden in New York.

The Elite, Appleton, Wis., may be supplied soon by the Association. The house has been playing feature pictures.

The Lakeside theatre opened Saturday. The new picture house is on Sheridan road, near Lakeside avenue, is said to have cost \$150,000, and will seat over a thousand people.

Kerry Meagher, who lately returned from his vacation, has taken the office formerly occupied by Walter Downey on the booking floor of the Association. Downey was given a floor desk.

Walter Percival and Co. will be given some time around here in spite of a cancellation which happened two weeks ago. Percival showed the act a second time. He is at present playing the Butterfield Circuit.

There has been whispers around this week of a new theatre to be built in Muskegon, Mich. The new one is going to be open for vaudeville before the end of the present season, it is said. The United Booking Office in Chicago is now booking a theatre in this city.

A rumor this week said the Orpheum, Sioux Falls, was about to drop out of line Association. It was also said Tom Carmody, the booking manager of the Association, left for Sioux Falls late Monday to fix up whatever difficulty that might have arisen between the Solar Brothers, who control the house and the Association.

If Governor Dunne takes the threatened action in regards to the hoof and mouth disease it is going to be most inconvenient for animal acts. Already there is a movement on foot to stop cattle from being sent to fairs this season in this state. If Illinois becomes a restricted area no animal act can leave here after they once get within the State limits.

Professor Armond, who produced "The Fall of Antwerp," will ask an injunction against the management of the Pittsburgh Exposition for alleged pirating of his production which played all this summer at "White City" here. Armond claims that after negotiations with representatives for the Pittsburgh Exposition the show was placed there after a copy of it had been made. The Pittsburgh Exposition is on now.

One of the telegraph companies got an act in wrong this week. The act pleaded sick to the Affiliated Booking Co. and at the same time sent a wire to the Western Vaudeville Managers' Association, accepting a week. It works out that the Affiliated had the act booked in an opposition town. The wire that was sent to the Association reached the Affiliated office by mistake. The Affiliated then threatened suit against the act and it had to play the opposition week.

BLACKSTONE (Edwin Wappler, mgr.).—"Polkanna" (second week). Business good. COHAN'S GRAND (Harry Ridings, mgr.).—"It Pays to Advertise" (second week). Flattering notices. Four months run assured.

COLONIAL (George Bowles, mgr.).—"The Birth of a Nation" film (third week). Exceptional business.

COLUMBIA (Wm. Roche, mgr.).—"Follies of the Day."

CORT (U. J. Hermann, mgr.).—"The Lie" with Margaret Illington (fifth week). Still going well.

CROWN (Edward Rowland, mgr.).—"The Littlest Rebel."

FINE ARTS (Albert Perry, mgr.).—"Pictures."

GAITY (R. C. Schoenecker, mgr.).—"Burlesque."

HARRICK (John J. Garrity, mgr.).—"The Only Girl" (second week). Big business. Sure fire success.

HAYMARKET (Art H. Moeller, mgr.).—"Burlesque."

ILLINOIS (Augustus Pitou, mgr.).—"Watch Your Step." Opened Saturday.

LA SALLE (Harry Earl, mgr.).—"Molly and I" with Lina Abarbanel (second week). Fair business.

MUTUAL PROGRAM

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Another stellar acquisition
to the new \$ 8,000,000 MUTUAL PROGRAM

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On the Regular
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Originated by J. W. Mahan
Nothing mechanical. No phonograph records
Your furnish the singer—we furnish the song
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WILLIAM L. SHERRILL
President

18 EAST 41ST STREET NEW YORK

NATIONAL (John Barrett, mgr.).—"What Every Woman Wants."

OLYMPIC (George L. Warren, mgr.).—"Kick In" with Richard Bennett (fourth week). Still holds interest. Business good.

ORCHESTRA HALL (Strand Theatre Co., mgr.).—"Pictures."

POWERS (Harry Powers, mgr.).—"He Comes Up Smiling" with Bernard Granville. Opening Thursday.

PRINCESS (Sam P. Gerson, mgr.).—"The Regged Messenger" with Walker Whiteside. Opening Sunday.

STAR & GAIETY (Chas. Walters, mgr.).—"Burlesque."

STUDEBAKER (Alfred Hamburger, mgr.).—"Pictures."

VICTORIA (Howard Broilaski, mgr.).—"The Sunnyside of Broadway" with Max Bloom.

ZIEGFELD (Alfred Hamburger, mgr.).—"Pictures."

MAJESTIC (Fred Eberts, mgr.; agt., Orpheum).—"The big holiday crowd were seated before the first act appeared at the Monday matinee. Caroline White is the headliner and surrounded by a corking good bill. Miss White scored with a short routine in which she does not appear to extend herself to any extent. Sherman, Van and Hyman were next to closing, following the headliner. This looked like a tough spot for the boys, but they were an easy hit. The ancient "underwear" and "sheet" gags, though big laughs, should be replaced by something newer. Frank Fogarty in "No. 8" was a laughing success and provided good entertainment to big applause. Beatie De Vole and Guy Livingston in mixed dances opened the show. Some of the dances were good and some not so good. Mabelle Lewis and Paul McCarthy were next. The excellent appearance of this couple combined with a neat offering of songs and talk made them very well liked. Claud and Fanny Usher followed with their skit, "The Straight Path," the bright dialog in the early part getting laughs throughout, and they made a fine impression which got them several curtain calls. The Bison City Four got laughs right from the start. The Caninos, dancers, show considerable speed. Their "whirlwind trot" at the finish put them over. Page, Hack and Mack accomplished the unusual here by holding them in, in the closing

position. Their hand balancing and other daring equilibristic feats with their style of introducing them makes it a strong closing act.

PALACE (Harry Singer, mgr.; agt., Orpheum).—"Labor Day night. At seven o'clock the S. R. O. sign was out. The show given for vaudeville's start this season at the Palace was wandy for big attractions. It seemed a bit too heavy but ran smoothly. Beatie Clayton has a new band, and these boys alone could easily be a big vaudeville act all by themselves. They play all kinds of music in a way that is different and at all times pleasing. Miss Clayton delighted with her dancing. McConnell and Simpson, assisted by Laurence Simpson, had the audience screaming and closed a big laughing hit. Gertrude Vanderbilt, again in vaudeville, with George Moore as a partner, had many friends in the house, as she has been appearing here for some time in "The Lady in Red." Miss Vanderbilt and Mr. Moore are doing a vaudeville turn with special songs. Outside of the new ones they sing a couple of popular songs as well. It might have been better if the pair had selected popular songs entirely as the special ones show no particular merit. Miss Vanderbilt and Mr. Moore though have ability in every direction and can always be depended upon for a pleasing vaudeville act. They were accorded a big reception before and after the act. Josie Heather, "No. 4," was made welcome on her return here, where she has always reigned as sort of a favorite. Miss Heather is doing the same songs she used in the east last season and they proved valuable. The little singer could make her act go much better if finishing with the Scotch number, which seems to be the big thing in her act. Harris and Manion had the difficult "No. 2" spot and it rested with them to start off the show. This they did with their bright patter and good singing. Romalo and De Lanoin, acrobatics, opened the show. Bud Fisher's reputation beat him here and he was immediately popular with the big crowd. The cartoonist was "No. 6." Eddie Ross, in blackface, next to closing, did remarkably well in that position. Palfrey, Hall and Brown closed the big show very well.

McVICKER'S (J. G. Burch, mgr.; agt., Loew).—"The show at McVicker's suffers mainly through arrangement. The first five acts did not show a woman, the first act having three, the second two, the third two,

An Instantaneous Hit LEON and COMPANY

Presenting a Spectacular Mystery Extravaganza,

"Fire and Water"
"The Tiger Hunt"
"The Casket of Mahommed"
etc., etc.

A FEW PRESS OPINIONS

On First Appearance in Great Britain at the London Victoria Palace, April 26, 1915.

DAILY TELEGRAPH

"A wonder act," which has made him famous across the Atlantic."

THE MORNING POST

"Performance pronounced success . . . the new necromancer is sure of a welcome wherever he goes."

DAILY GRAPHIC.

"The most sensational act seen for a long time—a wonderful American illusionist in a series of amazing performances."

REFEREE.

"Leon is a good showman, the illusion entitled 'FIRE & WATER' is one of the best I have ever seen."

MORNING ADVERTISER.

"Can scarcely be credited till seen . . . The company is

rightly termed 'the wonder workers' . . . The audience is absolutely baffled."

THE STAGE.

"An act that is calculated to make spectators talk. Its swiftness, its bewildering changes and disappearances, and its general air of mystery are features which make for success. . . . Mr. Leon is certain of his appeal to popular fancy."

THE ENCORE.

"He is undoubtedly a great illusionist."

THE ERA.

"He is indeed a master of his art . . . was received with hearty and enthusiastic applause."

Still Topping the Bills Throughout England

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the fourth two and the fifth one of the male sex only. The sixth act, a sketch team, had a woman member. Another came a male quartet. The Three Astralis opened and did fairly with acrobatics. Pealson and Goldie, well known here, made more than good. Capt. Barnett and Son worked in fine shape, the midgets managing to make a big hit so early. The Valdos do a cabinet act. They use a plant, apparently more important than the illusion, for he gets screams of laughter throughout. The illusion is well worked and the two men both work it in a smooth manner. Theodore Tenny is a ventriloquist, a marvel in the voice-throwing line. At present he seems to lack confidence, with a result that his stage presence could be improved. When sure of himself the vent. should get along in higher circles. Mr. and Mrs. La Costa play the eastern sketch, "The Tamer," and it immediately found favor. The Big Four, who have been playing around here for some weeks, made good with their fine singing. "Colonial Days," a big musical act, is playing quite a quick return at this house and was warmly welcomed. Billie Seaton, singing four songs, finished strongly.

GREAT NORTH. ERN HIPPODROME (A. H. Talbot, mgr.; agt., W. V. M. A.).—The Labor Day first showing of the day shift of acts at the Hippodrome proved to be a varied and interesting affair. The house was filled at noon with the usual crowd waiting at the doors to gain admission. It was a show where the biggest hits of the bill would be hard to pick, though the Herbert Jermon Trio and Chevalier De Loris both registering good sized ones. The rest of the bill also came in for applause. The show started off with O'Brien, Dennet and Murphy, a piano and singing turn with a couple of dancing numbers. A young fellow plays the piano while another and a girl sing and dance. They have a nice way of singing, the girl helping along with good looks. The dancing could be left undone as it does not show up well. Neal Abel does a single that is somewhat different from the usual. Outside of using Bert Williams' mannerisms in places his style is distinctly original. Abel is a dandy single for pop houses. The Herbert Jermon Trio make the trampoline and bar useful for a vaudeville act. Two of the men are "straight" and perform some remarkable tricks, while the comedian does things that haven't been seen before on the trampoline. The act was a comedy hit besides getting over big with the tricks. Pilcer and Douglas, whose billing makes them some relation or other to Harry Pilcer and Gaby Deslys, would probably be better off if they did not try to imitate that couple. Outside of the girl wearing some very flashy costumes the act compares with the usual "pop" house double turn. This flash, however, is liable to land them a route around here. "Prince Charles," the monk, was in rare comedy form and got laughs all by himself. It seems a treat nowadays to see a monk that does not go to bed. "Charles" has bicycle riding which is quite enough. Gardner and Revere were on next to closing with their comedy and music. The funny work of the man stands out well and the act did fine. Chevalier De Loris in his novel shooting turn got away big in closing position. De Loris should make a good attraction out this way.

AMERICAN (Finn & Helman, mgr.; agt., W. V. M. A.).—The Labor Day matinee was well patronized. Five acts on the bill all received honors. Fields and Co. (Al Fields with a new partner) had the hansom cab skit. With some old quips and some new ones at the finish Fields was a big scream. Dorothy Brenner, now with Eddie Allen as an assistant, became popular a second after she reached the stage. Miss Brenner is still playing the candy booth act and it looks just as good as ever. Allen is a young fellow who besides handling himself well sings ballads with a corking voice. The Three Lyres were No. 2 and cleaned up. Following a travel picture Kinzo opened the show. This is a Jap juggler who works fast and passes nicely. The Six Water Lilies closed the vaudeville portion. It's a big-looking act for pop houses.

SAN FRANCISCO

VARIETY'S

SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.

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EDWARD SCOTT, in charge

ORPHEUM.—Mrs. Leslie Carter and Co. bid over, in "Zaza," applause at finish; Saloon Singers, closing position, encored; "Tango Shoes," funny dancing; Rives and Ben Harrison, good—some material risqué; Harry and Eva Puck (holdover), popular; Willie Solar (holdover), again applause hit of the bill, his work scoring all the way; Eva Shirley (holdover), opened successfully; Charles E. Evans and Co., laughter.

EMPRESS.—Yuma, successful in closing spot; "Too Many Burglars," acceptable; Hager and Goodwin, very good; Weden and Gearin, pleasing; Kerr and Burton, well liked; Nolan and Nolan, exceptionally good; Dick and Margie Carville, satisfactory.

CORT (Homer F. Curran, mgr.).—"New Henrietta" (first week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Potash & Perlmutter" (second week).

ALCAZAR (Belasco & Mayer, mgrs.).—Lyttell-Vaughan Players.

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

PRINCESS (Bert Levey, mgr. and mgr.; agt., Levey).—Vaudeville.

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

THE COMEDY HIT OF THE CURRENT SONG MARKET AND ONE WITHOUT AN EQUAL

"FLOATING DOWN the OLD GREEN RIVER"

ON THE GOOD SHIP ROCK AND RYE"

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THE title is a sufficient description of the lyric, but the melody in itself carries the song through. One of the best comic lyrics ever published with a laugh punch in every line. Just the song to break up the monotony of a straight routine. Brand new and not overdone. Get it now. Don't wait until its popularity has become exhausted. Orchestrations in all keys.

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A 14-karat gem and a number that we predict will sweep the song market faster than any of our previous hits.
We have a double version that eclipses in value the version of "MICHIGAN" and one that will compel encores.
Doubly popular because it can fit snugly into any repertoire, this number is now topping the list of our professional requests.
Send for copy and orchestration and watch the results.

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923 Walnut Street

BOSTON
DON RAMSAY, Mgr
128 Tremont St.

MAX WINSLOW, Professional Department

Grover Schepp is recovering from a complication of diseases.

Bert Levey is preparing to go to New York this month.

At the conclusion of the "Potash-Perimutter" engagement at the Columbia, Margaret Anglin will open there in "Beverly's Balance."

The American theatre will open Sept. 15 under the management of C. S. Rogers. It is said the policy will be feature films at 10 cents admission.

It is reported a large number of the local stage hands are out of employment which might be interpreted as an indication that

things theatrically are decidedly slow out here despite the regular season is but a little ways off.

The Dillon & King Musical Comedy Co. leaves the Republic theatre Sept. 11 and on the following day the house will be governed by a new "tab" policy. Abram-Johns and company of 20 will present tab drama, condensed grand opera and tab musical comedy.

What impressed showmen as the big novelty of the recent Chinatown Carnival was the fact that all amusements and shows used Chinese spiels to make the opening and do the grinding. The Chinese barkers did surprisingly well, considering they were novices.

Saturday, Sept. 4, the Lyric theatre—formerly the old Chutes theatre—located at the corner of Eddy and Fillmore streets, opened with a six-act bill and a film under the management of Charles Cole, previously manager of Pantages local house. The Lyric is charging 15 cents nights and 10 cents matinees, with the shows furnished by the W. S. V. A.

Hermann and Shirley opened at the local Hip for a week immediately upon returning from Australia. The team made such a hit they were brought back to finish the last four days of the following week, and despite having played there the full week before they again scored the hit of the bill.

It is reported a playhouse located in Montecito, a small town adjacent to Santa Barbara, Cal., opened Thursday evening, Sept. 2. While the reports are vague concerning the new playhouse from what can be learned it looks as though the little theatre was erected for society shows and built from funds donated by the smart set in that part of the state.

Thursday afternoon, Sept. 2, Silvio Pettrucci, the Paraguayan birdman who was an applicant to succeed Art Smith as Expo aviator, lost control of his machine while making an exhibition flight and dropped a thousand feet into the bay, but escaped death. Not long ago Niles, who secured the appointment of Expo birdman, likewise fell into the bay while making a slight and narrowly escaped death.

ATLANTA.

FORSYTH (Geo. Hickman, mgr.; agt. U. B. O.)—Helen Leach Wallin Trio, pleased. Abbott and White, good; Russell and Calhoun, applause; Johnny Ford, big; Night With the Poets, good; Marie Fitzgibbon, hit; Billy Bouncer and Co., laughs. Business very good.

RIJOU (Henry Degive, mgr.)—Opened with melodramatic stock. Jewel Kelly Co. Business big.

GRAND, STRAND, MONTGOMERY, REGENT, SAVOY, ALAMO, ALPHA and VAUDETTE.—Pictures. Business good.

BONITA (Geo. Campbell, mgr.; agt., Greenwood).—Musical Tabloid policy to standing room.

BALTIMORE.

By FRANCIS D. OTOOLE.

MARYLAND (Frederick C. Schanberger, mgr.)—An unexpected cool wave and a strong bill filled this house to capacity Monday afternoon and evening. Mercedes was the headliner and his act went through splendidly. Martinetti and Sylvester open the show and draw much applause. Charles Olcott, and the Misses Leighton and Newton Alexander were the applause hits, the latter act being encored to the limit. Mr. Olcott has a clever turn, which he puts over nicely. Grace Fisher

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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. Ask for free samples of all Exora Preparations. Charles M. W. (Est. 1868), 103 W. 13th St., New York.

sings very well. "The Red Fox Trot" is an up-to-the-minute sketch presented by George Howell and Players. Hazel Lowry and Ernest Wood give a very good exhibition of ballroom dancing. Corcoran and Dingle keep the audience in laughter during their short stay. Russell and Calhoun did nicely. Bankoff and Girle dance well. The bill is concluded with a Pathe Weekly.

GARDEN (George Schneider, mgr.)—A strong sketch, the scene of which is on the prairie lands, and which is well acted, carried off the hit this week at the Garden. The act is handled by Minerva Court and Co. Jack Polk talked his way into favor. The Piccolo Midgets make a hit with the children. The Reynolds please highly; Ernest and Greenway entertain with a bit of side-walk chatter; Fields and Clifford exhibited a number of new dances; Silverose opened the show with his shadowgraphs. Two reels of pictures are also shown.

HIPPODROME (H. A. Gurisch, mgr.)—A strong bill opens this house for the season. The Hicksville Minstrels headlined and carried off the hit of the evening; Roehm's Athletic Girls give a fine exhibition of self-defense and physical culture; Louise Norton's Monkeys showed remarkable training; the Kaufman Sisters, in a novelty number, entertain; Hallan and Hayes, sing and dance; Hobson and Hampton, clever.

VICTORIA (H. G. Keene, mgr.)—"Kid-land," a sketch, headlined the bill for the first part of the week, presented by Al White and Co. His juvenile actors were remarkably free from that self-consciousness which mars many acts of this kind. Olivette, a woman violinist, plays well; Harman, Zaines and Dunn, the Cabaret Trio, very good; Sprague and McNee, skaters, clever; Savoy sings. Several reels of pictures are also on the bill. NEW THEATRE.—Pictures. FORD'S OPERA HOUSE (Chas. E. Ford, mgr.)—Howe's moving pictures. Next, "The Only Girl."

At the Gayety a voting contest for the most popular chorus girl is being held weekly, a ten-dollar gold piece awarded every Friday night to the one getting the most votes from the audience. A picture of all the girls in the chorus is given the men as they enter the house and they are asked to mark the best looking or their favorite. The votes are counted and on Friday evening the winner is announced.

The Auditorium players under the management of Edward Renton will open up in the

CALOX
TOOTH POWDER


Calox, with its wonderful property of giving up oxygen, destroys the germs which give rise to decay of the teeth. It neutralizes mouth acids, lessens formation of tartar and recession of the gums, removes all odors and leaves a most exquisite sense of freshness and purity.

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NEW YORK



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Auditorium next week, playing Clyde Fitch's drama, "The Climbers."

A series of musicales will be given this season at Ford's opera house. They will begin on Oct. 7; Albert Splinding will be the first of the artists to appear; he will be assisted by Mile. Loretta del Valis. Among others who are booked for these musicales are Mme. Emmy Destinn, Mme. Ernestine Schumann-Heink and Mary Garden.

Manager Tunis Dean has announced Sept. 20 as the opening date for the new Academy of Music.

The Parkway theatre is rapidly nearly completion and is expected to open during the second week of October.

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THE KNICKERBOCKER in New York Opens September 20th

plays presenting the greatest stars of the dramatic firmament will be seen weekly, several in each bill. Among them will be:

Dustin Farnum
DeWolf Hopper
Billie Burke
Orrin Johnson
Mae Marsh
Willard Mack
H. B. Warner
John Emerson
Rozsika Dolly

Raymond Hitchcock
Frank Keenan
Tully Marshall
Bruce McRae
Hale Hamilton
Bessie Barriscale
Mary Boland
Sarah Truax
Joe Weber

Douglas Fairbanks
Eddie Foy
Lillian Gish
Julia Dean
Frank Campeau
Kathryn Kaelred
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Owen Moore
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FATIMA

The only original dancer of the Sultan's Harem At Keith's Atlantic City Theatre, last Friday mid-night, **FATIMA** gave a performance for the Governor of the State, the Mayor of the City, and the Legislators, receiving in return their sincere commendation.

After playing Australia and Africa for one year, eight weeks at Sydney, Mr. McIntosh personally indorses her as the most successful dancer ever playing his theatres.

This Week (Sept. 9-12) Keith's Royal

BUFFALO.

By **CLYDE F. REX.**

TECK (John R. Oishe, mgr.).—"The Law of the Land," first time here. Delighted big audiences first part of week. Should have successful road tour with present cast. Next, "Hands Up."

STAR (P. C. Cornell, mgr.).—Neil O'Brien's Minstrels played to good business first half of week. Elsie Janis scores great hit in her new vehicle, "Miss Information." Good variety displaying Miss Janis at her best in six

Fields, Winehill and Green, feature; movies close two hour performance. Business good.

GAYETY (Charles T. Taylor, mgr.).—"Smiling Beauties" play throughout week to capacity. Next, "Stone and Pillard."

ACADEMY (Jules Michaels, mgr.).—Musical comedy offering, "The Girl from Paris," draws well. Billy West and Co., in "Is He Charlie Chaplin," a big success. Pictures close. Capacity business three times daily.

FAMILY (Paul Fennevesy, mgr.).—Gus Arnold and Co. remain and appear with success in new playlet entitled "The Girl of His Dreams." Pictures also. Business but fair.

LYRIC (H. B. Franklin, mgr.).—Opening

Summer parks and lake resorts are planning on closing for the season within the next two weeks.

Many Buffalonians attended the Exposition at Rochester during the week.

CINCINNATI.

By **HARRY V. MARTIN.**

OLYMPIC (Harry Hart, mgr.; agt., Columbia).—"The Americans."

PEOPLE'S (Frank Shafer, mgr.; repertoire burlesque).—"Uncle Sam's Belles."

Keith's starts next Sunday and the Empress the 19th.

Manager Fish, of the New Empress, believes his house is destined for great business. The passing of the Walnut leaves the Empress the only popular-priced theater in town. The Empress will charge 10, 20 and 30 cents as of yore.

DETROIT.

By **JACOB SMITH.**

(503 Free Press Building.)
TEMPLE (C. G. Williams, mgr.; U. B. O.

JIM

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Toney and Norman

In **"NONSENSE"**

Next Week (Sept. 13) Palace, New York

Direction HARRY FITZGERALD

different characterizations. Should be a big success wherever presented.

SHEA'S (Henry J. Carr, mgr.).—Eva Tanquary, first time here, in a number of seasons, headlines with tremendous success. Big box office attraction. John E. Hazzard, good; E. F. Hawley and Co., please; Wm. Horelik's Ensembles, score; Hayden, Borden and Hayden, entertain; Dupree and Dupree, novel; Marian Weeks, featured; Leo Zarell Trio, sensation; exceptional good bill, business best in months.

OLYMPIC (Bruce Fowler, mgr.).—Five Romeros, headline, success; Rex Adams and Co., appear extra in "The Night Hawks;" Gertrude Manning, please; McFarland and Murphy, entertain; Bombay Deerfoot, great;

under what is termed a "three in one policy," featuring a musical comedy playlet, three acts of vaudeville and closing with movies. Plan has made a big hit with Lyric patrons. Business good first half with every indication of holding up. Popular prices to prevail, three shows daily.

MAJESTIC (John Laughlin, mgr.).—Herbert Timberg, in "School Days," is a big hit. Supported by well balanced cast.

Movie theatres, especially those located in downtown section, featuring Paramount releases, report big business. Labor Day was a record breaker for the season, being the first real holiday Buffalo has enjoyed throughout the summer season.

LYRIC (Hubert Heuck, mgr.).—Lyman Howe's pictures.

ZOO (W. P. Whitlock, mgr.).—Wormwood's Monkeys. Esberger's Band.

CHESTER PARK (I. M. Martin, mgr.).—Regular season closed Labor Day. Will be over Sundays until October.

CONY ISLAND.—Season closed Labor Day.

MUSIC HALL (Milton Gasdorfer, mgr. pictures).—"The House of a Thousand Candles," first half; "The Wheels of Justice," second half. Mrs. Antoinette Werner West, soloist.

The Grand opens its regular season 26 with Elsie Janis, and the Lyric on the 25th with Julia Dean in "The Law of the Land."

Reh. Mon. 10).—Hyams and McIntyre, refined entertainers; Hussey and Boyle, laughs; Grace Fisher, songs; "Cranberries," good sketch; Ralph Dunbar, musical novelty; Bradley and Morris, well liked; Everest's Circus, pleased; Ward and Culien, good.

MILES (George A. Harrison, mgr.; A. B. C. Reh. Mon. 10).—Beatrice MacKenzie, featured; Allman and Nevins, fair; Three American Girls, good; Weisner and Reeser, pleased; Selbini and Co., acrobats.

ORPHEUM (Tom Ealand, mgr.; agt., Loew; Reh. Mon. 10).—Royal Balalaika Orchestra, hit; Madeline Harrison, big; American Comedy Four, popular; Mabel Hamilton, well received; Richard Walley, clever;

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The Original Sextette of Stylish Steppers [Title always used by us]

Introducing a series of new dances. Repeating our success of former seasons.

Opened season **This Week** [Sept. 6] at **Keith's Orpheum**, **Next Week** [Sept. 13] **Keith's Alhambra**
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MAX WINSLOW, Professional Department

Amoros and Mulvey, good; Ronair and Ward, good.

DETROIT (Harry Parent, mgr.).—"Prince of Pilsen," with Jess Dandy. Excellent business. Next week, Elsie Janis.

GARRICK (Richard H. Lawrence, mgr.).—"Bird of Paradise." Next week, Louis Mann. GAYETY (John Ward, mgr.).—"The Sporting Widows."

CADILLAC (Sam Levey, mgr.).—"Whirl of Mirth."

AVENUE (Frank Drew, mgr.).—"Melodramatic stock. Opening week."

FOLLY (R. A. James, mgr.).—"Stock burlesque."

NATIONAL (C. R. Hagedorn, mgr.).—"Musical comedy stock. Bigger business than ever. Parquette seats advanced to 15 cents. Four shows daily. Two companies. This will make the second season of musical tabloid."

The Columbia and Palace are maintaining same policies of small time vaudeville; four acts and pictures; ten cents.

Two new large picture houses opened Saturday night, Sept. 4, Strand at Grand River and 14th, and the Lakewood at Jefferson and Onelda avenues. Both seat about 1,500 people.

The United Amusement Co. has been incorporated for \$75,000. Stockholders: Bert C. Whitney, proprietor of Detroit opera house; Sam Levey, of Cadillac theatre; A. J. Gillingham, theatre owner; J. A. Fitzgerald and Frank Drew, Avenue theatre. The company will handle theatrical enterprises.

HAWAIIAN ISLAND.

By E. C. VAUGHAN.

YE LIBERTY.—Feature Film.

BIJOU (J. H. Magoon, mgr.).—Jane O'Rourke and Farrell in sketch, "The Law."

EMPIRE.—

HAWAII.—

POPULAR.—Pictures.

ASHI THEATRE.—(Pictures.)

HONOLULU.

By E. C. VAUGHAN.

The Jane O'Rourke-Broderick-O'Farrell Company opened Saturday, Aug. 21, at the Bijou for a three weeks' engagement. The opening bill was a sketch, "The Law," which went well to a packed audience.

Madame Melba packed the Royal Hawaiian opera house for her opening Aug. 21. The house was filled, which means 800 people. The prices for the Melba season are from \$1 to \$4.

Frank Moss, student of the renowned pianist, Harold Bauer, will give a recital at the Hawaiian opera house in September.

The engagement of Raymond Teal Musical Comedy Company with the Honolulu Consol-

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dated Amusement Company has been postponed till later in the season.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (Nelson Trowbridge, mgr.).—"Maid in America."
KEITH'S (Ned Hastings, mgr.; agt., U. B. O.).—Tom Lewis; Sophie Tucker; Arthur Sullivan; John and Mae Burke; McCormack and Wallace; Cooper and Smith; Ferry; Prevost and Brown.

ENGLISH'S (H. K. Burton, mgr.; agt., U. B. O.).—Hippodrome Four, entertaining; Burnham and Fant, went big; Joe Kennedy, fair; Adams and Gilbert, very good; Marimba Maniacs, well received; 2d half: Fantom's athletes; Sari Sisters; Isetta; Bogart and Nelson; The DeGroffs.

LYRIC (H. K. Burton, mgr.; agt., U. B. O.).—Wm. Morrow and Co.; Louise DeFoggi; Carpas Bros.; The Braminos; Murray K. Hill; 2d half: Jewel Comedy Trio; Knight and Moore; Clinton and Ruthland; Billy Jones; 3 Rianos.

FAMILY (agt., J.-L.-S.).—First half, Gray and White; Ellis and Ellsworth; Lew Walch; Gordon and Warren.

GAYETY (C. Cunningham, mgr.; agt., C-T-B-E).—Vaudeville and pictures to very good business.

LYCEUM (Phil Brown, mgr.; agt., Stair and Haviland).—"September Morn," opened to big business.

COLONIAL (Bingham, Crose and Cohen, mgrs.).—Feature pictures.

COLUMBIA (Sam Davis, mgr.).—"20th Century Mads," opened to big house and were well received.

MAJESTIC (G. E. Black, mgr.; agt., American Wheel).—"Monte Carlo Girls" pleased a big house on the opening.

The Lyceum and the Shubert Murat started their season this week.

Keith's big time bills started this week. The house has been running 4 acts and pictures all summer to a good business.

KANSAS CITY.

By R. A. DARROUGH.

ORPHEUM (Martin Lehman, mgr.).—Houdini, Morton and Moore, Tracey and Stone, 5 Musical Bryons, Julia Curtis, Hartman and Varady, Novelty Clintons. Opening week, business capacity.

AUDITORIUM (S. J. Breen).—Stock.

GARDEN (Dubinsky Bros., mgr.).—Stock.

GLOBE (Cyrus Jacobs, mgr.).—Vaudeville.

GAYETY (Geo. Gallagher, mgr.).—Manches-

ter; Own Co. Burlesque.

CENTURY (Joe Donegan, mgr.).—Yankee

Doodle Girls.

EMPRESS.—Pictures.

WILLIS WOOD.—Feature pictures.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; agt., U. B. O.).—Clark and Berkman, very good; "The Society Buds," clever dancers; Orchestra Torrellanca, entertaining; Bernard and Phillip, well received; Gaudamids, pleasing; Ball and West, passed nicely; William Morris and Co., fine; Jackson and Wahl, repeated successfully; James Teddy, well liked.

REPUBLIC (Al Watson, mgr.; agt., Levey).—Three Old Veterans, very good; La Pillrica Co., well received; Cliff and Dee, fair; Fred Rogers, mediocre; Bond and Bond, entertaining; Damonte Brothers, pleasing.

HIPPODROME (Lester Fountain, mgr.; Western States).—Elsie Schuyler and Co., well received; Maurice Downey and Co., pleasing; El Jenkins, entertaining; Brissons, fair; Juggling Mowatts, cleverly done; Hong Fong, mediocre; Broadway Comedy Four, well applauded.

MASON.—Mrs. Patrick Campbell in repertoire.

MOROSCO.—"So Long, Letty."
 BURBANK.—"The Yellow Ticket."
 MAJESTIC.—"The New Henrietta."
 CENTURY.—Burlesque.

Donald Bowles, erstwhile director at the Burbank, is now in pictures.

Edwin A. Cohn, manager for "The New Henrietta," is planning to star his protegee, Madeleine Weiner, in a photoplay feature to be financed by New Yorkers.

Avery Hopwood, the author, whose new play, "Sadie Love," goes on at the Burbank this week, has returned from Frisco.

Blanche Hall, Harry Mestayer and Tyrone Powers are to be starred in a series of liban plays at the Little theatre. Mestayer is to be the director.

Louie Bennison has left for New York to begin rehearsals for "The Unchastened Woman."

Lewis Stone has returned to that other Broadway to appear in "Inside the Lines."

Davy Silverman, in charge of Bert Levey's southern rights to the film, "Tillie's Punctured Romance," has returned to New Orleans.

George Mooser has left for the East.



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NEW YORK

MONTREAL

By ARTHUR SCHALEK.

ORPHEUM (C. H. Preston, mgr.; agt., U. B. O.; Reb. Mon. 10).—Kathleen Clifford, excellent; Claude Gillingwater, excellent sketch; Mr. and Mrs. Gordon Wilde, novelty; Milo? hit; Robble Gordone, artistic poses; Ward Bros., pleasing; Whitfield and Ireland, amusing; Martinetti and Sylvester, funny. Big business.

HIS MAJESTY'S (H. Quintus Brooks, mgr.).—His Majesty's Players; "The Masqueraders." Next week, "Argyle Case."—THE GAYETY (Tom Conway, mgr.).—"The Roseland Girls," an excellent show. Big houses.

FRANCAIS (W. H. Foster, mgr.).—Sam Green and Eddie Collins' Co.; "O, Miss Josephine," well pleased audiences.

IMPERIAL (H. W. Conover, mgr.).—International Trio, pleasing; Adair and Wyant, good.

FAMILY (Maurice West, mgr.).—Joe Waldron's Musical Comedy Co. and Andrews Sisters, Rose Enkle and Victor Occeller.

SCALA (W. H. Foster, mgr.).—Cliff Watson's "Peerless Maids Co., 2d week with change of program.

The Princess has changed its opening date to Sept. 20. "Tribby," first attraction.

Starting Sept. 20 the Theatre Francaise will change policy, running seven vaudeville acts.

Marion Barney and Louis Ancker, who closed their season at His Majesty's Sept. 4, will shortly open a dramatic school in Montreal.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Opening Monday the largest in history of the theatre. The really distinguishing element of bill is physical metamorphosis of Emma Carus, who however still carries weight artistically. Samaya, darling; Kerr and Weston's dancing landed solidly; Allan Brooks, nervously amusing; Newbold and Gribbens, scored decisively; Matthews and Shayne, applause hit; Reynolds and Donegan, closed.

CRESCENT (T. C. Campbell, mgr.).—Baldwin Players in "Within the Law."

GREENWALL (W. E. Tyler, mgr.).—Dixie Minstrels, Wall and Winifred, Crystal Quartet, Billy DeVoe, Frank Clark, George Hill and "The Black Lieutenant."

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

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

Director Tosso, of the Orpheum orchestra, has been rehearsing a band of Elks during the summer. When he lifted his baton for the first number, he was surprised to find his pupils occupying the stage instead. They

Louis Weslyn Announces His Various Vaudeville Acts

Lola Merrill and Frank Otto
"Her Daddy's Friend"
Successor to "After the Shower"

Maurice Brierre and Grace King
"A Campus Flirtation"
With Three Special Song Numbers

Godfrey and Henderson
"Isn't Nature Wonderful?"
With Two Special Song Numbers

Thornton and Corlew
"Before the Honeymoon"
With Special Song Numbers

Monte Brooke and Bert D. Harris
"The One and the Other"

Kenneth Keith and Dorothy Godfrey
"During the Rehearsal"
With Special Song Numbers

Rice and Sullivan
"Between Dances"
With Special Song Numbers

Brown and Taylor
"A Modern Romeo"

Sylvia De Frankie
"My Child"
The Cute Kiddie with Special Songs

Minnie Allen
Special Comedy Song Numbers

Amy Lesser
An Individual Girl with Individual Songs

Hal and Francis
"Town and Country"
With Two Special Song Numbers

Kelly and Drake
"Ginger-Snaps"
With Three Special Song Numbers



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All Special Songs

Chester Spencer and Lolé Williams
"Putting It Over"
With Four Special Song Numbers

Fred Holmes and Lulu Wells
(Late of McIntyre & Heath's "Ham Tree" Co.)
"On the Door Step"
With Three Special Song Numbers

Pierce and Maizee
"Smiles and Styles"
All Special Song Numbers

Jennings and Dorman
"Tee-He and She"
A Golfing Skit with Special Songs

Louis Mintz and Jean Palmer
"An Easy Mark"
With Two Special Song Numbers

Thompson and Berri
"Patent Applied For"
With Special Song Numbers

Gilson and DeMott
"Names Don't Count"
With Special Song Numbers

Mabel Carew
Special Songs

Catherine Chaloner
Special Song Numbers

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Helen Byron and Company in "AT DAYBREAK," Chas. Egelston and Company in "THE PINK PELICAN," written in collaboration with Will R. Anderson

EARLIER SUCCESSES BY LOUIS WESLYN

Rooney and Bent in "At the Newstand"; Merrill and Otto in "After the Shower"; Mack and Walker in "The Girl and the Pearl"; Weslyn and Nickells in "Cupid's Ladder"; Earl and Curtis in "The Girl and the Drummer"; Redway and Lawrence in "Moon Flowers"; Chas. Wayne, Gertrude Des Roches and Company in "The Incubator Girls"; Howard Truesdell and Company in "Two Men and a Bottle"; Lew Welch and Company in "Levin's Old Shoes"; Emil Hoch and Company in "The Tail of a Coat"; and Special Material for Mary Norman, Augusta Glose, Jack Wilson, Innes and Ryan, Elizabeth Otto, Hurst and Kelcey, Frank Coombs and many others.

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undered several selections, and then presented Tosso with a token of appreciation. Undreds of Elks attended the Orpheum to fitness the event.

Howard Gayle is representing the Kleinfeldson people here.

Charles Perez has succeeded his father as manager of the No Name, which contains the newest stage in the world.

The Orpheum looks like a new theatre. It has been given a general overhauling.

PORTLAND, ORE.

HEILIG (W. T. Fangel, mgr.).—"Birth of a Nation," week 20.
BAKER.—"The Tapping at the Door," Sept. 1. "Within the Law," week of Sept. 5.
EMPRESS (T. R. Conlon, mgr.).—Week 20, Juggling Wilbur, opened with a clever turn; The Gregorys, pleased; W. A. Burnell and Co., strong playlet; Mendel and Nagel, entertaining; La Salle Opera Co., fine.
PANTAGES (J. A. Johnson, mgr.).—Lalla Selbini, clever; Sullivan and Mason, good;

Karl Emmy and his pets, laughs; Carney and Ashley, entertaining; Innis and Ryan, pleased; Maudie Armfield and Co., good.
ORPHEUM.—Feature films.
LYRIC (Dan Flood, mgr.; agt. Webster-Fisher).—Vaudeville and pictures.
OAKS (John Cordray, mgr.).—Oscar Babcock; musical comedy.

ST. LOUIS.

By M. BERNAYS JOHNSON.
COLUMBIA (H. G. Buckley, mgr.; Orph.).—The Crisps, fine; Imhoff, Conn and Coreene, good comedy; Dawson, Lanigan and Covert, well received; Haverman's Animals, very good; "Girl from Milwaukee," very pleasing; Molly McIntyre, excellent; Empire Comedy Hour, comedy hit; Selma Braatz, fine closing act.
GRAND OPERA HOUSE (H. D. Wallace, mgr.; W. V. M. A.).—Three Alverettes, fair; Vanderhoff and Lewis, pleasing; Dick Ferguson, good; Nick and Lydia Russell, well received; DeWitt Burns and Torrence, good; Wortenberg Bros., fine novelty; Lex Neal, fair; Wm. Lytell & Co., good; Brown, Harris and Brown, comedy hit; Olympia Des Vall & Co., fair.
EMPRESS (Coney Heb. mgr.; W. V. M. A.).—Mary Ellen, Gordon Eldred Co., Roach and McCurdy, Leon Heggl, Creighton Girls; 2d half, Nicholas Nelson Troupe, Melotte Twins, Yvonne, Roland West Co., Nip and Tuck.
FOREST PARK HIGHLANDS.—Closed for the season.
DELMAR GARDEN. Rigo and Cabaret, business good.
OLYMPIC (Walter Sanford, mgr.).—"Birth of a Nation," business good.
PARK (Jas. Tillman).—Dramatic Co., "Within the Law," business fine.
SHENANDOAH (Wm. Zepp, mgr.).—"Follies of St. Louis," business great.

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With **EDDIE O'CONNELL** and **CATHERINE O'CONNOR**
BOOKED SOLID in **"LEFT FLAT"**

GAYETY (Don Stuart, mgr.).—Irwin's "Majestics, business good.
STANDARD (Lee Reichenbach, mgr.).—"Merry Burlesquers," excellent business.
GRAND CENTRAL.—Pictures.

Shubert opens 12th, with Joseph Santley's Review, "All Around Town."

Cabaret reviews are in vogue here. McTague's Cafe opened with a very elaborate review booked and produced by Oscar Dane, with many novel effects and pretty numbers. Maryland Hotel opens 12th, with a review. Night business in the downtown districts is picking up.

The Imperial will not open with burlesque this season, the shows going to the Gayety.

The Standard, under the direction of Leo Reichenbach, has inaugurated Friday evening wrestling bouts which are packing the house.

The Electrical Workers' union's troubles have been adjusted by Manager Wallace at the Grand and everything is progressing nicely.

SEATTLE VARIETY'S Seattle Office

302-303 Cray Bldg.

JAY HAROLD, Correspondent

EMPRESS (J. Russ Bronson, mgr.).—Last week of the summer season, and business great. The opening spot sold by the Aerial Fette, the cleverest and fastest trapeze artists seen here for some time; Alvin and Alvin, good; Billy Roder, goes over big. Billy is assisted by Walter Ford, an accomplished pianist; Francisco Redding and Company, in a worn out sketch, fair; Leroy and Cahill, stop the show with their clever work. Mlle. LaToy's Canine Models, good act of its kind, closes show.

PANTAGES (Alexander Pantages, mgr.).—Ober and Dumont, are the big hit of the bill; the rest of the bill is up to the Pantages standard of vaudeville.

LOIS (John Cooke, mgr.).—On account of the extra advanced show, the prices were jumped from ten to fifteen cents here this week. This is a very bad move, and at the show is really not worth the increase in

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price, it is positive that the house will lose a great deal of patronage. This week's bill was headed by W. L. Thorne and Co., playlet entitled "The Piker." It was well acted and well staged. The rest of the acts were mediocre.

GRAND OPERA HOUSE (Eugene Levy, mgr.).—Three acts of vaudeville and pictures, playing to good business.

MOORE (Geo. Hood, mgr.).—Dark.

METROPOLITAN (Geo. McKensie, mgr.).—Dark.

John Considine returned to town the first of the week.

The entire theatrical profession of the city is waiting with interest the reopening of the Orpheum here. The prices have lowered from twenty-five to thirty-three per cent., and there

is nothing to keep the house from making money

SOUTH AMERICA.

By ROY CHANDLER.

Buenos Aires, July 25.

Buenos Aires, as well as the whole of the Argentine Republic, has been badly affected by the war, theatrical business is pretty well at a standstill.

The grand opera season at the Colon theatre (the big municipal opera house in this city) has fallen far below expectations, in spite of Caruso, Titta Rufo, Mlle. Vir, a noted French soprano, Mlle. Della Rissa. The management of the Colon also controls the Coliseum and has had another opera company playing in it without any stars.

The smaller theatres are all running as usual with the Spanish and native companies.

The Great Raymond closed his season in Buenos Aires last week. He is the only man who has really made money in the Argentine this season. He has a good show and his flashy advertising, billing and performance made them turn out. As a rule they do not like magicians here, but Raymond made a decided hit.

Tony Lowande's American circus and menageries is also getting its share of the business. This is the first tent circus to come to Buenos Aires for several years. Mr. Lowande has a combination American and European circus, specially suited to these countries.

The picture theatres have been doing a splendid business, although there is a great deal of scarcity of film, with very few good pictures shown here at present. The latest big feature is an English production of "Jane Shore." "Neptune's Daughter" has been shown to good advantage through these countries.

The Pan-American Theatrical Co. of New York seems to be getting hold of many of the theatres here and contracting to supply them with first-class American pictures. These people have made contracts with over 82 houses in the Argentine alone to supply them with pictures, as well as with many other houses and concerns in Brazil, Uruguay and Chile.

COLON.—Italian grand opera.

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CASINO.—Dark.

BONITA.—Pictures and the Texas Quartette.

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The West Indian Hurricane that tore up the Florida coast last Saturday, finally losing itself up in Georgia, gave Tampa a wide berth. The "tall end" struck here about 6 p. m., the wind doing a 35-mile-an-hour stunt. This, in addition to the rain, put a crimp in the show business for the profit night of the week.

ADDRESS DEPARTMENT

Where Players May Be Located
 Next Week (September 13)

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

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Lawrence & Cameron Keith's Cincinnati
Leonard & Willard Variety N Y
Lewis Tom & Co Keith's Cincinnati
Lloyd Herbert Pantages Circuit

M
Mardo & Hunter 25 N Newstead Ave St Louis
McDonough Ethel Columbia St Louis
McGinn Francis Lamba Club N Y
Mignon Temple Detroit
Moore & Haeger Majestic San Antonio
Morris Wm Co Orpheum Salt Lake
Morrisey & Hackett Variety N Y
Morton & Moore Majestic Milwaukee

N
Noble & Brooks Tivoli Sydney Australia

Countess Grazia Nardini

Direction GENE HUGHES

Norton & Lee Orpheum Kansas City
Nosses Musical New Brighton Pa

O
Odiva Orpheum Brooklyn
Orange Packers Colonial New York

P
Page Hack & Mack Columbia St Louis
Pelletier Pierre Variety N Y
Pierlot & Schofield Maryland Baltimore

R
Rilly Charlie Variety San Francisco
Ring Julie Co Columbia St Louis
Rocher's Musical Hall 2 Malden Hill
Gardens Malden Eng
Ruth Florence Variety San Francisco
Ryan & Lee Orpheum Memphis

S
Samuels Ray Palace Chicago
Santley & Norton Maryland Baltimore
Schaffer Sylvester care Tausig 104 E 14th St N Y
Shalek Bertha Shea's Buffalo
Shentons 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
Stanley Aileen Variety N Y
Stanley Forrest Burbank Los Angeles
Stein & Hume Variety N Y
St Elmo Carlotta Variety N Y

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For the information of vaudeville artists who may be contracted to play for

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ORPHEUM THEATRE, DETROIT

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STANDARD ACTS of merit, coming West or going East, who are desirous of breaking their jumps, will do well to communicate with this office. Address all communications to:
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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

BURLESQUE ROUTES

(Week Sept. 13 and Sept. 20.)

Al Reeves' Show 13 Colonial Providence 20
Casino Boston
Americans 13 Empire Cleveland 20 Penn Circuit
American Belles 13 Yorkville New York 20
Academy Jersey City
Auto Girls 13 Star Toronto 20 Savoy Hamilton
Ont
Beauty Youth & Folly 13 Columbia Grand
Rapids 20 Englewood Chicago
Behman Show 13 Colonial Columbia 20 Empire
Toledo
Ben Welch Show 13 L O 20 New Hurtig & Seamon's New York
Big Crase 13 Gayety Minneapolis 20 St Paul
Billy Watson's Beef Trust 13 Gayety Washington
20 Gayety Pittsburgh
Blue Ribbon Belles 13-16 L O 16-18 Academy
Fall River 20 Howard Boston
Bon Tons 18 Miner's Bronx New York 20 Orpheum Paterson
Bostonian Burlesquers 13 Empire Toledo 20
Columbia Chicago
Broadway Belles 13 Star St Paul 20 L O 27 Century
Kansas City
Cabaret Girls 13 Gayety Milwaukee 20 Gayety
Minneapolis
Charming Widows 13 Savoy Hamilton 20 Cadillac
Detroit

Cherry Blossoms 13-15 Star Scranton 16-18 Majestic Wilkes-Barre 20-22 Armory Binghamton
23-25 Van Culler O H Schenectady
City Sports 13 Howard Boston 20-22 Park Manchester 23-25 Worcester Worcester
Crackerjacks 13-16 Park Manchester 16-18 Worcester Worcester 20-22 Gilmore Springfield
23-25 Park Bridgeport
Darlings of Paris 13 Olympic New York 20 L O 27 Gayety Brooklyn
Follies of Day 13-15 Barchel Des Moines 16-18 L O 20 Gaiety Omaha
Follies of Pleasure 13 Englewood Chicago 20 Gaiety Milwaukee
Follies of 1915 13 Gayety Brooklyn 20-22 L O 23-25 Academy Fall River
Gay New Yorkers 13 L O 20 Casino Philadelphia
Girls from Follies 13 Gaiety Baltimore 20 Trocadero Philadelphia
Girls from Joyland 13 Olympic Cincinnati 20 Empire Cleveland
Girl Trust 13 Casino Boston 20 Columbia New York
Globe Trotters 13 Orpheum Paterson 20 Empire Hoboken
Golden Crook 13 Casino Philadelphia 20 Palace Baltimore
Gypsy Maids 13 L O 20 Miner's Bronx New York
Hastings' Big Show 13 Gaiety Kansas City 20 Gaiety St Louis
Hello Girls 13 Cadillac Detroit 20 Columbia Grand Rapids
Hello Paris 13-15 Gilmore Springfield 16-18 Park Bridgeport 20 Star Brooklyn
High Life Girls 13-15 Armory Binghamton 16-18 Van Culler O H Schenectady 20 Corinthian Rochester
Howe's Sam Girls 13 Columbia Chicago 20-22 Barchel Des Moines
Lady Buccaneers 13 L O 20 Gaiety Brooklyn
Liberty Girls 13 Palace Baltimore 20 Gaiety Washington
Maidens of America 13 Empire Newark 20 L O 27 Empire Brooklyn
Manchester's Own Show 13 Gaiety St Louis 20 Star & Garter Chicago
Majestic's 13 Star & Garter Chicago 20 Gaiety Detroit
Marlon's Own Show 13 Casino Brooklyn 20 Empire Newark
Merry Burlesquers 13 Gaiety Chicago 20 Majestic Indianapolis
Merry Rounders 13 Columbia New York 20 Casino Brooklyn
Midnight Maidens 13 Gaiety Boston 20 Grand Hartford
Military Maids 13 Academy Jersey City 20 Gaiety Philadelphia
Millon Dollars Dolls 13 Empire Brooklyn 20 Miner's Bronx New York
Mischief Makers 13 Penn Circuit 20 Gaiety Baltimore
Monte Carlo Girls 13 Buckingham Louisville 20 Olympic Cincinnati
Parisian Flirts 13 Gaiety Philadelphia 20-22 Star Scranton 23-25 Majestic Wilkes-Barre
Puss Puss 13 Grand Hartford 20 L O 27 New Hurtig & Seamon's New York
Record Breakers 13 Majestic Indianapolis 20 Buckingham Louisville
Review of 1916 13 Corinthian Rochester 20 Star Toronto

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4--DUQUESNE COMEDY--4 NOW (Sept. 9-12) LOEW'S AMERICAN

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PISANO AND BINGHAM

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This Week (Sept. 6) Proctor's, 5th Ave. and Keith's, Jersey City

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Rose Sydel's 13 Gaiety Detroit 20 Gaiety Toronto
Roseland Girls 13 Empire Albany 20 Gaiety Boston
Rosey Posey Girls 13 Gaiety Pittsburgh 20 Star Cleveland
September Morning Glories 13 Century Kansas City 20 Standard St Louis
Smiling Beauties 13 L O 20-22 Bastable Syracuse 23-25 Lumberg Utica
Social Maids 13 Gaiety Buffalo 20 L O 27-29 Bastable Syracuse 30-2 Lumberg Utica
Sporting Widows 13 Gaiety 20 Gaiety Buffalo Star & Garter 13 Gaiety Omaha 20 Gaiety Kansas City
Strolling Players 13 Gaiety Montreal 20 Empire Albany
Tango Queens 13 L O Century Kansas City
The Tempters 13 So Bethlehem 14 Easton 16-18 Grand Trenton 20 Olympic New York
The Tourists 13 Star Cleveland 20 Colonial Columbus
Tip Top Girls 13 Star Brooklyn 20 Yorkville New York
20th Century Maids 13 New Hurtig & Seamon's New York 20 Miner's Bronx New York
U S Beauties 13 Trocadero Philadelphia 20 So Bethlehem 21 Easton 23-25 Grand Trenton
Watson-Wrothe Show 13-15 Bastable Syracuse 16-18 Lumberg Utica 20 Gaiety Montreal
Yankee Doodle Girls 20 Standard St Louis 20 Gaiety Chicago

CIRCUS ROUTES

BARNUM-BAILEY—10 Kokomo, Ind., 11 Munsey, 13 Springfield, O., 14 Timm, 15 Mt. Vernon, 16 Canton, 17 New Castle, Pa., 18 Sheridan.
HAGENBECK-WALLACE—10 Bedford, Ind., 11 West Baden, 13 Frankfort, 14 Decatur, 15 Portland, 16 Richmond, 17 Piqua, O., 18 Wapakoneta.

MARYLAND BALTIMORE
Late Star of the Famous Play, "Potash & Perlmutter"
Julian Rose
Season's Rarest Treat and Best Humor in Generation
"20 Minutes of Hilarity"
Bertha Shalek
Metropolitan Dancing Girls
Harry Fern and Players
Watson Sisters
Muriel Worth
Assisted by LEW BRICE
Ota Gygi
Byal & Early
Rayno's Bulldogs
Pathe Weekly

101 RANCH—10 Columbus, O., 11 Piqua, 13 Indianapolis, Ind., 14 Terre Haute, 15 Decatur, Ill., 16 Bloomington, 17 Joliet, 18 Racine, Wis.
RINGLING BROS.—10 Hannibal, Mo., 11

Return to Vaudeville
Julian Rose
In a New Version of that Classic
"Levinsky at the Wedding"
Baltimore "Star"—"Julian Rose received a tremendous ovation at both performances."
Baltimore "News"—"Taking applause as a criterion, first honors go to Julian Rose in a hilarious monologue."
Baltimore "Sun"—"Julian Rose gets ovation."
Baltimore "Evening Sun"—"Perhaps, however, for clean sustained entertainment, the laurels should go to Julian Rose, late star of 'Potash & Perlmutter'."
NEW MAKE UP NEW MATERIAL.
FRANK EVANS, Representative

Eoonville, 13 Jefferson City, 14 Lexington, 15 Sedalia, 16 Overly, 17 Kirksville, 18 Trenton.
SELLS-FLOTO—10 Larned, Kas., 11 Newton, 12 Salina, 14 Manhattan, 15 Clay Center, 16 Holton, 17 Kansas City, Kan., 18 Independence.

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.

A
Adams Raymond
Adams Eugene (C)
Adamey Austin (C)
Allen Claude E
Angell Gertrude (C)
Ardele Franklin
Carter & Carter (C)
Carter Lillian
Chandler Daisy
Claire Nell
Clark Gertrude
Clark Slim
Clive Gus
Cooney May
Correll G (C)
Cortese Frank
Creighton James (C)
Cummings Frank
Curren John F
Cuthbert & Darlberg
Cook & Rothert
D
Dacobeo Troupe
Dagmar Alexander
Dawson Lillian
Dealberg Raymond
Deane Al
Dean Wanda
Dell Jack (C)
Dewitt George
Dewitt Sisters
Dixon Maggie
Dobbs Carl
C
Campbell Allen (P)
Carroll Bronnie
Carew Mabel
Carillo Leo
Carle Grace
E
Eldridge Press
Elliott Clyde (C)
Elliott Broomstick
Ellison Glen (C)
Emerson James E

HOUDINI

ORPHEUM CIRCUIT

This week (Sept. 6), Orpheum, Kansas City
Next week (Sept. 13), Orpheum, Omaha

MAT ANDREW
MARSHALL AND TRIBBLE
"THE TROUBLES OF SAMBO AND DINAH"
Booked Solid on the LOEW TIME Management HARRY SHEA

CROSSMAN'S 8 ENTERTAINERS
A Novelty Musical Production. Introducing the World's Famous
"B-a-n-j-o-p-h-i-e-n-d-s"

GRACE LEONARD
SINGING COMEDIENNE
Introducing "MIKE," the CANINE WONDER. The DOG that really talks. Also "TIP," the Tango Dog. UNITED TIME

Successful at the PALACE, NEW YORK, THIS WEEK (Sept. 6)
Amoros Sisters
Direction, PAUL DURAND. Management, TONY WILSON

THE CRISPS

Season 1915-1916 ORPHEUM CIRCUIT

THIS WEEK (Aug. 30) MAJESTIC, CHICAGO
NEXT WEEK (Sept. 6) COLUMBIA, ST. LOUIS

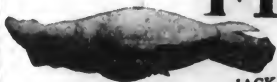
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"The Mysterious Masquerader"
A SURPRISING COMEDY NOVELTY

Just Returned from a Year's Tour of Australia

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(Jackie and Billy)

JACKIE—The bird who talks so as to be understood by everyone.
Representative—LLOYD SPENCER, Consumers Bldg., Chicago, Ill.

MACK and VINCENT

ORPHEUM CIRCUIT

Direction GENE HUGHES

This Week (Aug. 30), Majestic, Chicago

JOHNNY DOVE

Scotch Minstrel

With Ziegfeld "Follies of 1914"

Personal direction

JULE DELMAR

ALFREDO

Touring New Zealand

H. D. McIntosh

Sam Barton

"The Silent Tramp"
Variety, London

EDMUND LOWE

LEADING MAN

Morosco's Burbank Theatre, Los Angeles

If It's a Harold Selman Playlet It's a Success

WATCH FOR

"IT WORKS BOTH WAYS"

The biggest novelty playlet vaudeville has ever known.

Now playing "The Mysterious Will."

HAROLD SELMAN

with an All Star Cast. Booked Solid

F
Fillier Leo (C)
Florence Helen (C)
Foo Lee Tong (C)
Francis Milt
Frankleno Mrs H (C)

G
Gallagher & Carlin
Gallagher Dan (C)
Gantel Archie (C)
Germaine Flo (C)
Gleason Lew (C)
Goetz Geo (C)
Golden Morris
Grandy Mrs Lee (C)
Gray Trio
Grey Clarice
Griffin Pete
Griffith Eula
Guertin Henry
Guy Arthur L Co (C)
Gwyne & Gonsette (C)
Gygi Ota

H
Hagar Genevieve
Hall Howard
Hammond Alice (P)
Hammond Helen
Harrington & Chuby (C)
Harrison Neva
Harris & Sprogue
Hartford Sisters
Hayden Thomas
Holly G A (C)
Howard Sam
Howell J (C)
Hunt Sally (C)
Hunter Steve M (C)
Hutchinson Willard

J
Jessica Duo
Jones Mr B
Judge Mike
K
Kalamo Princess
Kellar Edw.

Kelles & Haffner
Kelly Perry (C)
Kelly Daniel
Kelly-Pistel (C)
Keene & Williams
Kemp Mr A
King Henry (C)
King Mazie
Knapp R H (C)

L
Laird Lee
Laughlin Jack
Laurence Frankie
La Malle Claire (C)
La Mar Harry (C)
Leonard Billie
Leslie Roxie
Lowe Ch
Lorraine Hazelle
Lusby Ryby

M
Morisay & Rich
Mack Willard (C)
Manchester Ed (C)

Mancini Frank (C)
Mankin Harley (C)
Mann Billy (C)
Maxims Four
May Florence
Maynard Miss D
McCag Nolter (C)
McCarthy Burt
McCullough Carl (C)
McDermott & Wallace
McKenna Mr T
McPhail Bryan
Meaker & Ross (C)
Mead Vera
Mears Ben S
Meldrum Mr
Meredith Miss E
Millers Musical
Miller Thomas H
Milton Frank (C)
Minus Bud
Mohler Roy (P)
Moleno Frank (C)
Montrose Frank & J
Moore Frank
Mora Tess (C)

3 Marconi Brothers 3

INTRODUCING

"THE WIRELESS ORCHESTRA"

We have added for the coming season three new accor-
dions, costing \$1,500.00, each giving six different tones,
and imitating orchestral instruments.

JACOB P. ADLER, Jr.

Engaged for "TOWN TOPICS"

Direction, NED WAYBURN

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THE WORLD FAMOUS MAGICIAN

Presents "A MILE A MINUTE"

With GEORGE F. HARRIS and a cast of seven people

Carload of scenery. Featuring the Great Race Scene from "The Honeymoon Express,"
Winter Garden

Direction, ALF. T. WILTON

WILSON and WILSON

"THE BAND MAN AND HIS BAND"

DELINEATORS OF SOUTHERN TYPES

BOOKED SOLID

Direction, HARRY SHEA

MAYME REMINGTON AND COMPANY

New Act. Booked Solid U. B. O.

Moran Tom
Moss Richard
Mullaly Don (C)
Myers Rhea

N
Neilson Maura
Nelson Edgar
Newton Dan (C)
Nixon
Nolan Louisa
Noonan Etiele

O
O'Neill Faye
Osborn Fred (C)

P
Parker Texas
Parry Mr B H
Parry Charlotte
Peletierre Pierre
Pooley Harry Mr
Porte Bianco
Powers Freeman
Prenbis Valentine
Prosslar Dolly V
Pruitt Bill

Q
Quinlan Dan
Quirk Billy (P)

R
Raymond Ed
Really Wauer
Reed Geo
Reed Pearl
Remv Jack
Rice Edward E
Richard John
Roberts Joe
Robinson Eugene
Rodgers Ed
Roland Jack (C)
Roland Jack
Rose Harry
Rose Lester
Rose & Wells
Russell R H
Russell Walter
Ryan Ben

S
Saunders Claud
Schlarb Mamie (P)
Schmidt H E (C)
Smith Raymond (C)
Seldon George

Shayne Al (P)
Sherman Sarah
Sidney Mr O T
Silvers Barney
Snyder Edna
Snyder Francis (C)
Sours Jess Mrs
Spink George
Spooner & Wells
Stampe Carey E (C)
Starr David
Sterling Kitty
Stewart Mrs H (P)
Still Lulu E
Stoddard Marie
Stover Burt W
Straight Chas T (C)
Strong Eugene K

T
Tobin Sylvia
Townshend Miss B
Tracey Claudia
Trainor & Helena
Transfield Sisters (C)
Trevelia Bros
Tyson Pearl
U
Uhrich Fred C

V
Valdos The (P)
Van Charles
Vincent Sid

W
Wadelle Leon
Walley County & W
Walker Annette
Walker & Ill
Walsh May
Walters Clara
Walters Miss S
Wandling John W
Ward Henry (C)
Ward Pop
Ward Prince
Ward Spencer
Warsaw Walter
Weston Happy
Weston William A
Whistler Edan A
Williams Dot
Williams William
Wills Nat M
Wilkes Ruth (C)
Wilson Dale
Wilson Al G (C)
Winchester & Clare



BILLY LLOYD and GEORGE BRITT

In "A Mixture of Vaudeville" By Ned Dandy
Sept. 8—Nashville, Birmingham Sept. 20—Keith's, Philadelphia
Sept. 10—Merfeth, Richmond Sept. 27—Maryland, Baltimore
Oct. 4—Keith's, Washington
Direction, HARRY FITZGERALD

Windisch Chas
Winthrop John

Yeakle Walter W
York Alive

Y
Yatra Francis

Z
Zenita



Buster Santos
and
Jacque Hays

The Girl with the
Funny Figure
In their new act,
"The
Health Hunters"
Touring
Pantages Circuit



"The Party from
the South"

Booked by ALF. T. WILTON

New Dance, "Mex-
ican Wheel." You do
several "Revolutions"
with your Partner;
be careful and don't
"Hurt Her."
(Deep, VILLA-neous
stuff.)

**BILLY
BEARD**

DEAR FRIENDS:—

Our sailing has been postponed until Sept.
28th. We will play around Frisco for the
next 3 weeks. Address care VARIETY,
Pantages Theatre Building, San Francisco,
Cal.
P. S.—Regards to Al Prince and Helen
Deerie.

**JIM AND MARIAN
HARKINS**



**FRANCES CLARE
AND
GUY RAWSON**

**BROWN
AND
JACKSON**

Personal Direction
JULE DELMAR.

BERTIE FORD

The Tangoist on
the Wire

SAYS:

Did you ever notice that all wire acts are
"up stage," and that they will walk right
over you, if you are unfortunate enough to
be on the bill with them. And the dressing
rooms happen to be under the stage?

Nan Halperin

Direction, M. S. BENTHAM

4 MARX BROS. and CO.
In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season
Direction HARRY WEBER Address VARIETY, New York

Back to Work With a Vim After a Dandy Vacation



TRANSFIELD SISTERS
W. V. M. A. TIME

MAX BLOOM

(That's My Horse)
In "THE SUNNY SIDE OF BROADWAY"
With Alice Sher
Direction, BOYLE WOOLFOLK



PAULINE SAXON
THE "SIS PERKINS" GIRL

PETE MACK Suggests
FANTASIO
PARISIENNE NOVELTY
POSING SINGING



3 STEINDEL BROS.
ORPHEUM-UNITED TIME

**Welling
Levering
Troupe**

Famous Cycling Comiques
Next week (Aug. 30), Schmer Park, Montreal



"Cartoonist and Shadowgraphist in
an original style of act, different
and ahead of all others."



You know that the best opening act in
vaudeville is

**MARTYN
and
FLORENCE**

Howard Langford

(Juvenile Light Comedian)
Late Feature of the "Night Clerk"
Direction, WM. B. FRIEDLANDER

PAUL RAHN

Artistic Character Singer and
Light Comedian
"Merrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite

5 MacLARENS

W. V. M. A.
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America's
Premier
Xylophonists

4 - XYLOPHIENDS - 4

SPECIAL SCENERY
PETE MACK
Big Imp.

Jean--De LISLE and Du PONT--Teddy The Western
Maids

PLAYING BOSTON FOR TWO WEEKS, STARTING MONDAY, AUGUST 30

WORK AND OWER

ACROBATIC JESTERS
TEN MINUTES IN ONE. IN ONE SURE-FIRE HIT
Direction of PAUL DURAND

MARCUS LOEW'S

World Famous Vaudeville

A full season is offered. Consecutive engagements, the very lowest of average railroad fares between stands and a return visit usually immediately booked for successful acts.

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is also booking the

**JONES, LINICK & SCHAEFFER
THEATRES**

C. H. MILES CIRCUIT

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Putnam Building, New York City

JOS. M. SCHENCK, General Booking Manager

WALTER F. KEEFE
Representing Miles Circuit
Putnam Building
New York

CHICAGO OFFICE
North American Building
Aaron J. JONES, Gen. Rep.
FRANK Q. DOYLE, Book. Mgr.

TEN CENTS

VARIETY

VOL. XL, No. 3.

NEW YORK CITY, FRIDAY, SEPTEMBER 17, 1915.

PRICE TEN CENTS.



Chamberlain Brown

**American
Play Co., Inc.**
(Agency)

Sole Agent, Personal Manager and Representative for

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VALESKA SURATT
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BRANDON TYNAN
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VERA MICHELENA
EMILY ANN WELLMAN
WILLIAM RUSSELL
BETH FRANKLYN
ROBERT WARWICK
LILLIAN LORRAINE
LEAH WINSLOW
WILLIAM GAXTON
CLIFTON WEBB

JOSE COLLINS
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AFTER TWO MONTHS IN THE UNITED STATES, SECURING NEW IDEAS, ELECTRICAL EFFECTS
SCENERY AND WARDROBE FOR

Hugh D. McIntosh's "1916 FOLLIES"

I am SAILING FOR SYDNEY on the S. S. SONOMA from SAN FRANCISCO, SEPTEMBER 28th.

I take this opportunity to express my sincere appreciation and thanks to my many friends for their numerous courtesies during my American visit.

I cannot find proper terms to express my gratitude for the reception and treatment tendered me by the Australian public, the Tivoli Theatre Co., and Hugh D. McIntosh, its Governing Director.

A hospitable greeting awaits you all in Australia.

Au Revoir

Jack Haskell

VARIETY

VOL. XL, No. 3.

NEW YORK CITY, FRIDAY, SEPTEMBER 17, 1915.

PRICE TEN CENTS.

KEITH'S 96th STREET THEATRE WILL BE OPEN NEXT SEASON

New B. F. Keith House to Seat 2,500, Playing Big Time Vaudeville at 50-Cent Scale. Probably Replacing Colonial on Keith's Vaudeville List. 96th St. in Heavily Laden Vaudeville and Picture Section.

A new B. F. Keith theatre will be built on 96th street, 100 feet east of Broadway, on a plot fronting 117 feet on 96th street, and running 200 feet to 95th street. The house is to seat 2,500, play big time vaudeville at probably a 50-cent scale of admission and will be in readiness to open by the beginning of the '16-'17 season.

It's not unlikely that with the completion of the new Keith theatre, Keith's Colonial at 62nd street and Broadway will discontinue its present big time policy, being devoted to some other form of entertainment.

The 96th street house is in a territory that has within the past two years been studded by picture and pop vaudeville houses. The William Fox Riverside and Riviera theatres are close by, while at Broadway and 81st street there is a pop vaudeville theatre booked by the United Booking Offices (the Keith agency).

It has been often reported since the 81st Street opened that the Keith people were in a receptive mood looking toward taking over that house to replace the Colonial as the Keith lower West Side stand. The 81st Street management is said to have rejected all overtures, having become enthused at the prospects through a particularly large night business, although the matinee crowds in this rather high grade locality have been quite light comparatively at all of the theatres in that section.

There are now 12 vaudeville and picture houses on Broadway between 66th and 110th street, an average of one every four blocks. Three play a pop vaudeville policy, with a feature picture as an extra attraction. The others are for pictures only.

Monday afternoon, Loew's Lincoln

Square (vaudeville—with "Helene of the North" and "Neal of the Navy" as the film features) was well filled, the orchestra getting 15 cents and upstairs, 10. The Arcade at 1931 Broadway held a five reel feature, with admission at 10 cents. Two o'clock saw 20 people in the house. The 77th Street theatre, lately opened, plays pictures. A five-reeler was the feature Monday afternoon. Matinees are 10 cents, nights, 20. The matinee was light. The house seats about 600.

The 81st, though playing vaudeville for the main portion of its show, seemingly gives more prominence to the picture end. The first half feature was "The Silent Voice." The Monday matinee with the downstairs 20 cents held about 200 people. The balcony (at 10 cents) had about a dozen people. At the Schuyler the same afternoon about 100 people paid 10 cents each to watch the picture show. The Adelphi at 88th street charges a straight admission of 15 cents all the time. It was very light Monday matinee. This house often holds a feature film two days.

William Fox's Riviera has vaudeville and pictures. It has improved upon the matinee business and does very well at night. It adjoins Fox's Riverside, playing a feature film program including singers. Matinees are light but night business much better. The Riviera also has a roof for pictures at night. The Riverview had about 75 people at the matinee, mostly women, with admission 10 cents. The Broadway at 103rd street plays features, as does the Olympia at 107th street, both holding light matinees. The Nemo (Fox's) at 110th street gives eight reels for ten cents in the afternoon and 15 at night. The house does a big business, relying upon the evening attendance.

ANOTHER LA SALLE SHOW.

Chicago, Sept. 15.

A show is being organized by Joe Howard, it is reported, to replace "Molly and I" at the La Salle. Mr. Howard has the script for a musical production. He was approached by Aaron Jones to make it ready for the La Salle showing.

Among the principals so far engaged for the piece are said to be Mabel McCane, Maud Raymond, Eva Fallon, Edna Whistler, Jack Gardner, James J. Morton and Conroy and Le Maire.

While the local daily papers have printed a story to the effect Joe Howard is scheduled for the La Salle in three weeks. Aaron Jones, the lessee of the house, claims six producers are negotiating with him, but nothing definitely has been settled. Nevertheless, it is generally understood hereabouts Howard will be the next tenant.

EVELYN NESBITT OPENING.

At the Palace, New York, Sept. 27, Evelyn Nesbitt will reappear in vaudeville, with her dancing partner, Jack Clifford. This will mark the start of a tour of the eastern vaudeville houses by Miss Nesbitt before commencing playing on the Orpheum Circuit. The wife of Harry Thaw was routed by the Orpheum, to open last week at Omaha, but secured a postponement.

The present dates made for Miss Nesbitt went through the H. B. Marinelli office, at her former salary, \$2,000 weekly.

"THE RAID," MIZNER'S NEXT.

Wilson Mizner's next production for the vaudeville stage has been named by the author "The Raid." It will engage nine principals and be ready for presentation in about two weeks.

Mr. Mizner's sketch effort of last season, "Ships That Pass in the Night," received this season's route from the United Booking Offices, which encouraged the writer-producer to try again.

"SHADOW MAGIC" IN CHI.

Chicago, Sept. 15.

Maurice Brown opens his season at the Little theatre Oct. 12 with an entertainment called "Shadow Magic." This will be followed during the regular season with a number of plays, one by Bernard Shaw.

TWO K & E WALK-OUTS.

The Klaw & Erlanger production of "Here Comes Tootsie" (renamed from "Little Miss Rabbitfoot") has had two players of the blackface role in the piece "walk out" of rehearsals.

The first to turn in his part was Felix Adler, Mr. Adler saying the role was impossible, when Ben Deeley was engaged. Tuesday Mr. Deeley followed his predecessor to the street, after having been refused permission to interpolate any of his own material.

Among those in the company are Elsa Adler, William Norris, Hazel Cox, Georgia O'Ramey, Robert Pitkin, P. O'Malley Jennings, Tyler Brooke, Irving Brooks and Nice and Adams.

CHICAGO HARD ON SPECS.

Chicago, Sept. 15.

The ticket speculators are facing an unprofitable season if the present crusade inaugurated against the sidewalk merchants by the city authorities bears the expected results.

In the new applications for theatre licenses, the managers are compelled to pledge themselves against business dealings with the specs and any theatre found guilty of knowingly assisting the outside operators will face a possibility of a license revocation.

TWO STARS WANT PLAYS.

S. Jay Kaufman has become associated with Katherine Kaelred in a managerial capacity and is looking for a play for her. He is also desirous of securing a play for Lou-Tellegen who is also under his management.

FINE FOR SWIMMING.

May Irwin refused to play the mid-week matinee at the Park Wednesday because of the heat. The comedienne appeared at the theatre and after looking at the advance sale and then at the thermometer decided that it would be a fine afternoon for a swim.

PETROVA IN "REVOLT."

Olga Petrova is to be sent on tour this season by the Shuberts as the star of "The Revolt," in which Helen Ware starred last season.

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

IN LONDON

London, Sept. 8.

Despite more theatres were open at the end of the London season this year than last and the optimistic articles in the press by the various critics, there is undoubtedly an alarming depression in the theatrical world of London. Hall Caine's drama "The Woman Thou Gavest Me," ear-marked for production early in the autumn by Sir Herbert Tree at His Majesty's, has been indefinitely postponed, and although since the wonderfully successful charity matinee of "Peter Ibbetson" there have been persistent rumors this piece would be put on for a run at His Majesty's, nothing has been settled. It is more probable Constance Collier will take the entire production of "Peter Ibbetson" to America and that His Majesty's will remain closed indefinitely. There will be no autumn production at Drury Lane, the theatre remaining closed until the Christmas pantomime, "Puss in Boots," is produced.

With regard to the autumn productions, America is exporting to England not only arms, ammunition and food supplies, but there will be several cargoes of plays and players. These include Doris Keane and company in "Romance," "Kick In," "A Full House," "The Only Girl," "The Dummy," etc., and there will be ample room here for all the good attractions and artists that America can send. This is not necessarily undue affection of the British for the American cousins, but because the London market will be very shy of home-made productions and artists.

The English author is either not writing anything, or, if he is, is not marketing his wares. Then again, many stars have dates in America, not liking present prospects here. Among them are Cyril Maude, Forbes Robertson, Louis Waller and Madge Titheradge in "Gamblers All," Arthur Bourchier, the Irish Players, Frederick Ross in "Quinneys," H. B. Irving in "The Angel in the House," Mrs. Patrick Campbell, Marie Tempest, Lyn Harding, Phyllis Nielson-Terry, Allan Aynesworth (in a new play by Horace Annesley Vachell), and so on. Not only stars, but the rank and file will be conspicuously scarce, as nearly 2,000 young men, out of a possible 5,000, have enlisted.

At the present moment anything resembling an American juvenile man can command his own salary. Managers here will not employ a youth of native birth for fear he will be the recipient of uncomplimentary criticism for not being at the front.

After one year of warfare, the London theatres have weathered fairly well the storm of stress and strife and the long list of managerial bankrupts has not yet materialized. This may be due to the tremendous volume of employ-

ment created by the manufacture of implements of war and its kindred occupations. The working man who, before the outbreak, was earning say \$7.50 a week, is now in receipt of an income of from \$25 to \$30, and is living accordingly. What is to become of him at the conclusion of peace? He has tasted luxury and will be loath to return to mere existence. Six months after the war he will be in financial straits and there will be enough of them to formulate an internal political revolution.

And how have the music hall or vaudeville managers fared in these troublous times? They started in by placing the artists on a percentage basis or else issuing "war period" contracts that called for a material reduction in salaries. Since then these salaries have never been restored for any new bookings, except in isolated instances. They determined that the day of the individual headline star was a thing of the past and that the tops of big bills must take out their own companies in the provinces and play on shares. They couldn't afford to pay such salaries and take such risks. However, in London, and in other big cities, they would pay straight salaries and take all the risk. As announced in *VARIETY*, all of Oswald Stoll's houses have paid dividends ranging from 5 per cent. to 25 per cent. Alfred Butt has just added \$50,000 to the reserve fund of the Palace Corporation and paid his shareholders a dividend of 10 per cent. The Syndicate halls (including Oxford and Pavilion), were supposed to be doing very poorly and offered exceedingly small salaries. They wept every time an artist asked anywhere near his regular wage. It was rumored they were almost bankrupt and that was the reason for trying to sell the site of the old Tivoli. It now transpires that they are seriously considering rebuilding the Tivoli, the Euston is to have its seating capacity doubled, its Watford Palace is absorbing an adjoining skating rink to enlarge its auditorium, etc. In short, there is not a London music hall syndicate that has failed to declare a dividend during the first year of the war, after paying huge salaries to its managing directors, board chairmen and others. Yes, the music hall managers must cut salaries—they can't afford them any longer. Poor fellows!

LONDON'S "CHAPLIN NUMBER."

London, Sept. 15.

Lupino Lane has introduced a Charlie Chaplin number in "Watch Your Step" at the Empire, with 20 members of the chorus similarly made up. It scored strongly.

HIP'S SOUVENIR SHOW.

London, Sept. 15.

"Push and Go" at the Hippodrome is going strong and last Friday celebrated its 200th performance with souvenirs.

PRACTICAL REHEARSING.

London, Sept. 15.

The regular company playing "Quinneys" at the Haymarket had a night off Monday, when the special company organized to tour America gave the show. It includes Frederick Ross, who will play Henry Ainley's role; Arthur Grenville, Cecil Fletcher, Margaret Watson, Margaret Rush and Cathleen Nesbitt.

The American troupe will play two weeks in the provinces before sailing.

FRED RUSSELL, V. A. F. CHAIRMAN.

London, Sept. 15.

Fred Russell has been elected chairman of the Variety Artists' Federation. The office was made vacant through the recent death of W. H. Clemart.

"PETE" IS CLOSING.

London, Sept. 15.

Derwent Hall Caine scored a personal success in the recent revised version of "The Manxman," produced at the Aldwych under the title of "Pete."

It closes Saturday and will be succeeded by "The Christian," also in revised form.

COLISEUM'S STRONG BILL.

London, Sept. 15.

Lena Ashwell is appearing this week at the Coliseum in a revival of J. M. Barrie's "The Twelve Pound Look," supported by Edmund Sass. The entire bill is a strong one, and includes Lydia Kyasht.

PRETTY WOMEN, ANYWAY.

London, Sept. 15.

"Jolies Femmes," a French revue, was produced at the Garrick, Sept. 9, with Mme. Rasimi of Paris.

The cast contains many pretty women in charming dresses, but the scenes are uneven. It may prove a success.

TWO REVIVALS.

London, Sept. 15.

"When London Sleeps" was revived at the Princess Sept. 9. It is a sensational melodrama.

Fred Terry and Julia Neilson revived "The Scarlet Pimpernel" at the Strand Sept. 11.



VAN HOVEN

"The Dippy Mad Magician," who has scored one of the biggest hits of any American playing in England.

ALHAMBRA ZEP-BOMBARDED.

All sorts of ingenious devices were attempted by the London correspondents of the American dailies to squeeze in the exact location of the big Zeppelin bomb-dropping raid that occurred in the British metropolis Wednesday night of last week, but without avail. General details, with the known fact the bombs fell in the vicinity of Trafalgar Square, and that "several persons were killed and others injured," was permitted to pass the censors.

Private advices from France and Berlin, however, via circuitous routes, are to the effect the damage was much heavier than anything the meagre dispatches from England indicated.

Andreas Dippel, the operatic impresario, is reported to have received word from Berlin one of the shells fell upon the Alhambra theatre during the performance, killing some 300 people and injuring over that number more.

Another report has it the theatre referred to located in Trafalgar Square is the Coliseum, a stone's throw distant from the Alhambra. Both are just off the Square, and there is a possibility both suffered from the air raid. There are a number of other playhouses in the immediate vicinity.

LILY ELSIE THE STAR.

London, Sept. 15.

His Majesty's theatre opens its season Oct. 23 with "Mavourneen" by Louis N. Parker, starring Lily Elsie.

Sir Herbert Tree will not be in the cast.

"ALL SCOTCH" WITHDRAWN.

London, Sept. 15.

Harry Grattan's revue, "All Scotch," will be withdrawn from the Apollo Saturday. The theatre remains dark for a week, when "The Only Girl" will be presented there with a strong cast.

YOUNG McLELLAN AT FRONT.

London, Sept. 15.

C. M. S. McLellan's son, born in America, and who attended Oxford, after war was declared became a British subject, received a commission and is now in the trenches.

All Vaudeville at Palladium.

London, Sept. 15.

The Palladium last week reverted to an all-vaudeville program, there being no revue on the bill.

Ambassador's 100th Performance.

London, Sept. 15.

"More," the revue at the Ambassadors, celebrated its hundredth performance Monday night, when souvenirs were distributed.

Laurette Taylor Out of "Peg."

London, Sept. 15.

Laurette Taylor is again out of the cast of "Peg" at the Globe, but business continues good.

"P. & P.'s" 600TH.

London, Sept. 15.

"Potash & Perlmutter" celebrated its 600th performance at the Queen's, Saturday night.

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

PANTAGES-BOOKED TURNS BARRED FROM THE BIG TIME

Orpheum Circuit Order Reported Issued by Martin Beck Said to be Binding Upon U. B. O. and W. V. M. A., Its Affiliations. Pantages Grew Too Bold, Wiring Turns in Orpheum Theatres for Terms for Pantages Trip.

The Pantages Circuit has been placed in the bad graces of the big time booking agencies, through the order issued by Martin Beck in the Orpheum Circuit headquarters that an act playing for Pantages can not thereafter be booked on the Orpheum tour. Through its close affiliation with the United Booking Offices and the Western Vaudeville Managers' Association, the Orpheum order against Pantages will stand also in the other two agencies, leaving a vaudeville act with those three routes closed against them as the penalty for playing the Pantages time. The W. V. M. A. books from Chicago, as does the Pantages Circuit mostly, also.

The Pantages has always made a special inducement to turns from the Orpheum Circuit, wishing to secure the prestige of an Orpheum engagement for the Pantages program. Of late Pantages is said to have grown so bold he wired turns in Orpheum houses asking their terms for a trip over the Pantages time. The Pantages houses are all west of Chicago, some in all the same towns where Orpheum theatres are located.

A similar move was contemplated last season where the Pantages Circuit procured the booking of the new Franklin theatre, Saginaw, Mich., playing shows in opposition to the Butterfield house there which was and always has been supplied through the "Association." The Saginaw house moved over to the Loew Agency after a few week's experience with Pantages shows.

The Pantages office usually routes an act for 12 or 14 weeks stipulating in the contract from one to four towns will be played at two-thirds of the regular salary. The "cut" weeks generally depend upon the business sagacity of the contracting parties although recently reports have drifted eastward to some unusual irregularities in the general deportment of the Pan circuit as to its manner of handling attractions after the big jump has been made to the coast.

Heretofore the U. B. O., Orpheum and "Association" focused its attack upon the booking activities of the Loew circuit but since the Sullivan-Considine string reverted to its original owners, the larger circuits shifted their censorship to the Pantages circuit, allowing the Affiliated Booking Co., of Chicago, free reign in supplying the Considine theatres with programs.

The effect of this latest move carries its own significance, for Pantages has a limited market to draw his supply from and with but a short season to offer, and that on a conditional con-

tract, the business-like artist will consider the possibilities of future "big time" before accepting a Pan route. It undoubtedly will increase the cost of Pantages bills, for the situation practically makes the artist the dictator of salary and terms.

The Orpheum Circuit concluded that an act, after appearing in the "pop" houses playing three or four shows daily in towns where the Orpheum circuit is represented, decreases its value as an Orpheum attraction and in order to protect the better grade of turns decided to inaugurate a ban on the coast time.

The Affiliated Booking Co., which supplies the S-C circuit and offers a Chicago-to-Coast is not included in the ruling.

BERNHARDT IN FILM.

London, Sept. 15.

It is reported Sarah Bernhardt has engaged to appear in a film under the direction of the Universal, of New York, which has a picture branch over here.

The engagement of Bernhardt under the management of William F. Connor for another American tour has been announced postponed, not surprising those over here who never placed credence in the original statement the French actress would return to this side.

It is known Bernhardt declined a \$25,000 cash in advance proposition to come over for a vaudeville trip this season. It was the only cash proposal Bernhardt received.

THEATRE'S CHEAP RENT.

London, Sept. 15.

Messrs. Grossmith and Laurillard are taking three months' tenancy of the Prince of Wales theatre, paying \$900 a week direct to the landlord.

This is regarded as a particularly cheap price. That theatre can usually command a rental of not less than \$1,200 a week. Frank Curzon had it on a lease for a period of years, assuming repairs and taxes in addition, and paying \$900.

London's "Chin Chin" Cast.

"Chin Chin" is to be produced in London in October, according to advices received at the Charles Dillingham offices here. Alfred Butt is to make the London production at the Palace and already has the cast engaged.

Butt sometime ago consummated a deal with Dillingham whereby he obtained the options to the latter's pieces for England.

HOUDINI'S LATEST.

Kansas City, Sept. 15.

Harry Houdini added a new stunt to his repertoire last week here when he released himself from a straight jacket while hanging head downward from a rope.

Houdini was fastened in the device borrowed from the Kansas City police department by a local newspaper and was pulled 20 feet from the ground hanging head downward.

Several hundred city officials witnessed the test which consumed 20 seconds. The front page carried the inevitable description with the usual turn-away business at the Orpheum.

GOOD PUBLICITY A BAR.

In keeping with the United Booking Offices' announcement no artist would be booked on the strength of notoriety, there has been no engagement of Leopold Godowsky, the pianist, for the Palace, New York. If booked it will not be the direct result of the large amount of publicity he received in the daily papers through his alleged disappearance a fortnight ago.

The largest quantity of publicity achieved in a thoroughly legitimate way for any act booked in vaudeville, was the recent bringing together of Weber and Fields by the U. B. O.

MONK STARTS RIOT.

Chicago, Sept. 15.

"Romeo, the Great," the monk, leaped over the footlights at the American theatre Sunday afternoon and started a small riot. No one was seriously injured. Alfred Drowiskey, trainer of the monk, was arrested and is under a \$1,000 bail bond.

Drowinski was fined \$10 and costs for the monk's outbreak, but was granted a hearing in which he will make an effort to vacate the decision. Because of Romeo's antics and the recent unruly actions of another monk known as "Prince Charles" while playing the Avenue (where the monk gave the orchestra drummer a black eye Monday) the local authorities are liable to prohibit future exhibitions of the so-called human branch of the simian family.

DAN ROBINSON COMMITTED.

Cincinnati, Sept. 15.

Dan R. Robinson was sent to Longview Asylum Saturday, after Probate Judge Lueders had examined him for lunacy. The affidavit against Robinson was filed by his ex-wife, Bessie, who testified that when they lived together he was often violent.

Robinson has been acting queerly for many months and circulated numerous bad checks around town. He finally worked as a waiter at Frank Kelley's road house. Robinson was once a showman, and wealthy.

LEON BOOKED AHEAD.

London, Sept. 15.

The Great Leon, conjuror, who made his debut in England this spring, has received a route in the Syndicate halls for the coming season and a "repeat" next year.

Between the two tours he will probably return to America for a few weeks.

OUT AND IN AGAIN.

Trixie Friganza left "Town Topics" Monday after having seen the Sunday ads., and Monday night jumped back again. In the meantime, Ned Wayburn and his associates tried in every conceivable manner to obtain the consent of the United Booking Offices to the engagement of Eva Tanguay for the big Century company.

Grace Field left the company because the management would not permit her to continue her dance club at the Hotel Claridge while she was with the Century show. It was intended Miss Field conduct a dance club at the Century along similar lines as the Claridge institution.

Low Hearn was also out of the Wayburn company for a day. Mr. Hearn's complaint was against his dressing room, but he got over it.

"Town Topics" is due to open Sept. 23, Wayburn deciding a few more rehearsals were necessary. The press dress rehearsal will be held next Wednesday night.

BARNES BACK IN VAUDE.

T. Roy Barnes will return to vaudeville next week, headlining the bill at the Colonial. Following he will play the Keith houses in New York.

Barnes was featured with the A. H. Woods' production, "See My Lawyer," which closed at the Eltinge last week. The play, however, made a particular appeal to a number of picture people who saw it, and the Gaumont company secured the rights for a film production. Barnes has engaged with the picture firm and will make his appearance on the screen in the role which he created in the play and scored a large personal success.

VAUDEVILLE FILL IN.

Chicago, Sept. 15.

Albert Weis, of the American Theatrical Exchange, New York, has approached the Western Vaudeville Managers' Association with a view of having that agency supply Weis' legitimate theatres in Texas with vaudeville acts twice weekly.

Helen's An Act Again.

Somebody told a VARIETY feller Helen Rook would leave "The Follies" at the end of its Amsterdam theatre run. VARIETY printed it, and Flo Ziegfeld asked Miss Rook the same evening if it were so. The girl answered she intended giving two weeks' notice, but Ziegfeld informed her he didn't need it, she was "through" right there, so Helen will now become a single in vaudeville once again.

"The Follies" manager avers Miss Rook had engaged with him for the theatrical season.

Did Teddie Take a Chance?

London, Sept. 15.

It is insisted Teddie Gerard has "taken a chance" and married young Arbuthnot, feeling certain she will be able to "fix it" with Joe Raymond of New York. The alleged groom is the only son of an elderly millionaire baronet.

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

BRONX WANTS "BIG TIME" BACK AS SUMMER POLICY CONTINUES

Royal Patrons and Neighborhood Press Come Out Openly for Restoration of Old Form of Shows. Request Management to Discard Present Pop Policy.

The public and press of the Bronx are making a concerted effort to have the big time policy restored at Keith's Royal theatre in that section. Manager Egan has been flooded with letters and the press is printing a number of communications from readers. The Royal played big time shows last season. During the summer, shows of the "pop" variety were played, and with the return of the regular season it was decided to continue the summer policy.

The Royal management has been trying to impress the Bronx public it offered big time shows at a small time admission scale, but the public replies if the management is giving big time shows why not the brand of entertainment of last season?

"MATERIAL" DELUGE DUE.

"Material" will come around," says Sam K. Hodgdon, booking manager of the United Booking Offices, in commenting upon the reported scarcity of vaudeville talent so far this season.

"While it's not unusual at this time of the year," continued Mr. Hodgdon, "for managers to find there is an apparent shortage of good attractions for a vaudeville program, the complaints seem a little stronger now than in previous seasons. It will come out all right however, as it always does. The present low supply for future bills is mainly caused by the heavy drafts made by the managers for their opening bills."

GRENNING MAY LEASE.

Chicago, Sept. 15.

From reports of Gus Grenning negotiating with John W. Considine for the Empress, St. Paul, it seems possible Mr. Grenning will soon be running that theatre, which he formerly managed.

Geo. Fish, formerly the S-C manager of the Empress, Cincinnati, is now the lessee of it, securing the lease from Considine.

Seattle, Sept. 15.

The Sullivan-Considine houses in the far west are increasing their vaudeville programs to six acts each, at the regular admission prices of the circuit.

AFTER THE WAR IS OVER.

Roy H. Murphy, who makes Chicago his headquarters as American representative for the Fuller vaudeville circuit of Australia, is now in New York in the interests of his firm. Mr. Murphy says that after the war is over there will be direct sailings from New York to Sydney through the Panama Canal, and when that happens the

Fuller American base will be moved to the metropolis.

The Fuller Circuit on its native heath expects to shortly burst into legitimate productions.

BUTTE A FULL WEEK.

Chicago, Sept. 15.

The S. C. Empress, Butte, opening Monday, will be a full week instead of a split. The Affiliated Booking Co. is booking.

Chicago, Sept. 15.

It was quietly rumored around this week that the Western Vaudeville Managers' Association may yet book the Empress (Butte) here, now being booked by the Affiliated Booking Co. A further story states that the United Booking Office is also dickering with the house management to get this house within its grasp. Whether the United is going after the house with big or small time ideas is not known.

HONOLULU'S BEST HOUSE.

Honolulu, Sept. 1.

W. R. Hughes, well known on the Pacific Coast, has arranged with Wm. Welthems, the Honolulu capitalist, for the lease of the new theatre being built here by Welthers at a cost of \$80,000. The capacity will be 1,623 and the house is to be completed by next summer. It will be the only modern theatre on the island.

Leah Winslow has replaced Claire Weldon in "A Full House."



GLORIA MONTI

The famous Italian actress, who posed in pictures for Gaumont of Paris. Miss Monti is stopping at the Hotel Knickerbocker, New York, and will shortly join a feature film company over here.

FROM "ASSN." TO LOEW.

Chicago, Sept. 15.

Brown, Harris and Brown start playing on the Loew Circuit Monday, opening at McVicker's here, after having commenced at the Grand, St. Louis, what they thought was to have been a 20-week tour of the Western Vaudeville Managers' Association time.

According to "Hank" Brown, of the trio, they received a letter during the St. Louis week saying if they would consent to a reduction in salary and "show" the act in an outlying house, the Association would then be in a position to set a price upon the turn.

CONSIDINE AFTER DENVER.

Denver, Sept. 15.

Litigation is likely during the current week over the lease of the local Empress, John Considine having paid a recent visit to the city in an effort to oust George H. Greaves, the present lessee.

It is understood a combination of Denver men are behind Greaves in the enterprise and they propose to prevent Considine securing possession of the house. The Empress has been doing exceptionally well so far this season.

AUBURN HOUSES POOLED.

Auburn, N. Y., Sept. 15.

The Jefferson, Auditorium and Bertis-Grand theatres have been pooled. They will be operated by Feiber & Shea of New York. The Jefferson reopened its season Monday with pop vaudeville and a feature picture. The Auditorium will play road attractions, showing films in between. The Bertis-Grand will remain closed.

POP AT MOSS' WASHINGTON.

The B. S. Moss Washington theatre (Bay Ridge), Brooklyn, to open Nov. 1, will play vaudeville, and not straight pictures, as originally planned. The house will have a program of eight acts and a feature.

CIRCUIT'S NAME CHANGED.

At the annual directory meeting held by the members of Brennan's Australian Amphitheatre Co., Ltd., last month in Sydney, Ben J. Fuller was elected permanent governing director and the title of the company changed to Fuller's Theatres and Vaudeville, Ltd.

Another New York Representative.

Chicago, Sept. 15.

The Western Vaudeville Managers' Association is considering a change in its New York representation and it is expected Earl Saunders, who journeyed east a few weeks ago in the interests of the "Association," will be recalled to the main office. His successor has not as yet been named.

Loew's "Sundays" at Shubert.

The Loew Circuit has commenced playing Sunday vaudeville shows at the Shubert, Brooklyn, included in the lately formed "pool" of theatres in that district, with the Shubert selected for the legit. combinations.

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

IN AND OUT.

Eva Tanguay restored herself to the headline spot of the Keith's Boston, bill, opening Monday, after discovering during her engagement at Shea's, Buffalo, last week, her voice had not gone back upon her. Miss Tanguay holds over at Boston next week.

Mollie McIntyre was obliged to cancel at the Orpheum, New Orleans, next week, owing to illness.

Diamond and Brennan are missing from the Prospect, Brooklyn, this week, through Miss Brennan not feeling well.

The Harvey De Vora Trio is not at the Great Northern Hippodrome, Chicago, this week, owing to an injury received by the little fellow of the turn.

Britt Wood notified the Chicago Orpheum office late Sunday he would not go to the Orpheum, Kansas City, for this week's engagement (though billed). Romano and De Lano were sent instead.

Two acts withdrew from the Royal program Monday. Jean Lenox was one. Sherman and Uttry replaced her. Clifford and Brooks were taken out by the management, as the act did not fit in the bill. The Five Kitamura Japs were inserted.

NEW ACTS.

Louise Gunning with piano accompanist (M. S. Bentham).

Toby Collins and Arrow Girls (formerly Zarrow-Carmon Troupe).

"Shop Girls Wanted" girl-act with Tommy Toner, featured comedian.

The American Serenaders, 20 people (Frank Bohm).

Frankie Melrose and Florence Stevens, rehearsing two-act.

Murray, Gore and McCready, three-act.

"Peace" with 15 people (D. S. Samuels).

Billy De Vere and Sid Malcolm, two-act.

Ned Nestor and Betty Duval, two-act.

"The Golf Links of Mexico" with Burt and Harriette Brown and eight girls.

Max Rogers and Co. (3) in sketch; Yvette and Frawley, songs and music; Harry Hines with pianist; Dunbar's Southern Singers (Harry Weber).

Martin Brown has come out of his retirement, which has lasted since he left "Up and Down Broadway," and returned to vaudeville. He has an act in which he is assisted by Frederica Slemmons and his sister. Brown wrote it himself.

Marshall Montgomery, who was among the first routed for the current season has added Edna Courtney to his specialty, working in full stage and "one." The new version of the ventriloquial act will be shown at Detroit next week. Upon notification of the improvement Harry Weber who represents Montgomery succeeded in securing a complete route at \$150 weekly increase in salary.

Sid Gumpertz, of the Western Vaudeville Managers' Association, Chicago, is spending a belated vacation in New York.

WITH THE WOMEN

By The Skirt

The Palace must be an institution in New York. With the thermometer flirting around 90, the big show place was packed Monday afternoon. Nora Bayes (so nice and thin) looked uncomfortably warm in a suit of turquoise velvet for her first song. A gray hat and slippers went with this very stunning costume. "The Metropolitan Girls" with May LeFevre are a good-looking collection of femininity. Russian costumes, consisting of white blouse and bloomers tied with a hip sash of Roman ribbon, and a coat of red satin edged with white fur, added brilliance to the scene. Miss LeFevre was gracefully pretty in a short dancing frock consisting of ruffles of white meline edged in black and a bodice of jet. Vaudeville will indeed be a pleasure this winter if all the sketches are as clever as "The Honeymooners." Edna Hibbard looked the 18-year-old girl she played. The lights on the rear of the observation car were somewhat dim but Miss Hibbard seemed to be wearing a gray traveling costume. Roshanara has costumed her dances in delightful color schemes. Cloths of gold, silver and bronze were profusely used. Miss Lucey of McDewitt, Kelly and Lucey could dress nearer to date. In tights she was better. Maybelle Parker (evidently Mrs. Laddie Cliff) is a good looking red head who knows how to dress. Her one gown worn at the piano, is of white lace with a hip drape and bodice of old blue chiffon. Touches of pink are on skirt and bodice. The closing turn of the Palace bill this week called "The Slave Dealers" employs three women, garbed in red tights and jackets of gold. The entire company (and it's a large one) wore some marvelous cloaks.

Mme. Rosenberg bids fair to become as famed in New York modiste circles very shortly as she was in Paris, from which city Madame lately arrived. At her shop with its Parisian touch at 153 West 44th street (just off Broadway) Mme. Rosenberg replied to a question why she was keeping dark her fame in the City of Fashion that she preferred to rest upon an American reputation to be established, and is willing to bide her time in doing that as she did abroad. Which is modestly modest for a modiste. Grey and blue coloring is the scheme of the Rosenberg shop. Scattered profusely over chairs, lounges and figures are gowns suitable for equipment from a "single" to a production. In a show case Tuesday morning was a ravishing orchid taffeta evening gown. It was displayed but a few moments when purchased by a star, who is as well known as a "dresser" as she is for her stage performances. Mme. Rosenberg is giving her personal attention to the vaudeville women, for, as she mentioned, vaudeville within the past two seasons has advanced to the very front of the professional ranks in its "clothes." "Personal attention" by Madame seems to mean much here, for her suggestions are worth no less than the prices of

her gowns, and the Rosenberg prices seem very reasonable, considering the styles and material offered.

"Hit the Trail Holliday," now in electrics over the Astor theatre, will shine there for many nights to come. George Cohan has again added to his laurels, but Mr. Cohan might have played Holliday himself. Mr. Cohan's flippancy as a comedian would have made the character irresistible. Fred Niblo has the part, but seems too heavy. Mr. Niblo put on considerable weight during his three years in Australia. The story dramatizes Billy Sunday. The chances are it would have been a failure in other hands than Mr. Cohan's. But Mr. Cohan has caught the humor of Sunday's commercialism, and with "Wallingford" and "It Pays to Advertise" in mind, he really put together an interesting play. It is a man's play with very little heart interest. A suffragette and a manicure are thrown in the cast for convention's sake. The manicure was Katharine La Salle, with a sweet manner. Miss La Salle in the last act wore a simple frock of white tulle over satin. Lorena Atwood as the suffragette affected costumes in black. An evening gown having a coat of embroidered chiffon suited her dark beauty.

"The Merry Rounders," at the Columbia this week, is setting a pace on women's clothes that will be hard to follow in burlesque. If the temperature ever again reaches a seasonable point, one can admire the fur-trimmed garments of the chorus and principals. Tuesday one could simply feel sorry for the girls compelled to wear them. May Latham, June Le Veay and Zella Clayton are a comely trio of principals. Miss Latham wore a stunning cloak of pink velvet, trimmed in black lynx. A dress of black and white stripes trimmed on crystal was very good looking, and an evening gown of cerise satin was especially becoming. Miss Le Veay is a dainty blonde who dressed very well. A tulle frock taking in all the pastel shades was bewitching. An orange and crystal dress worn by this young woman was unique. A three-flounce dress of crystal lace with a hooped drape in blue chiffon was most dainty. Miss Clayton is a charming brunette of the soubrette type. She showed excellent taste in her wardrobe. A crystal cloak trimmed in white fox was worn over white tights, with a bodice of steel sequins. A fishing song was sung in a dress of yellow with lace flounces. On board ship Miss Clayton was appropriately dressed in a sailor suit of white broadcloth with pipings of red. The chorus wear cloaks of yellow velvet trimmed in jet buttons and black lynx. A black and white stage setting brought out wonderful dressing for the chorus. In fact one will go far to find a better looking lot of girls or better dressed ones.

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

VON TILZER'S "TENNESSEE."

Jack Von Tilzer is again publishing "Tennessee, I Hear You Calling Me," under that title, and the original words and music.

Busey & Co. brought a proceeding some time ago to restrain Von Tilzer from issuing the song, alleging an infringement on "I Hear You Calling Me." An understanding was reached, and the reissuance of the number by Von Tilzer is the result.

CHADWICK TRIO THROUGH.

Philadelphia, Sept. 15.

Jos. Chadwick, with his son-in-law (husband of Ida Chadwick), has a garage in this city, having retired from the show business, which means the permanent dissolution of the Chadwick Trio.

Mrs. Chadwick has also resigned herself to private life, but daughter Ida still hankers for the pine boards and may consider a production offer.

TOO MANY ANNAS.

Anna Boyd, who is to be starred in "The Mix-Up" in the role originated by Marie Dressler last season, is to obtain legal assistance to restrain another Anna Boyd from using that name in small time vaudeville.

The original Anna states the other has no legal right to the name, because she simply adapted it for stage purposes.

DAINTY MARIE'S DIVORCE.

Kansas City, Sept. 15.

Mrs. Earle Fox, appearing at the Orpheum this week under the billing of Dainty Marie, was granted a divorce last week from Earl Fox, said to be a New York theatrical agent.

The case was tried in Leavenworth, Kan., her former home.

ST. LOUIS ORPHEUM STARTED.

St. Louis, Sept. 15.

Work on the new Orpheum began this week and it is planned to open it next March. When completed the shows now playing the Columbia will go to the Orpheum and the Columbia will house a pop brand of vaudeville.

TWINS MARRY.

The Manson Twins have retired from the stage.

Blanche married W. H. O'Connor, and her sister, Frances became Mrs. Donald E. Shaeffer Sept. 16. Both husbands are non-professionals, living in New York.

CONLIN AND STEELE DIVIDE.

Jimmy Conlin and his wife, Lillian Steele, have decided not to work together this season.

Conlin is framing up an act and Miss Steele is seeking an engagement with a production.

De Wroński Making It Right.

"A Night in a Cosmopolitan Village," which was shown for the first time on any stage last week at the 81st street theatre, has been temporarily taken off to undergo several changes.

Thaddeus De Wroński, the producer, has eliminated several of the bits originally planned for the piece.

MRS. BOB ILL.

Los Angeles, Sept. 15.

Mrs. Bob Fitzsimmons, recently separated from the ex-champion, was taken seriously ill here the night previous to her scheduled opening on the Pantages Circuit. Her condition is still considered dangerous.

The Mrs. Bob Fitzsimmons referred to in the above despatch is the latest wife of the ex-pugilist, the former Mrs. Fitz (Julia Gifford) having played the Pantages time three times under her married name. Miss Gifford is returning to vaudeville next week in the east under her former professional name, Julia Gifford.

Al Wohlman Leaves Abrahams.

Al Wohlman and Maurice Abrahams disconnected their business relations last Saturday in the music publishing house of Abrahams.

Mr. Wohlman has accepted a vaudeville route over the Loew time.

Earl Carroll has severed his connection with Witmark & Sons and is now free-lancing.

Loew's American Roof in Doubt.

Whether Loew's American Roof is to remain open over the winter in competition with the theatre downstairs is still in deliberation by the circuit's heads. Until the point is finally passed upon, the Roof remains open.

Musical Director in Divorce Case.

Los Angeles, Sept. 10.

Harry James, a local musical director, was sued for divorce last week by his wife, who lives in San Francisco. A chorus girl in "So Long Letty" is named as correspondent.

Production for "Laddie Cliff."

Chicago, Sept. 15.

When "To-Night's the Night" opens here Sept. 27, Laddie Cliff will be in a principal role.

IDA WYNN.

On the front page of this week's VARIETY are portraits of Ida Wynn, an English lyric-soprano, who has just arrived in this country. She made her debut in London in "The Arcadians" when that comedy-opera was first produced there. Prior, she was on the concert stage and when Robert Courtneidge, who produced "The Arcadians," heard her one night, he immediately engaged her for the prima donna role, which she played for several seasons.

Then she went to South Africa, where she made several concert tours and later appeared in vaudeville. Returning to England she headlined on the Moss Tour of music halls.

If the war were not on at present, Miss Wynn would be appearing on the continent, holding contracts for the Berlin Wintergarten, Apollo, Vienna, and several Kursaals at the various fashionable Continental watering places.

Miss Wynn is visiting New York on pleasure, but may be persuaded to accept an engagement here before she returns. She is stopping with friends at present at 107 West 48th street, and her phone number is 1050 Bryant.

CABARETS

During the last week there have drifted back to the east coast many amusing and incidentally alarming stories regarding the conduct of one of the best little exponents of the art of ballroom dancing who has made "stepping" a profession for the past two years. The girl in question was at one time spoken of as the possible wife of one of the younger sporting set whose father was among the shrewdest financiers in "The Street." She left New York last May to dance in various big cities. Shortly after leaving Broadway, she is said to have fallen from grace and reverted to what was her favorite form of amusement when a show girl, about ten years ago. In Chicago a rather hilarious party lasted four days and from that time on the dancuse did not seem to care whether school kept or not. On her arrival in one of the Colorado cities she is said to have become so incensed at her dancing partner she threatened him with prosecution under the Mann White Slave Act, and when this did not bring the young man to the turn she expected it would, she went wandering up the side of a mountain where a searching party found her unconscious about four a. m. the following day. Since her arrival on the Pacific slope, and especially in San Francisco, she has been cutting up rather unusual capers. On two occasions she has been asked to vacate her table at Tate's and after the second experience the management "barred" her. The last episode that took place in the famous rendezvous of 'Friscio's sporting set caused the dancer to lose a contract which she had to dance nightly in the Rose Room at the St. Francis Hotel, for which she was to receive \$600 per for four weeks. It also caused her to receive cancellations on a number of contracts which she had to dance at private receptions, which were to have netted her \$1,000 an appearance. Because of this, the dancing girl has shaken the dust of the Golden Gate city from her feet and has wandered further southward in California. Members of her entourage who have reached New York within the last week state they still have salaries coming to them for the services rendered.

The Pelham Parkway roadhouses did but little business Tuesday night, following the accounts in the afternoon papers that day of an auto crash on the parkway near Eastchester avenue which resulted in the death of two people, one of whom was Ida Brown, a Winter Garden chorus girl. The other was Walter Delmar, a non-professional. Dorothy Hunt, also of the Garden chorus, was in the same car and slightly injured. The Delmar car was coming from Pell Tree Inn at three in the morning, through a thick fog, with the other car coming up the road, both probably going at a very dangerous speed, although if each car had held to its side the accident should not have happened. The fogs on the parkway, which is near Long Island Sound, are

very dense and settle low. A car going 12 miles an hour would take a long risk. Another bad accident this week that did not reach the dailies, it seems, was on the Long Beach road at four Sunday morning. About a mile this side of Rockville Centre is a sharp turn. A car coming up from the Beach and which was said to have been going 50 miles an hour ran off the road at the curve, turning over, killing one of the occupants instantly, while two others died before noon the same day.

The Shelburne at Brighton may remain open with its summer policy until well into October. The weather has broken thus far very favorably for the shore hotel. It is holding its Ned Wayburn revue, "Too Much Mustard," until the closing of the regular season. The McFarland-Gibbons fight at Brighton last Saturday night gave the Shelburne its record day, perhaps the record as well for any summer restaurant. It was estimated over 15,000 machines brought many of the 50,000 people who attended the fight. Many of the cars could not find parking space, and finally had to line up on the Boulevard five deep. (The Boulevard is restricted against parking.) The mob overflowed the hotel before and after the funny fray. Coming on Saturday night, it almost cleaned out the hostelry for supplies held for the Sunday business.

The Shanley Trio took a vacation of four weeks this summer, spending it in entertaining at the Isleworth, Atlantic City. The boys have had the longest cabaret run on record at Shanley's. Eddie Sheehan is now nearing his fifth year as a Shanley entertainer. Tom Penfold hasn't been there so long, but long enough to go with the record. The trio returns to the Shanley program tonight (Friday).

The opening of the fall season for dancing cabarets, which should be about the first week in October, will be ardently observed by the proprietors to obtain a line on prospective winter business. The Eugenia Kelly case late last spring received undesirable publicity, as far as the cabarets were affected, and this affair was recently brought up again when the newspapers reported Al Davis would wed Miss Kelly, after the interlocutory divorce decree obtained against Davis by his wife had been confirmed in November. The Kellys denied that would happen, but the papers put it on the front page, and brought the "dancing" agitation again to mind. If the fad is on the wane, the Kelly-Davis affair is apt to have given it a hard push downward.

The road houses have had their best summer as far as crowds are concerned, at least those road houses nearest New York. Two or three have had such a consistent big play with the dancers they are likely to carry the trade into the cold weather, if New York has anything at all like an open winter.

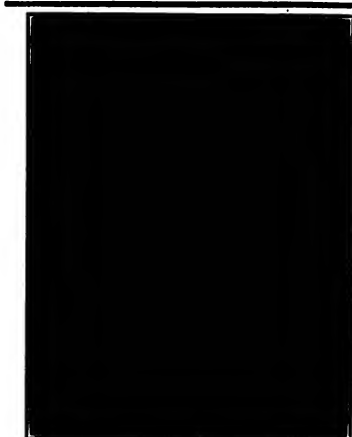
The Van Cortland Hotel is the fore-runner in what is destined to be a universal slashing of rates among the lower Broadway hotels, the Van Cortland having cut out its weekly professional rates to \$10 double without bath and \$14 double with bath, this probably being the cheapest rate extant among the better grade of Broadway hostleries catering directly to the profession. The Van Cortland is considering the advisability of staging a revue with the sudden increase in its dining room patronage where the principal attraction, in addition to a sextet of entertainers, is a course dinner at 75 cents.

Gladys Merrick was injured by being struck with a golf club at the Trenton Country Club last Sunday, according to Samuel H. Macfarlane, publicity pusher for the Hotel McAlpin. Standing behind one of the women golfers, Miss Merrick received the full force of the backward swing in the face, fracturing her jaw and dislodging several teeth. She was removed to Mercer Hospital. Until able to return to the McAlpin to dance with Alan Jefferson, Charline Mayfield and Donald Crane will assist Mr. Jefferson for the supper dances there.

The Shubert Ice Palace, extensively heralded shortly after the managers lost the Hippodrome, has dwindled from the building first erected on paper and which was to cover the entire vacant lot back of the Booth and Shubert theatres, to a small space on the roof of the 44th Street theatre. Frederic McKay and A. Baldwin Sloane are to be interested in the management of the establishment. There is to be a revue of girls who will work on skates (can go double) as a part of the entertainment offered.

Rector's orchestra, under the leadership of Banjo Wallace, has had added to it a set of chimes by its drummer, Earle Fuller. The chimes belong to Mr. Fuller and is the only set around New York employed in connection with a cabaret band.

The Hotel Biltmore has Emilie Lea and M. Raucourt as dancers, replacing Maurice and Walton (on the road with "Hands Up").



HENRY LEWIS

Appearing at the Alhambra this week, featuring Shapiro, Bernstein & Co.'s new ballad, "THE SONG OF SONGS"

Vernon, "The Man of Many Characters," has taken over the Mira Hotel at Sixth avenue and 39th street.

The roller skating season opening at the former Broadway Danse at 48th street has created no stir.

The Strand Roof, reopening Oct. 4 under the same management as formerly, will have Europe's Orchestra.

Los Angeles, Sept. 15.

The cabaret at Harlow's is now running until one o'clock, instead of 12.30. Eddie Pomeroy has returned from his vacation and will remain amusement manager at Harlow's. Bob Albright, is amusement manager for Al Levy. Levy has installed a cabaret in his cafe. The show though good as a whole is nothing to rave about and could be decidedly improved. Entertainment at noon and afternoons has been reinstalled at the Portola. E. O. Van Pelt, is the present amusement manager. Alois Maier, a local cabaret singer, who figured prominently in the papers for some time through having been adopted by a rich widow while working at the Louvre, is back at this cafe, again singing, having renounced his apparently good fortune.

Chicago, Sept. 15.

Charles Eastwood, who had been posing around here as a cabaret producer and sometimes got away with the pose, almost produced the new revue at the Planters' Hotel Merrie Garden Restaurant. After rehearsing the chorus for three days, Charles Dahl, manager of the cabaret, called upon Raymond Midgeley, who produced the last revue there, to put on the new show.

GERT VAN DYKE'S TROUBLES.

Chicago, Sept. 15.

Gertrude Van Dyke, who played at the Great Northern Hippodrome, succeeded in eluding two bailiffs who were there to attach her trunks on an attachment brought by Lee Kraus, the agent. The bailiffs got the trunks at Miss Van Dyke's hotel. The suit was for alleged unpaid commissions owed Kraus by Miss Van Dyke for an engagement on the Pantages Tour.

Miss Van Dyke and her husband separated after the Hippodrome engagement, and her time which she had practically filled in out this way has been cancelled. Miss Van Dyke's husband acted as her accompanist on the piano.

BOB RUSSAK MOVES.

Bob Russak, for 11 years connected with the professional department of the Shapiro-Bernstein Music Co., has joined the Kalmar & Puck firm as professional manager.

Hawaiian Band's New Leader.

Honolulu, Sept. 15.

Capt. Henri Berger, for 50 years leader of the Royal Hawaiian Band, has retired on a pension of \$125 a month. P. Kaalani, who grew up with the organization, is now the conductor.

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VARIETY

Published Weekly by
VARIETY, Inc.

SIME SILVERMAN, President
Times Square New York

CHICAGO.....Majestic Theatre Bldg.
SAN FRANCISCO.....Pantages Theatre Bldg.
LONDON.....38 Charing Cross Road
PARIS.....66 bis, Rue St. Didier

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

Entered as second-class matter at New York

Vol. XL. No. 3

After framing a route it has been decided "The Whip" will not go out.

Ann Swinburne has accepted some special concert dates.

Fire wiped out the opera house at Iron Mountain, Ia., Sept. 5.

"A Bohemian Girl," which will make a complete tour of New England, opens Sept. 20. Will H. Love is ahead.

Robert Emmett Keane is scheduled for a Shubert show and not J. Warren Keane as previously announced.

Roy Chandler, of the South American Amusement Enterprises of Buenos Aires, will be in New York about Oct. 1.

Bob Harris is directing the road tour of "The Blindness of Virtue," which opens Sept. 27.

The Loew Office, Chicago, is booking the Auditorium, Galesburg, Ill., playing spit-week bills.

Thomas A. Wise goes with A. H. Woods' "first company" of "The Song of Songs."

The Transfield Sisters have cancelled a vaudeville route to join Dwight Pepple's All-Girl Musical Revue.

The Shuberts expect to put J. H. Benrimo's "The Peacock Lady" into rehearsal the last of September.

Frank Vincent is expected to return Oct. 1 to the booking office of the Orpheum Circuit.

The Hippodrome, Reading, Pa., has been leased by Frank Callahan for a winter fling at musical comedy stock.

Ruth Smith, operated upon for appendicitis last week, is recovering. All vaudeville dates have been cancelled.

Walter Esberger, bandmaster and composer, of Cincinnati, was married last week to Irene Helman, of that city.

Hallen and Fuller in "The Corridor of Time" were engaged to return to the Brighton theatre July 4, next year, during their engagement there last week.

William Raymond is playing Charles Trowbridge's role in "Daddy Long Legs" until the latter can finish a picture which he is appearing in.

George Nash, under contract to the Shuberts, is to be starred by them in a new play which the Shuberts started casting this week.

Bessie Clayton has been booked to play outside of New York until next May. She will carry her usual company.

"Search Me," rewritten by its author, Augustin MacHugh, is to be sent on tour about the middle of November.

Severin DeDeyn, stricken by paralysis about two years ago, is convalescing at his home, 408 Dean street, Brooklyn.

Tim Murphy has called off his proposed road tour as a result of his signing with "Treasure Island," to be produced at the Punch & Judy theatre.

Gordon Vas Binder has booked a company of four people through the smaller towns of the middle west in a play entitled "The Stronger Love."

George W. Vierra, of Peterson & Vierra's Royal Hawaiian Co., and Evelyn De Folliart, leading woman with the company, were married June 11.

William Gaxton has been placed under contract to go to Australia to appear under the Williamson management there in farce comedies.

Connie Ediss will play Mrs. O'Mara in the English melodrama "Sealed Orders," to be produced at the Manhattan opera house Monday.

"The Open Window," with Joe Bradbury ahead, has had a preliminary route laid through Pennsylvania for this month.

Louis J. Fosse has taken over the Casino, Washington, and is playing a six-act vaudeville bill booked by Byrne & Kirby.

Luigi Albertieri has added special children's classes and a class for dancing instructors in his school of dancing at 11-13 East 59th street.

Stuart Black, last season in the Scotch sketch, "Sandy's Wedding Day," has written Abe Feinberg, the agent, that he has joined the British artillery.

Gertrude Gebest returned to New York Sunday on the St. Louis after a tour abroad of 15 months, during which time Miss Gebest played in South Africa, India and Australia.

When George Marlow revived "Under Two Flags" at the Adelphi, Sydney, Australia, the advertisements read "the dead and dying" could be seen upon the stage.

The Lyceum, Canton, O., has been turned over by Abrams & Bender to

the Palace Theatre Co. of that city. It will continue playing pop vaudeville with Ed. E. Bender managing.

The Skatelles on the Fox Time have arranged with the circuit to give but two skating exhibitions in the three-show-a-day houses, the couple doing a talking act for the "supper show."

Ione Bright has succeeded Olive Tell as leading woman with Julian Eltinge in "Cousin Lucy." Miss Tell will be seen in the new W. A. Brady production "The Married Mistress."

Loew's Orpheum, Boston, now in process of reconstruction, will reopen about Dec. 1. Loew's St. James, Boston, is to have a feature film weekly in addition to its vaudeville program.

The Sollylees became the parents of a girl last week. Sollylee has walked out on ticket taking and intends giving his attention to an advertising device for picture theatres.

Jack Flynn will book the Sunday concerts at the Wadsworth theatre. The summer policy of vaudeville and pictures ends next week, and the stock company returns.

"Try It Yourself," a play by a new author, John Richards, which the Marbury-Mooser-Comstock producing firm has accepted, will be brought out some time in November.

The Oliver Morosco play, "The Unchastened Woman," now in rehearsal, will open with its new cast at Buffalo Oct. 4, entering New York at the 39th Street theatre Oct. 11.

The Plaza at 59th street and Madison avenue, which has changed policy frequently from pictures to pop vaudeville and back again, and which played stock tabs during the summer has once more returned to pictures.

The Prospect in the Bronx which plays a small time vaudeville show three times daily will give but two shows tomorrow (Saturday) owing to the house being used as a Synagogue for the Jewish holiday Yum Kippur.

Mrs. Hugh D. McIntosh, wife of the Australian vaudeville magnate, and Mrs. W. A. Hohnar, wife of the Premier of New South Wales, left Sydney Aug. 28 on the Sonoma, to visit America.

Beatrice Turner is being anxiously sought by her grandmother who is seriously ill in New York. Her address will be appreciated by Paul Dempsey of the United Booking Offices.

Estelle Rose, an American singer, was the first to do a Charlie Chaplin imitation on the Australian stage, using "Those Charlie Chaplin Feet." The customary Chaplin Contest shortly followed over there.

Mrs. Earl Burgess was painfully injured Monday at 43d street and Seventh

avenue while waiting for a car. A heavily-loaded truck operated by the subway workmen came along and bumped against her.

The Burns theatre, Colorado Springs, is playing Orpheum Circuit bills three performances Monday and Tuesday of each week. It started Sept. 6. The acts go to Lincoln or Omaha from the Springs, on their way east.

Unless other plans forestall Ann Murdock will reappear as a Frohman star in the piece she used at the end of last season, "The Girl of Today" to be rewritten by the author, Porter Emerson Brown.

Andy Rice expects to leave the Coney Island Hospital in about a week. While severely burned when an explosion occurred in the bungalow the Rice family occupied at the Island, Andy's burns were superficial ones and he will not be scarred, as at first thought by the physicians.

Harry Kaufmann and Irving Park-er, who once did a double act in vaudeville (only once) and more recently were at Weber & Heilbronner's Times Square store, will open a haberdashery established in the Strand Theatre building next Tuesday. They are popular in the profession and will depend for a goodly portion of their patronage on "the boys."

The National Grand Opera Co. has been organized by Sig. Enrico Odierno for a tour of the South and will open its season at South Bethlehem, Pa., Sept. 25. In the company will be Edvige Vaccari, Cecilia Zavaschi, Marian Brooks, Alice Haessler, Helen Austin, Louise Berg, Franco De Gregorio, Alberto Amada, Roberto Anselmi, Giuseppe La Puma, Michele Rossini and others.

A man calling himself Charles B. Wilson and claiming to be a delegate of the Musicians' Union interrupted the performance Saturday night at Daly's by walking into the orchestra pit and telling the musicians to cease playing until he received money he claimed was due union members when the house was closed last spring by the police. A policeman was called by Lew Newberger, the house manager, who locked Wilson up. Newberger told the police he had paid the man the \$225 demanded, as the audience was becoming impatient at the interruption.

Marie Wayne, who is being featured with Richard Carle in the Pathe photo production of "Mary's Lamb," will in all probability journey to Tokio, Japan, the scene of her birth, at the expiration of her present engagement. Miss Wayne's father, a former American ambassador to Japan, made several investments in his daughter's name while representing this country in the Orient and the picture star has been notified to make a personal appearance in order to establish her rights to the property or allow them to be confiscated by the Japanese government.

WITH THE PRESS AGENTS

Clay Lambert has sent his show, "The Winning of Barbara Worth," into southern territory.

Ben Atwell is taking care of the press department at the Manhattan opera house during "Stolen Orders."

May Irwin has offered a prize of \$1,000 for an American farce or comedy for next season.

"Bringing Up a Husband" is going on the road.

Estelle Jackson has joined "Tipperary" on the road.

Olga Nethersole will be seen in "Mary of Magdalen," a one-act piece in five scenes.

"Back Home," (Selwyn & Co.) went into rehearsal Monday.

Robert Shand Mantell, the son of the actor, will marry Marion Marsh, a society girl of Detroit.

Constance Collier has been engaged for a part in the Morisco production of "Peter Ibbetson," which opens here in November.

A. G. DeLamater will produce a musical piece starring Liana Carrera (Anna Held's daughter).

Anna Von Hoffman is at the head of a company of grand and light opera players, playing week stands on the road.

The opening of the Playhouse with Grace George in "The New York Idea" has been set for Sept. 21.

The name of the Ethel Barrymore play has been changed from "Roast Beef Medium" to "Emma McChesney and Co."

The National, Denver, once a stock house, has been transformed into the National Athletic Club.

George Fenberg is managing the Empress, Decatur, Ill. He was formerly at Waterloo, Ia.

"Pete," the dramatization of Hall Caine's "The Manxman," will be produced in this country soon, with the same company playing it in London.

R. N. Harris is managing the road tour of "The Trail of the Lonesome Pine," which Thomas Ryley has sent out with T. D. Bonnell in advance.

Rehearsals are now in progress for the new Otis Skinner piece which is to be called "Cock of the Walk." An English cast is being selected.

The cast for "Sherman Was Right" in rehearsal includes Hale Hamilton, Georgia Lawrence, Jeffreys Lewis, Martin Alsop, Sam Sidman, Ernest Cossart and Almee Delmores.

Lee Parvin is headed toward the Coast with "Twin Beds," while Charles McClintock has started ahead of the eastern "On Trial" company.

Maude Adams will tour in a repertoire of Barrie plays opening Oct. 11. Dec. 20 she will open at the Empire for her customary season at that house.

Selwyn & Co. will produce "The Eternal Magdalene" by Robert H. McLaughlin, a Cleveland newspaper man. The play is running in Cleveland at present.

Guy Bolton, Frank Mandel and George V. Hobart are co-jointly putting a new play together that will be produced this fall by a New York firm.

The opening of Cyril Maude at the Empire Monday was marked by the absence of Thomas F. Shea, who has been business manager of the house since it was built. William Newman temporarily was in charge.

Frank McIntyre has withdrawn from "Brother Masons." The piece was produced out of town some time ago. It will be brought into New York by H. H. Frazee with a new comedian.

"What Money Can't Buy," by George Broadhurst was put into rehearsal Monday. In the cast are George Fawcett, Frank Westerton, Calvin Thomas, Sydney Shields, Emmett King, Mrs. Russ Whytal, Kenneth Hill, Lillian Corbin, Adrian Rosley and Gus Verace.

Emmy Destinn will arrive in America this month and make her first transcontinental

tour under the direction of Ottokar Bartle, who, according to the imaginative press agent, will guarantee the soprano \$30,000 for the season. Destinn opens Oct. 3 at the Music Festival to be held at the Panama Exposition in San Francisco.

MRS. GAY STARTS SOMETHING.

Cincinnati, Sept. 15.

Mrs. Estella Gay, whose quest in this city in search of her baby which, she says, was kidnapped, is the divorced wife of Ned Langer, an actor, who has appeared in vaudeville. Langer is supposed to have been drowned in the Dayton, O., flood in 1913. His name, however, did not appear among the list of known victims.

The habeas corpus suit brought by Mrs. Gay against Dr. S. J. D. Meade, a well-known theatrical physician at the Grand Hotel, and his mother-in-law, Mrs. Laura Mullins, to make them produce the child in court will be heard Sept. 21. Dr. Meade declares Mrs. Gay had only one child—"Peggy"—now in New York. Mrs. Gay had been in several Shubert productions, in New York, the last "Maid in America," but was taken ill. She says that Edward Arnum, who paid her expenses to this city, told her over the long-distance 'phone that he sold the story of her relations with J. C. C. Mayo, Paintsville, Ky., multimillionaire, which, she alleges, resulted in a baby being born to her by Mayo (the missing child), to the New York World for \$1,000. (This is no press-agent yarn, says Mrs. Gay.)

Mrs. Gay is getting all kinds of publicity and has stirred up an investigation in the local police department, because Chief of Detectives Nimmo is said to have interested himself in her behalf, contrary to orders from Chief of Police Copelan. Mrs. Gay was sent a bomb from New York today, which proved to be a box of candy. It will be analyzed.

FLORENCE REED WITH BELASCO.

When Florence Reed returns to the legitimate stage it will be under the management of David Belasco. She has been under contract to Belasco for almost a year, but there has been difficulty in securing a play for her.

At present there are three plays under consideration and as soon as Miss Reed decides an announcement will be sent out. At present she is completing a picture for the Equitable and may do another later in the season for the same firm.

NEW TITLE.

A. H. Woods has again changed the title of the second installment of "Potash and Perlmutter," the present title being "Wall Street Gets Potash and Perlmutter."

The show is to open in New Haven Oct. 4 and play the following week at Atlantic City. Then if the attraction is in shape it will come into the Cohan theatre Oct. 18.

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

GARDEN'S SHOW DATE SET.

The new show at the Winter Garden, according to latest developments, is to open "cold" in New York, Oct. 1, which happens to fall on a Friday. All of the principals have reported, and, with the exception of one or two changes to be made because some of those who have been rehearsing with the show have dropped out of the cast, the rehearsals seem to be going along smoothly.

Texas Guinan quit the cast early this week because she found not enough to do as the book began shaping up. Two of the prima donnas, Ada Meade and Viorita Fitzhugh, are also on the verge of leaving the production for the same reason.

Wednesday morning Miss Guinan reported for rehearsals again but on the same afternoon she quit the show for good. Frances Pritchard and Collins and Hart were added to the cast on Wednesday.

REPLACING D'ORSAY.

"Ruggles of Red Gap" is pronounced a sure fire hit by those who witnessed the production in Wilmington this week. Ralph Herz has made a decided personal hit in the piece. The management has decided to make one change in the cast before the attraction is brought to New York. Lawrence D'Orsay is to be replaced by another English character comedian.

Mr. Herz was booked Wednesday to play at the Palace, New York, next week.

GARRICK, ST. LOUIS, LEASED.

St. Louis, Sept. 15.

The Garrick, a Shubert controlled property, dark for the past several years, has been leased to an Eastern firm and will reopen shortly with a feature picture policy.

The lease calls for an annual rental of \$15,000 which is said to be about 50 per cent. of the Shubert rental.

WEIL TO STAR WIFE.

E. A. Weil's first production is entitled "A Bare Idea." In it he proposes to feature Dorothy Arthur (Mrs. Weil).

NATIONAL OPERA ORGANIZED.

With the field practically clear, barring one other traveling operatic organization of its kind, the National Grand Opera Co. is rehearsing preparatory to opening a route that starts Sept. 25 at Bethlehem, Pa., Sept. 25, and will cover the one and two-night stands of the south.

Two men will handle the advance, the first man being Richard Durrett, and the second, Bob Kirke. Enrico Odiermo will be managing director.

Only five pieces will be offered, "The Barber of Seville," "Don Pasquale," "Friend Fritz" and "Rigoletti."

The National's roster includes Edvige Vaccari, Cecilia Zavaschi, Louise von Burg, Marie Brooks, Helen Austin, Alice Haesler, Alfredo Amadi, Guiseppe Ansalone, Chev. Franco de Gregorio, R. Ansùmi, Guiseppe Angelina, Guiseppe La Puma, E. Di Giacomo, Bozza and Michele Rossoni.

RISQUE PLAY DRAWS.

Los Angeles, Sept. 15.

If the local critics don't miss their guess, the new show, "Sadie Love," by Avery Hopwood, produced last week at the Burbank, is just the sort of comedy to make New York take notice when presented on Broadway later in the season. Since the piece opened, local theatregoers have been flocking to see it. It has the most risqué scene staged here in years and has caused the staid Burbankers to rub their eyes a bit. "Sadie Love" has action, brilliant lines and is amusing, although the situations are unconventional.

The cast is headed by Marjorie Rambeau, Pedro Cordoba and Franklyn Underwood. From the start Underwood ran away with almost everything. Miss Rambeau and Cordoba were good in their respective roles.

Starting its second week, the show is going like wildfire, and a long run seems an assured fact.

ANOTHER WAR DRAMA.

Los Angeles, Sept. 15.

William Russell, who has been appearing in pictures here, is at present in New York to engage a company for a new war drama, entitled "The War Cry."

Because of the title it is to be wondered whether or not the Salvation Army will take any action, through the official organ of the religious society bearing the same title.

The piece is to be presented here first and later to be taken to the east providing it gets over.

"ROLLING STONES" REWRITTEN.

What was practically a new script of "Rolling Stones" was placed on view at the Harris, Monday night. The management decided there was too much comedy and not enough drama in it, and the author rewrote the play.

Incidentally, there were also some changes in the cast, with Margaret Brainard replacing Marguerite Skirvin and Shelly Hull playing the role Monday night which was originated by Harrison Ford.

BROWN'S NEW DEAL.

Chamberlain Brown has just completed an arrangement whereby he will take over the direction of the Players' engagement department of the American Play Co. Mr. Brown has moved his offices from the seventh to the tenth floor of the Aeolian Building and will occupy part of the suite with the American Play Co., of which John Rumsey is the president.

Mr. Brown will continue as the exclusive manager and agent for a number of well-known stage folk. He has placed Howard Estabrook with Elsie Janis in "Miss Information," and (Miss) Sydney Shields with George Broadhurst to be George Fawcett's leading woman in a new production, and Georgette Leland with Cohan & Harris for Louise Drew's role in "It Pays to Advertise."

Lyman Brown will continue to assist his brother in the direction of the business and be associated in the department which the American Play Company will conduct exclusively for the actor and actress.

THEATRE MANAGERS' AGREEMENT IS NOT SUFFICIENTLY BINDING

Cut Rate Seems to Go Merrily On—Method of Evasion Perfected by Those Who wish to Continue "Scalping"
"Outside"—Other Ticket Agencies Conducting Anonymous Campaign.

There seems to be some doubt in the minds of a great many of the producing and house managers of New York regarding the effectiveness and stability of the ticket compact which the Theatre Managers' Association arranged for. Already there are signs of weakening on the part of some of the managers in regard to the stipulation that no cut rate tickets should be issued.

At the Public Service Ticket Corp. (as Joe Leblang's agency in the basement of the Fitzgerald Building is named) there are now two signs with the information that seats for "Rolling Stones," and "The Road to Happiness" are on sale. The former is a Selwyn & Co. production at the Harris, while the latter is the attraction at the Shubert theatre. No other seats are offered other than those for Loew's American Roof.

It is said, however, that in the evening about 7 o'clock seats can be secured at the Leblang agency for almost anything in town that is playing at the houses he previously held tickets for. The clerks in charge of the counter tell prospective purchasers seats may be obtained any evening just before time for the performance for certain shows which are named by the clerks, although there is no sign about the establishment announcing them.

The purchasers are further informed this existent condition will only remain for a few weeks and then seats will be on sale in advance as usual.

Incidentally this seems to also be the opinion held by several managers and producers. They maintain no one wants to see good money get away from them and they are not going to wait for the public to return to the regular box offices but will fall back on the cut rate scheme if the theatergoers do not immediately start swarming to their attractions.

Some of the disgruntled agency men who are at present forced to do business through the Tyson Company agency instead of direct with the theatres as heretofore, are starting an anonymous campaign against the arrangement which has been effected between the Tyson Company and the Managers' Association. This week a number of typewritten statements were sent out from an unknown source which also added a number of newspaper clippings to their propaganda. The stories are from the New York World of Sept. 8 and 9 regarding the ticket situation. The conflicting ads of the Tyson Company and McBride's agency are prominently displayed in the circular. The import of the reading matter is that the public is being warned away from the box office by the managers who would rather sell their

tickets through the agency source because of increased revenue that the theatre receives. The ads of the Tyson Company are held up as proof of this contention.

A point that is particularly dwelt upon in the statement is that some one or more persons receive a "bit" of five cents for every ticket sold through the Tyson Co. It terms the Tyson Co. deal as "The Theatre Ticket Trust."

The manner in which the houses are now allowing their tickets to be sold through cut-rate agency is permitted by the agreement, it is claimed. The scheme is to wait until shortly after seven o'clock and then if the house does not appear to be selling as it should the treasurer is given instructions to "dress" by means of tearing off the coupons and handing out hard exchanges with the stubs. According to the managers there is no way of preventing any cut-rate agency from getting these tickets at the box office providing there are sufficient number of "diggers" to get the tickets out. This at least is the explanation offered.

With the passes having been cut out, the committee with this feature of the agreement in hand has issued a card which has been generally distributed among all of the managers for their use. The card reads as follows:

"We regret that we cannot comply with your request for seats as the management of this theatre is debarred from issuing any free tickets owing to an arrangement entered into by the Association of the Managers of all the first-class theatres in New York City."

This statement is signed by William A. Brady, as chairman, and Lee Shubert, Charles B. Dillingham, A. H. Woods and Sam Harris as members of the committee.

A meeting of the Managers' Association called for Wednesday to further discuss the cut-rate ticket matter, was adjourned to yesterday.

"LETTY" MUST MOVE.

Los Angeles, Sept. 15.

Though there is big box office interest in "So Long Letty," which has been at the Morosco for the past 11 weeks, this show must withdraw from that house Saturday night to permit Blanche Ring to open there in "Nobody Home." When the Ring date was made, the management had no idea that the "Letty" show would develop the drawing strength it has.

"So Long Letty" goes to San Francisco where it is expected to duplicate its local success.

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

SHOWS IN CHICAGO.

Chicago, Sept. 15.

Starting Sunday, the intense heat played havoc with show business. If a break in the weather doesn't come soon, there will be early closings.

"He Comes Up Smiling" opened Saturday night at the Powers, and from all expert opinions Bernard Granville, the star, made a personal success. Rita Boland was also given some of the honors. The show is marked only as a fair success.

One of the most solid successes of the early season seems to be "It Pays to Advertise" at the Cohan Grand opera house. The advance sale is big, this offsetting hot weather somewhat. "Watch Your Step" at the Illinois is getting big money, as the \$2 seats now extend through some rows in the balcony. "Kick In" at the Olympic, "The Only Girl" at the Garrick and "The Lie" at the Cort are holding up well.

SHOWS IN 'FRISCO.

San Francisco, Sept. 15.

"The New Henrietta" took in receipts last week at the Cort that totalled over \$10,000, and the attendance during the early part of the current week indicates another very profitable period for the show.

Margaret Anglin in "Beverly's Balance" opened Monday night to a good crowd, and with the favorable newspaper reports the engagement should turn out profitable.

ON THE ROAD.

"The Two Twins," sponsored by the Lake Amusement Co., managed by J. A. Dawson, with Eleanor Jenkins featured, opens Sept. 18 in the middle-west.

"Panhandle Pete," with Leon Davis ahead, is in Illinois.

"The Girl In The Taxi," for the one nighters by the Fredericks Amusement Co.

E. A. Harrington has started "Two Merry Tramps" for the southwest. He opened in Illinois.

"Happy Heinie," under Ben Holmes' direction, has been organized for its annual tour. Ed. Malloy is handling the advance.

A one-night stand route has been fixed for "The Tramp Detective," now in rehearsal.

GABY SHOW REHEARSING.

Gaby Deslys is due to arrive in this country on Oct. 27, according to word received from her. By that time the company which is to support her in the Dillingham mid-winter revue, "Stop, Look, Listen," which Irving Berlin has written, will have been rehearsing about three weeks. The production is intended for a New York opening about Nov. 15.

There is a possibility it will follow "Chin Chin" into the Globe, should the business of that piece drop off to any extent. Just now there isn't an indication of that possibility.

LUESCHER AT THE HIP.

Charles B. Dillingham has appointed Mark A. Luescher as the press representative for the Hippodrome. The appointment was decided on early this week. Mr. Luescher is at present on tour with the Elsie Janis show "Miss Information" but will return to New York early next week to begin the advance campaign for the new Hippodrome production, entitled "Hip, Hip, Hooray." (The same title was used some years ago at the old Weber and Fields Music Hall).

Ben H. Atwell, press agent for the Hip, last year, is now handling the publicity for the "Stolen Orders" spectacle at the Manhattan Opera House.

CALLING OFF SUNDAY MATS.

Chicago, Sept. 15.

The local legitimate theatres are considering the advisability of discontinuing their Sunday matinees, giving the second afternoon show Thursday instead.

The Blackstone and Cort tried the new scheme last week with satisfactory results and while no definite decision has been arrived at, it is quite likely the Sunday shows will be few during the coming season.

JANIS DATE DECIDED ON.

"Miss Information" the new Elsie Janis starring vehicle is to open in New York, Monday, Sept. 27, but as yet there has been no house selected for the play. At the Charles B. Dillingham offices it was stated on Monday that Mr. Dillingham had just returned to town and that a house would be chosen later in the week.

MARIE CAHILL SHOW.

Clare Kummer has completed a comedy for Marie Cahill which the comedienne is now reading. The production is to be made some time later this season.

Daniel V. Arthur will undoubtedly have the managerial direction of the star.

"BROTHER MASONS" OFF.

The production of "Brother Masons" which H. H. Frazee contemplates making, has been called off for the present. Mr. Frazee intended starring Frank McIntyre in the production but a misunderstanding between the producer and the prospective star occurred.

Alan Brooks has been sued for a divorce, his wife alleging desertion.



PEGGY O'NEIL

Who will appear during October on Broadway in a new play, "The Impossible Boy," under the direction of Oliver Morosco.

THE MERRY ROUNDERS.

Max Spiegel's "Merry Rounders" furnishes a valuable lesson to producers of burlesque. In a positive and convincing way it points one very desirable achievement and brings conspicuously to light one of the most serious detriments to the monetary success of this division of the business. This performance was reviewed at length in this department three weeks ago. Therefore it is not the present purpose to treat it from the customary viewpoint of a review.

Advance burlesque is just now in its formative period. To improve, it is necessary to pick up all the threads that bind burlesque to unattractiveness and pull evenly upon them in order to bring about the desirable change. To employ a homely comparative, very little would be accomplished by having one leg of a pair of trousers cleansed and leaving the other untouched. In "The Merry Rounders" Max Spiegel has given us the biggest, the most beautiful and the most perfectly artistic production that has been presented on the burlesque stage. There are six full stage sets that are as faultless in detail and construction and as exhibitions of the scene painter's art as have ever been shown on any stage, and there is a prodigality of costuming that has not only never been approached in any other burlesque production but that measures up to the highest standards.

If the public were attracted to the theatre by displays of magnificent scenery and costumes, "The Merry Rounders" could safely be depended upon to break all existing records of every burlesque house on the Columbia Circuit. This precisely covers what Mr. Spiegel has accomplished for the advancement of burlesque. It is a praiseworthy achievement and establishes a new standard that will probably not be reached in any other production.

But this is as far as Mr. Spiegel has gone in the direction of improvement. Shorn of its superb sartorial investiture, "The Merry Rounders" is a conspicuous example of the grievous, inexcusable fault of employing time-worn bits and scenes to furnish the essential features of an entertainment proper. At least 75 per cent. of the "book" is a repetition of material that has been frequently been played at the Columbia during the past five years. True, it is good material, but, like the value of a good story, it has lost its punch through continual use. If Mr. Spiegel had gone a step farther and given his beautiful settings appropriate and correspondingly fresh and attractive mediums for entertainment, he would have achieved the crowning point among producers of burlesque. As it is, he has accomplished much of distinct value for this form of amusement and deserves praise for it.

The season is still in its infancy, and it is not too late for this enterprising producer to begin the gradual elimination of the old bits now used in "The Merry Rounders" and, from time to time, and as rapidly as possible, the substitution of new materials for those that alone rob this show of unchallengeable classification as absolutely the greatest burlesque has ever known.

AMERICAN BELLES.

"Ye Old Time Burlesquers" is the very appropriate sub-title given Wm. S. Campbell's American Circuit contribution to the Columbia Co. It is doing its ablest to entertain the natives of Yorkville this week. "Ye Old Time Burlesquers" describes this aggregation and their efforts to the letter, for such a conglomeration of useless, aged bits was never before assembled between the covers of one "book."

The show is offered in two parts, with one of "Ye Old Time" olios sandwiched in between the opener showing the interior of a Riverside Drive "mansion" with the locale of the burlesque thrown in Egypt. The theme of the first part dwells on the experience of the wealthy widow who is wooed by the Irishman and Hebrew. The children of the latter two are sweethearts, etc., the widow finally marrying the third suitor.

Walter J. Parker is the Irish comic, one of those stereotyped characterists with the "flannel mouth" brogue and red whiskers. Parker is partly eclipsed by his more efficient partner, John K. Hadley, as the Hebrew. The latter is sorely handicapped with his present material, but worked smoothly and suggested at least a favorable possibility with proper equipment.

Lillian Smalley is the principal woman, a tall, pleasant-looking girl, with a good voice, but somewhat shy on playing ability. The soubrette is Bessie Rosa. Sam Bennett and Albert Marks handle unimportant parts, while Clayton Frye doubles in two character roles, his second attempt overshadowing the first.

The show is both double-jointed and disjointed with first a bit, then a hop, skip and a jump to another far-off subject, and then a number. No one attempts to follow any sort of a theme, and the story rambles along in jerks until the grand finale, when "Midnight Cakewalk Ball" is utilized for a good dancing ensemble. The opening costumes were somewhat attractive; in fact, the entire 16 changes held up their end, and the girls, who make a passable appearance, outworked and outshone the principals.

"Ye Old Time Olio" opened with Winnifrede La France, modestly programmed as "The Australian Wonder." Winnifrede is a character singer and, by way of variety, during a change she showed on the picture sheet several interesting advertising signs collected during her journey through the Orient. The finale suggested a Tango imitation, in so far as costume went, but, instead, Miss La France offered a kid impersonation; in tights this was all wrong. A general improvement could be made in the entire specialty. Marks and Rosa, good dancers, were the audience's choice in the vaudeville section, which closed with Bennett and Hawley. Their patter is productive of some returns, but they need a new routine to hold up through the season. Both should develop into a good olio attraction, but not with the present line of stuff.

The second part is one of those Turkish Sultan affairs, the travelling char-

acters using the time-worn methods of comedy, occasionally reaching into the double entendre bucket for suggestiveness. The situations naturally lead to a "blue" line of crossfire talk and, while it saved the afterpiece, it doesn't coincide with the Columbia Co.'s published promises of progressiveness and "purity." However, it's "Ye Old Time Burlesque" and that line carried a multitude of alibis.

"Bom Bom Bay," an "Annie Laurie" number in kilts (with several cotton socks displayed) and the dancing finish of the first part carried off the musical honors.

The show looks like one of those portable affairs that can undergo immediate reconstruction to fit circumstances. At the Yorkville it might have crippled itself through the necessary renovation to eliminate some low comedy, but the operation could have proceeded throughout the burlesque with better results.

"The American Belles" will not break any records, although it might hold up with many other shows on the same wheel; but for a producer with Campbell's experience and general burlesque knowledge his show doesn't suggest much personal interest.

AL REEVES' SHOW.

The Al Reeves' show this season is one of entertainment that totals a strong average. At the Empire, Brooklyn, last Friday night, the warmest of the week, the house held near-capacity and the show did not conclude until after 11.

The Reeves show builds up. It opens with a farce, "The Wrong Mr. Wright," and then goes into the second part, composed of three scenes, into which the specialties are nicely blended. This is particularly so in the first set of the second act, a Chinese street, with the 20 choristers as a background for the well balanced list of vaudeville turns.

Mr. Reeves himself enters at the end of this section, to the customary hurrah, and sings a neatly worded song called "Give Me Credit, Boys," in which he confides to the audience he does not mean to speak of the many good points of his production, enumerating them, however, in the lyrics, the final stanza giving the audience credit for putting him where he is. After that Mr. Reeves remains in the picture, kidding along, and helping out in "Midnight Cakewalk Ball," led by Rene Cooper and in which all the principals are concerned, it taking numberless encores. A "chorus" number in the first part does the same trick as far as encores are concerned, several of the chorus girls doing very well in it, particularly one good looking brunet with a most pleasant voice. The star chorus girl of the Reeves troupe though is Irene Halliday, a red head full of ginger. Almost too much so, as she centers all attention upon herself.

There is no "Irish" or "Hebrew" or other stereotyped burlesque character role throughout the Reeves evening, other than the two character players of the Monarch Comedy Four. Frank Wakefield and Billy Inman are the principal men. The nearest they go to character (other than in their olio turn)

is when they appear in the opening of the second part as a couple of Ward and Vokes tramps.

Plenty of intelligent principals and good team work make the Reeves show entertaining. Maude Rockwell is the leading woman. She suffered from a severe cold last week and sang her numbers with difficulty. Margie Demarest is there as one of the three pretty principal women. Miss Cooper is lively enough as a soubrette, and Ruth Wilson, a newcomer, has plenty of personality, looking extremely nice in the first part as a maid and getting away finely toward eleven with a song, sung in an unusual mezzo-soprano for burlesque.

The Monarch Four do what they please in their turn, securing plenty of laughs and are doing right well with songs. The individual members take parts, make comedy in them, give volume to the ensemble vocalizing and generally add to the value of the performance. Dave Wallace and Ruth Burns contribute a likeable banjo specialty, Joe Simon presides at the piano for nearly all of the singers, and Marie Fisher whistles well enough.

The "Reeves Living Models" are in the final scene to a red fire finale that is nearly duplicated by the march finish of the first part.

The chorus girls are introduced at the opening in the regulation Reeves manner, by announcement cards as each girl appears. They are comely in the main but not so chickenish as a whole as Reeves has had in previous seasons, but they are much better workers in their entirety. Neat attractive dressing is noticeable, though at times one set of costumes is held for two numbers or more.

Wakefield and Inman have an olio turn by themselves as the second portion of the burlesque. They do the dope act, having cut it down to just its proper length, and go to the finish for a large laugh.

Since the performance is so long, the farcical first part could stand condensing. It's very hard to put over farce with numbers interrupting and while the dialog often brought a laugh all of its own at the Empire, the story was badly broken up by the songs. Among the latter "Tulip Time in Holland" was one of the big hits.

Mr. Reeves and Mr. Wakefield put on the show, with Billy Sharp attending to the numbers. With this collection of principals working together a few weeks longer, the chances are more than even that Al Reeves will have one of the best liked shows on the Columbia circuit this season. It's entertaining, everybody has a chance and that's going to make it better than the usual, for Reeves has about wholly composed this season's production along new lines, for him.

Friday night Mrs. Reeves, the mother of Al, a white haired, bright looking woman of 70, sat in a stage box and watched him perform, also his company. There wasn't a thing in the show a son needed to apologize for or excuse to his mother, which tells the entire story as to its cleanliness. Al Reeves can take credit for that.

KRAUS SUMMONED.

Upon application of Police Inspector Morris, Magistrate House last Thursday issued a warrant for the arrest of Sam Kraus of the Olympic theatre management on the charge of giving an indecent performance at that theatre. The warrant was subsequently recalled and a summons issued calling for Mr. Kraus' appearance at the Yorkville police court Saturday morning.

After a surprisingly brief hearing the case was dismissed by Magistrate Levy. Political influence is said to have played an important part in arriving at the decision. The incident indicates that the police department is at last taking cognizance of the character of the performances that are being given at the Olympic which has all along been considered among the impossibilities on account of the political affiliations of the Kraus people. It is said the matter has been called to the personal attention of Police Commissioner Woods and that that official's direct action was the cause of Inspector Morris' activity.

GARRICK ON WHEEL.

The Garrick on West 35th street will become a week stand for the American Burlesque Circuit, commencing Sept. 27, when "The Tempters" open the house under the new policy.

Walter and Jerome Rosenberg settled with the Columbia Amusement Co. Wednesday for a five years' franchise, the Garrick "buying" the burlesque show each week for \$1,400. Admission prices will be up to 75 cents, with 50 cents the top price for matinees, although the highest price will likely not be advertised.

Daly's, now playing independent burlesque, and the Olympic on 14th street, which has been catering to a "cooch" dance patronage, will likely most quickly feel the invasion of the Garrick, as that house will present only clean burlesque. The Garrick has been playing pictures under the direction of the Rosenbergs under an arrangement with Mrs. Edward Harrigan, who owns the property.

PAT WHITE REFUNDS \$500.

Pat White's new show, "Casey in Society," was forced to cancel its Grand date at Johnstown, N. Y., last week and refund \$500 advance money through a mistake of the New York Central in sending the show's scenery and baggage to Rochester. White has started action to recover from the railway.

The White company includes Pat White, Herman Siegfried, Peter Hennig, Tommy O'Neil, Robert Myers, George Trimble, Harry Houcourt, Charles Vernon, Anna Grant, Marjorie Mack, Madeline Kingsland, Alvora, Winnie D. Crawford, Eddie Alvora, stage manager.

FRANK CLEMENTS KILLED.

Cincinnati, Sept. 15.

A charge of murder has been placed against Harry Leahy, vice-president of the American District Telegraph Co., who shot and killed Frank Clements, former manager of the Standard (burlesque) theatre, in this city. Clements, at the time of the tragedy, was a guard at the Cincinnati workhouse at \$18 a

week. It was reported that the shooting occurred over a woman, but this both Leahy and Clements denied. Clements said he knew no reason why Leahy should have shot him. The incident happened in Niemes' saloon on Fifth near Vine street.

FIXING HOWE'S SHOW.

The Sam Howe show is the latest to fall under the censorship decree. Mr. Howe was notified last week at Toledo not to proceed further on his route until he had made radical changes in his cast. "The Smiling Beauties" was sent from Buffalo to substitute for the present week at the Columbia, Chicago.

Mr. Howe left his company in Toledo and came to New York, returning west 24 hours later with Florence Mills and Eva Mull to replace Mildred Stoller and Mildred Gilmore.

CRAIG'S SHOW TAKEN OFF.

Richy Craig's "Merry Burlesquers" will suspend operations Saturday in Chicago and undergo the changes necessary to meet the requirements of the American directors.

When ready, the show will be given a second reviewing and restored to its original route, if it has been satisfactorily rearranged.

ALTOONA CANCELS.

The Mishler, Altoona, Pa., has cancelled all of its road attractions, including the American Burlesque shows, and will play pictures for the remainder of the season.

"JOYLANDS" MUST REORGANIZE

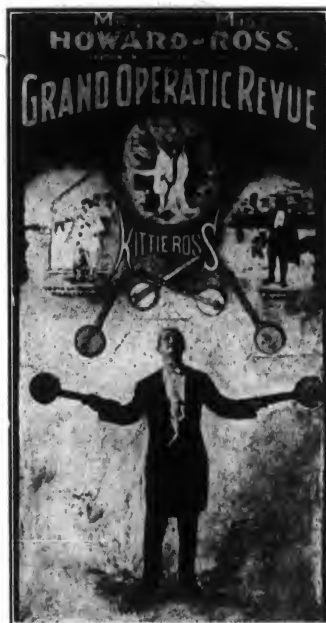
Sim Williams' "Girls from Joyland" has been ordered to reorganize. Its date for next week at the Empire, Cleveland, will be played by "The Social Maids."

NOW PLAYING

AND BUSINESS AS USUAL

No doubt you noticed we have done no advertising for past two months. Reason, act closed for improvements. Not simply alterations. Act was tried and sure enough, we had made improvements. Now we know we have what the public want, therefore

It Pays to Advertise



More proof of the high calibre of this act is, M. S. BENTHAM is selling it, and he wouldn't waste his time on an act that wasn't salable.

INDECENCY CASE DISMISSED.

Mike Joyce, manager of the Star theatre, Brooklyn, and Blanche Baird, Gladys Sears and Harry Lang of "The Military Maids" were arraigned in the court of Special Sessions, Brooklyn, Wednesday, charged with giving an indecent show. Leon Laski appeared for the prisoners and after an all day trial the case was dismissed.

Mr. Laski brought out that Manager Joyce and the censor committee of the American Burlesque Association had subjected the show to careful scrutiny before the Brooklyn engagement and pronounced it entirely free from objectionable features.

It was proven by witnesses the performance had not been altered in any particular following its original inspection and the three judges considered this testimony and Mr. Laski's summing up as sufficiently convincing to decide against the police officials who had adjudged the show indecent.

BIG BEN BURLESQUE.

The Big Ben Amusement Co., with Ben Kahn, manager of the Union Square theatre, has been incorporated for \$10,000, with half the capital amount paid in. The new organization will operate the Union Square and Daly's, New York; Orpheum, Newark, and National, Philadelphia.

The concern will organize individual stock companies, each house being represented with a show, and, after playing the circuit of five weeks, will reconstruct their entertainment with an entire new book. Each show will carry 16 chorus girls and a principal cast of seven.

NEWARK HAS ONE.

Newark, N. J., Sept. 15.

The Orpheum started with burlesque Monday. It unsuccessfully tried stock with the opening of the season.

The house will be added to the list of stock burlesque theatres in the east playing "turkey shows," now headed by Daly's, New York.

INDIANAPOLIS RECEIPTS.

Indianapolis, Sept. 15.

The Lyceum opening of the season with "September Morn" brought over \$5,000 to the box office for the week. The Labor Day gross was \$1,001, Tuesday \$566 and Wednesday \$902.

Ordered Dixon's Show Fixed.

The censor committee of the American Circuit has been busy with "The Revue of 1916," which accounts for Henry Dixon's presence in New York engaging new people.

Sunday Stand at Ft. Wayne.

The Majestic, Fort Wayne, will play the American shows Sundays between Chicago and Indianapolis. This house is under the direction of Stair and Havlin.

"Blue Ribbon Girls" Resume.

"The Blue Ribbon Belles," having gone through the process of reorganization under censorship edict, will resume its tour at the Howard, Boston, next week, with Sam Micals in the principal comedy part.

THEATRES TOO SMALL.

Just where "Ruggles of Red Gap," now playing its preliminary season out of town, will open in New York is puzzling William A. Brady. The theatres available are not considered big enough by him to hold the production which has a merry-go-round scene that takes up a lot of stage space.

The new Taylor Holmes show will open next week sometime in the 39th Street, now dark as a result of the Edward Abeles show closing Saturday. Mr. Abeles expects to play vaudeville.

The Shuberts have a show, "Alone At Last," with Jose Collins the principal player, rehearsing at the Casino, with no definite theatre selected for its New York premiere unless it be given the 44th Street, now holding the "Trilby" film, with another feature picture reported ready to succeed it, before that house passes to the Hammersteins Oct. 1.

LEAVING MUSICAL COMEDY.

This is to be Frances Demarest's last season in musical comedy. Before the season is over Miss Demarest is to make her appearance in a drama as a star according to her husband and the management is not to be the same as that which is the sponsor for "The Blue Paradise" in which she is appearing at present.

The Shuberts have already said that they would like to have Miss Demarest for one of the roles in "The Girl From Brazil" which they are to place into rehearsal shortly but the prima donna has turned down the offer in favor of an opportunity to appear in a straight drama.

WOODS WON'T PRODUCE IT.

Some time ago it was announced A. H. Woods would make a production of a new play written by George Broadhurst and in which George Fawcett was to be starred, but subsequent events have brought about a change in Mr. Woods' plans.

Under the original arrangement the producer and the author were to have an equal interest in the production and the author was to receive 10 per cent. as a royalty.

The play may be staged later under the managerial direction of Mr. Broadhurst, in which case the company will rehearse in Atlantic City, where the author is residing at present.

FISKE & MOOSER FIRM.

Harrison Grey Fiske and George Mooser have formed a producing partnership. Their first play in conjunction with the Shuberts will be "Mrs. Boltay's Daughter," adapted from the Hungarian of Eugen Heltai by Marion Fairfax. The Fiske-Mooser combination will not interfere with the former's independent productions nor with Mooser's official connection with the Morosco Enterprises as general eastern manager.

S. & H.'s "Frank Case" Show.

Kansas City, Sept. 15.

"The Sacrifice," a play based upon the Leo Frank case, will tour the Stair & Havlin Circuit

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around

New York

Worth and Brice, Palace.
Bonner and Powers, Palace.
Ida Brooks Hunt, Colonial.
Lulu Coates and Co., Orpheum.
William Courtleigh and Co. (Revival
"Peaches"), Bushwick.

Al. Wohlman and Willie White.

Songs and Piano.

18 Mins.; One.

City.

Al. Wohlman, assisted by Willie White at the piano, is offering a singing turn that was easily the hit of the bill at the City Tuesday night. Wohlman hasn't a big voice, but he has a bundle of personality and a manner of putting a song over that goes a long way. The audience was particularly loath to let him leave the stage even after he had given them two encore numbers. He opens with "When I Get Back to Tennessee" and follows it with "Floating Down the Old Green River," both numbers getting over very big. For a ballad he is using "When I Leave the World Behind" and scoring with it in tremendous fashion. "Midnight Cakewalk Ball" and "Rosie, Don't Make No Theatre" finish his regular repertoire. His two encore numbers went over with a bang. The act is all songs with only the piano accompaniment. There is no time wasted for piano solos or other interruptions. Mr. Wohlman works real hard and is all over the stage with the result each number is followed by generous applause. Mr. White's playing of the accompaniments deserves a word of praise for the piano is there at all times, but still does not detract from the singer.

Fred.

Hoey and Lee.

"The Nominee."

15 Mins.; One.

Fifth Avenue.

"The Nominee" is the title Hoey and Lee have given their latest offering, because it gives the two comedians an opportunity of portraying two Hebraic characters. One is a candidate for Senator, and the other his campaign manager. There is a political parade of about a dozen followers bearing signs which are good for a laugh. The candidate is then introduced by his campaign manager and launches into a speech which carries comedy. The talk is not too lengthy and seems just about right to lead up to the parodies, which are really the hit of the offering. Following the talk is a medley in which all of the nationally advertised commodities from B. V. D.'s to Major's Cement are mentioned. One parody has an old smutty story as its theme and should be ordered out by house managers. The story is familiar to almost every one. The moment it was sung Monday night there were blushes by the girls and loud guffaws by the men in the audience.

Fred.

Alexander Carr and Co. (3).

"An April Shower" (Dramatic).

30 Mins.; Interior.

Alhambra.

Alexander Carr has had another story written by Edgar Allan Woolf around his former successful "Toplitsky" characterization, making it a trifle more youthful, that is, a man of middle age instead of an elderly Hebrew. It has been modernized by showing the more human side of the man, especially in his love for an adopted child he reared and who is engaged to be married to a young man employed in Wall street. Jacob Goodman (Mr. Carr) came to America, an emigrant. One day he was standing on the street with a cheap umbrella during a heavy rainfall when a man came out of a theatre, or somewhere, accompanied by a woman with a handsome gown. The gentleman asked Goodman to sell his umbrella and gave him a dollar for it. This gave Goodman the idea of going into the umbrella business and marked the foundation of his fortune, for which he toiled for 22 years. All this time he "kept company" with an estimable woman, and, at the opening of the sketch, with the adopted child about to leave him for her young lover, Jacob is negotiating for the purchase of an automobile and plans to take the "estimable woman" out for a drive and to propose to her. Carr's negotiations with the auto salesman furnishes some excellent comedy dialog. He loses no opportunity to wallop over his points for laughs in the manner peculiar to himself. The boy has told the girl the engagement must be broken and seeks an interview with her adopted parent. It is the first of April. Goodman thinks it is a joke on the part of the youth. When the interview finally occurs Goodman upbraids the boy for perpetrating that kind of humor and the boy confesses he has taken money belonging to others and lost it in speculation. The amount is \$30,000, and the boy stands ready to "take his medicine." At first the old man remains firm, but when it dawns on him this will break the girl's heart he agrees to make good the theft, which will take every dollar in cash he possesses and in addition, necessitate the mortgaging of his home. Incidentally it means the sacrifice of his personal happiness by indefinitely postponing his own marriage, to which he had looked forward for over a score of years. In the "big scene" he makes the youth pretend the contemplated breaking off of his engagement with the girl was only an April fool joke and all three dance about, with the old man's heart breaking. At this moment the automobile man arrives at the door and blows the auto horn three times to signify he is there to complete the sale of the machine. With tears in his voice Carr cries out that his proposed purchase of a car was also an April fool joke and after driving the youthful lovers off, sobs heart-brokenly. The transition from comedy to pathos shows Carr at his best. Night creeps on apace, and the pace is so rapid it occurs in a few seconds. Thunder. An April shower is seen through the window and this effect is one of the best ever shown on the stage. Carr contemplates the rain for

The Melody Trio.

"Musical Melodious Moments."

Five (Parlor).

American Roof.

Three boys, vocalizers and instrumentalists. One plays the piano with a bass voice, which is so obvious of course it isn't necessary to add he uses his bass voice to sing only. The basso talks and cuts up, and as he does both it slowly develops he is doing a "cissy" character, rather unusual for a basso profundo but this one also sings falsetto, so there you are! Toward the finale another of the trio (all males) breaks out for a few bars in a soprano, when the "cissy" exclaims: "Oh, 'she' has been keeping under cover all the time." It may have been only for a laugh, as probably it was, and the Trio may be happy in the knowledge they got one on it from Joe Schenck. (Mr. Schenck laughed several times during the evening.) The Melody Trio has rather a pleasing turn for small time. Both kinds of their music are liked and it only remains a question whether a basso profundo should do a "cissy." It could be that this act might become a straight musical turn and still get over, without the falsettos or anything excepting their knitting, which is straight work. But still, if a man feels he's funny and he's on the stage and can be funny, even a basso, let the dear boy go to it.

Time.

Mr. and Mrs. Norman Phillips.

Matrimonial Comedy.

14 Mins.; Five (Parlor).

Columbia (Sept. 12).

The matrimonial sketch played by Mr. and Mrs. Norman Phillips holds some body and possibilities, but it could stand building up on both. There are many moments when the piece resolves itself into pantomimic action. Most of this occurs at the opening, giving the playlet a slow start, but that would be overlooked were it not unnecessarily recalled later with more of it. It's a story of a jealous husband, who has been away for a week, returning to find his wife out, but sees her drive to the door in an automobile. Questioning her, she evasively replies, then downright lies and admits it, afterward claiming she told the truth, and in fact leaving the audience at the finale in doubt as to which was which among the many statements made by her. The two players (it is a "two-people sketch") are young and go into the subject matter much in earnest, making the picture look like a very familiar scrappy scene at home. In the centre the skit reaches its height and glides down from that point toward the finish, as it glided up from the commencement. A little doctoring would do the playlet the world of good, for Mr. and Mrs. Phillips seem fully capable of taking care of this particular kind of material. It's hardly strong enough now for the biggest houses.

Time.

a moment and then looks toward a bunch of old umbrellas hanging on the wall to signify he intends to begin his life all over, as the curtain descends without a word being spoken. It is a good vaudeville vehicle for Carr. Jolo.

NEW SHOWS NEXT WEEK

"Moloch," New Amsterdam (Sept. 20).
"The New York Idea" (Grace George),
Playhouse (Sept. 21).
"Town Topics" (Wayburn Revue),
Century (Sept. 23).

Tom E. Murphy and Co. (3).

"Fixing Father."

17 Mins.; Full Stage.

Bushwick.

George Botsford and Jean Havez wrote this quartet vehicle of Tom Murphy and Co. The writers have supplied some novel lyrics used in a little tale that has plenty of comedy worked out by the men. The slight story is about a young fellow in love. His girl's father will not tolerate him. With the aid of two friends he goes to her home and subdues father. This is told in song. After finishing with it the men go to "one" where popular numbers enter, starting with "Honeymoon Bells" then "Home in Tennessee" and "Bom Bom Bay" closing. The first part makes an ideal lead for the popular number routine that follows always successful with male quartets. Murphy is a fat boy with plenty of life and a jovial personality. Jack Keller as the lover is youthful and a capable singer, as are Dick Tobin and Bill Williams, the other members. Popular numbers alone will keep these boys in favor with their own material used at the start helping just that much more.

Elizabeth Otto.

Pianologiste.

11 Mins.; One.

American Roof.

Elizabeth Otto is going to well fit in as a small time piano-single. Miss Otto is doing a pianolog, accompanying herself by a concert grand. She's pretty in appearance, and finds favor with the small time audience immediately. That it is said Miss Otto suits the small time is nothing to the girl's discredit, for it is most likely the experience she will gain on the stage alone before these audiences will fit her to rank with big time pianologists. Miss Otto could do that now were there not an imperfection in her delivery. Just what it is is difficult to locate. "Expression" might be the fault, or sympathy, which is lacking in her voice. Then again she may be too cold, but when Miss Otto discovers just where she misses as a pianologist, the selection of numbers will be a comparatively easy item, and she will then be entitled to a hearing in the biggest houses. For the Loew and other circuits of the same grade Elizabeth Otto spells class, meaning something to their programs. She should have had the opening-after-intermission position on the Roof bill, but was placed "No. 4," where she did extremely well. Miss Otto was formerly of the Otto Sisters. She has been doing this single since last spring, playing outside of New York.

Time.

Charles Mason and Co. (5).

"Who's Who's" (Farce).

18 Mins.; Five (Parlor).

American Roof.

"Former Stars of 'Rudolph and Adolph'" as the program relates, "Who's Who's" is quite apt to be a condensed version of that piece, if it were such. Besides Mr. Mason there are five in the company, and a six-people sketch nowadays on the small time is a rarity. Not that the number of players necessarily improve a sketch or even land it, but this skit looks like a production in the personnel. Being a farce the title is the plot. Two Germans are supposed to resemble each other. That they do not excepting in facial resemblance is not a part of the script, so they must, at least to the others who become confused over identities. Each has a wife and each bears the same last-name. Therefore and notwithstanding all else, the remainder of the story you may fit to the bare synopsis will be the one this troupe played. Like other farces built for vaudeville the commencement is longer than the finish, with the fun not waxing furious at any time, nor until nearly the ending, but nevertheless and also notwithstanding, Mr. Mason and his crowd of trained players (two women and three men) will entertain in some small time houses. Which small time houses is up to the booking men who are supposed to know them all. Closing the first half might be the best position to place the sketch if the booking men insist upon further information, but that's up to them again. Regarding the merits of the respective players, inclusive of the double German accent, it's just as well, since the word "German" crept in, to remain neutral. *Time.*

"Three Dusty Rhodes."

Acrobatics.

9 Mins.; Full Stage.

American Roof.

"Three Dusty Rhodes" for the billing of a closing act tells everything in the first line. "Russell, Howard and Quail in Little Bits of Everything" is the sub-billing. They needn't be so proud of doing so much, for they do little very well, and that little is tumbling. This trio is acrobatic only, or should be. They talk and they shouldn't do that, neither should they sing nor play musical instruments, just tumble, and then they might qualify, even with their tramp outfits, as an opening act on the Loew Circuit. During the turn they mentioned "Al Tanner" and that might be kept a secret as well, for it explained much of what otherwise would have been a mystery. *Time.*

Xylo Maids (2).

Musical.

9 Mins.; One.

58th St.

Ordinary xylophone turn that should pass on the small time circuits. The girls are billed as the Xylophone Wizards," but that's only their billing. They try for the usual rag playing, but do not gain their best results from it.

Pierce, Fromme and Co. (1).

"\$20.20" (Comedy).

14 Mins.; Three (Interior).

Harlem O. H.

The Pierce-Fromme Co. offer a comedy sketchlet away from the dramatic pathway which so many of the films and pop acts unfold of late. In a rooming house where there is greater evidence of adversity than anything else is a woman of the old-fashioned type who has a girl she calls her own but who has been adopted from an orphan's home. At the boarding house is a young artist. Mildred loves Eric and Eric loves Mildred. Mrs. Pennypacker is a crusty, crabbed sort who says the artist owes her \$20.20 and she's going to get it without any further stalling. Mildred takes a gold framed picture belonging to her "mother" and pawns it for \$25. This she gives to Eric to cover the debt. But Mrs. Pennypacker smells a mouse and the truth comes out. It transpires Eric Brandt's last name is Casey and he is the son of Mrs. Pennypacker's sister, Margaret. Then there's a happy understanding as Mrs. Pennypacker orders Sally to fry three more eggs and give Eric a regular spread. Some of the dialog is most amusing. At Harlem the biggest laugh came when Eric asked if he could take off his coat and Mrs. Pennypacker sharply replied she didn't care what he took off. Fairly well acted, the role of the mother being splendidly portrayed, the sketch is almost certain for pop time. *Mark.*

The Virginia Three.

Banjo and Singing.

15 Mins.; One (9); Full Stage (6).

Fifth Avenue.

The Virginia Three may be shaped into a real act for the smaller big time houses. The trouble at present is that there is too much in "one." The entire routine should be offered in full stage in the pretty little southern garden set the act has. Two women and a man. One of the girls has a nice little soprano. The others play the banjos very well. At the opening the girls are dressed in pierrotte costume with the man as Pierrot. An operatic selection or two are sung, followed by a duet and a solo on the banjos. The act then goes to full stage with the trio wearing ante-bellum costumes. A routine of old plantation melodies is played and sung effectively. This is what shows possibilities. Melodies from the days before the war down to the present would frame a corking routine for the trio which could be delivered entirely in the full stage set and would send the act along to greater advantage. *Fred.*

Dunedin and McCloud.

Acrobats.

10 Mins.; Full Stage.

Fifth Avenue, Brooklyn.

Two capable tumblers (men), who are weakened by an abundance of non-productive comedy. The comedian, in messenger boy uniform, and his partner, straight, show individuality in the acrobatics. The long comedy first part should be cut, with more of the useful tumbling brought into play.

Wood, Melville and Phillips.

Songs, Talk and Dances.

10 Mins.; One.

Harlem O. H.

Some time since an act unknown swooped down upon Harlem and carried away such a tremendous hit as did this new trio (two young men and a girl) Monday night. This act is headed for the big time, although it will stand rearrangement in routine, dropping of some of the talk and a stronger song section inserted. The talent is there and with the right hand of agentship the trio will climb immediately. One of the boys, working straight, has a "bully voice, of high range and brimming over with music. The girl sings fairly well and does an acrobatic dance with pep. The other boy, slender of build, and using his frail physique to advantage, goes in for comedy and when he gets the right stride will help the act reach its proper niche. The trio has everything in its favor. *Mark.*

Frances and Holland.

Female Impersonators.

18 Mins.; Full Stage.

City.

It looked for a few minutes as though the Fox bookers had grabbed off another team of Cherry Sisters from the manner in which this act opened. But as the team progressed it became noticeable there were slight mannerisms that suggested masculinity, although this was not wholly apparent to the lay audience. Therefore the two "girls" did not get any great applause return for their work. They open with a double number that just passes. It is followed by the sligher of the two offering a solo dance, half toe work and half steps. A single number is sung by the husky member of the team, whose back is so muscled it would indicate he had been an acrobat at some time. The closing number is "Old Kentucky Home," after which a double Spanish dance gives the boys an opportunity to come to the wig disclosure at the finish. *Fred.*

Florence, Erne and Co. (2).

"Latoura" (Dramatic).

12 Mins.; Three (Interior).

Harlem O. H.

The Harlem gallery gods were good Monday night. Insufferably hot in the coop, yet the boys showed great patience during the playing of this skit which bears on the race track environs and a wounded jockey and his sweetheart. It was all talk, with the jockey delving into long speeches and big words that no rider ever used. Denny, the jockey, was played by a boy or young man entirely too big for the character. Denny is at home, having had hemorrhages as a result of a horse's kick in the chest. Denny and his mother converse and then Denny's sweetheart appears to tell him she's going to marry Carroll, who's a winning jockey. Denny pulls one of those "How Salvatore Won" recitations and slips weakly onto a sofa and straightway Sally chucks Carroll and says she's going to stick to Denny until he has ridden his last race over the Great Divide, because she loves him. Small timey. *Mark.*

Three Cox Sisters.

Songs.

12 Mins.; One.

American Roof.

Three types of good looking girls, nicely gowned, who can sing well enough to get over, with a little dancing thrown in, besides the least insertion of comedy should make a very desirable girly combination for the small time. It isn't often a description of that kind covers a small time act, and hardly ever as well as it does the Three Cox Sisters. Their biggest fault is enunciation. *Time.*

SHOW REVIEWS.

ALHAMBRA.

The entire bill at the Alhambra Monday night seemed noisy—almost blatantly so. Perhaps it was the extreme humidity that was conducive to peevishness. The Aerial Budda opened with their pleasin' trapeze turn, giving the show a fast start. Lovenberg's Six American Dancers followed with good single, double, triple and sextet stepping and chalked up a big hit with the meagre attendance. How the girls managed to work so violently under the torrid conditions the Lord only knows. The Schwartz Co. in "The Broken Mirror" do a remarkable piece of rehearsing to perfect such simultaneous action.

Lillian Herlein is a statuesque beauty with a gorgeous singing voice and reinforced by magnificent gowns. But "America" is not pronounced "Amurica," nor "P-a-r-i-s" is not "Parree" over here. In the "Love, Love, Love" song it might be well for her to omit the personal note. It cheapens the turn, and reduces its "class." It should be added that there is much to commend in the vocal offering.

Victor Morley and company in "A Regular Army Man" will develop into a corking miniature musical farce when his supporting people learn to keep their voices down. Maybe they were trying to drown the screams of a cabaret singer in the rathskeller below, which could be heard throughout the performance. How the girls might entrust his solitary spark to his dresser while on the stage. It doesn't exactly fit in with an army private who had been assigned to the task of washing greasy dishes. Watson Sisters opened after the interval. Their opening duet is a splendid lyric and their second number equally good. These girls have a balance of good nature and it earned for them hearty applause and a speech. Girls, can't you think of something newer than a "God Bless You" speech? Alexander Carr and Co. in "An April Shower" (New Acts).

Henry Lewis in next to closing, should be deemed as significant in the actual European meaning of the word. His turn is different from any other on the American stage. It is remarkable how much he can express with his face without opening his eyes. He doesn't seem to be able to keep them open. Perhaps he doesn't want to. Morin Sisters, with a variety of clever dances, closed. They all earned their salaries Monday. *Jolo.*

FIFTH AVENUE, BROOKLYN.

The Fifth Avenue (South Brooklyn) has a six-act pop bill with a large outlay of pictures which are thrust spasmodically in the program. The house, one of the smallest in the city (14 rows in the orchestra) is doing a fair business. During the hot spell, Summer prices still prevail with orchestra seats 15 cents at night and the entire house 10 in the afternoon. The nearest opposition in the way of vaudeville is the Prospect with its big time policy (at 10th street, while the 5th Ave. is at 3d street). Evidently their opposition is not felt by either, with the nickedowns that are thickly planted throughout the neighborhood drawing most heavily against the small time house.

The show the first half of this week was evidently satisfactory to the patrons Tuesday night, but owing to the number of picture interruptions it was merely six acts and could not be called a well-framed show. The Musical Vynos with their farmyard act went along as opening turns are wont to do. The farm yard business for musical turns is not new, but this couple surely were early comers in the field. Herakind makes crayed portraits of people in the audience. It continues a good idea for the small time. This man was quite well liked with the possible exception of the bald headed man who was made to look ridiculous in one of the drawings.

Marius and Clemente, a mixed operatic duo, warbled effectively, the young woman possessing a high soprano with her partner having the appearance of an operatic star to say the least. His operatic gestures brought forth audible snickers at times. The burlesque opera finish topped them off satisfactorily. Van and Carrie Avery next brought out some pleasing comedy with Van's "coon" porter getting good returns.

Polham Lynton, the English comedian, headlining, was next. He is appearing in vaudeville according to official bills under the direction of Emilio Mancuso, having been a member of one of the "Peg" companies. Lynton still retains the cab driver recitation for a closer. Dunedin and McCloud (New Acts) closed.

The picture entertainment consisted of a news weekly, a two-reel comedy and the first episode of the "Neal" serial.

PALACE.

At the Palace besides her lemonade in warm weather, Elmer F. Rogers, the manager, has directed a palm tree fan be placed upon each seat. And they were Tuesday evening. One count of the waving fans in the orchestra totaled 52, another made it 48, in fact about the best entertainment at the Palace Tuesday night was in counting the fans.

There weren't many more people than fans around. The house was the poorest the Palace has had in ever so long. Tuesday was one of the hottest days of this summer. All the theatres were hard hit, but the Palace drew capacity at times during the extremest heat of July and August.

The program, headlined by Norah Hayes, did not run any too well, especially in the first half, which was quite quiet, as far as applause from the over-heated auditors was concerned. When Van and Schenck in the "No. 2" spot, followed the lively Weekly film review and the classical dancing production, got not following in a clear spot, something must be wrong with the audience or the songs the boys sing. Harry Gilfill touched them up a little with his familiar matter, and William A. Brady's "The Honey-mooners" got a laugh now and then. Koshanara closed the first part, retiring to the orchestra for a couple of dances new to this side, but without the general formation of her East Indian dance repertoire showing material change.

The second part got along much better, closing well from Miss Hayes onward, finishing big with the Al Golem Troupe in an acrobatic production termed "The Slave Dealers," that starts too slow and ends in a new way. In between are some first-rate acrobatics, excellent "Risley" work, and a display of Persian costumes and rugs that should be worth something. Laddie Cliff, assisted by his wife Maybelle Parker, came next to closing. Laddie singing and dancing, also changing costumes, delivered a couple of songs on the piano with a couple of solos that involved technique to a greater or lesser extent, according to what one thought. She also accompanied Mr. Cliff, who has left it open to debate whether his former single turn has been improved through becoming a two-act, piano and everything else considered.

Miss Hayes has couple of numbers she can depend upon. Another that she apparently feels must be depended upon is "When Mother Was a Girl," sung by "request." Miss Hayes sang. It was all right in its day as Norah mentions in her brilliantly written melody of her old songs, that is one of the other sure fires of the act. Tuesday evening the heat may have gotten to Miss Hayes as well as any one else. It should have reached them all behind the footlights. But she failed to take her first number in the proper tempo, or secure the proper sense of it. It did little with an Irish song following, and finally went to the orchestra to fool around with a nonsensical (for her) song about a red robin or something like. She did put over, however, "We'll Celebrate the End of War in Ragtime" that has a kick in its final line that will not fall down anywhere where Germany is keeping Woodrow on the pan.

The second part was opened by McDevitt, Kelly and Lucy, who need to change their turn if they are to continually reappear about as they have done. The Metropolitan Dancing Girls opened the show, and at least looked good in their Grecian dancing costumes (consisting of a piece of cloth and their heads). The girls dance in the customary fairy-in-the-woods style and deserve credit for having been rehearsed so they don't bump into one another while revolving.

The pianist of the Van and Schenck turn did remarkably well with "World Behind," delivering it in an entirely new style that could not fall, and they had "Crazy Talk Ball" to close with, but their start was against them. If it is so that the songs are so important, all singers should be on edge nowadays to land numbers that will land them.

"The Honey-mooners," as a sketch has been rebuilt for the setting used when this piece or act was first put on at the Princess. Then it had somebody, perhaps too lively in idea for a staid vaudeville house, but the revision with a comedy leaning falls as far the other way. And the idea of a father spanking his 18-year-old daughter, on the end of an observation car (though he did also spank on the right place) is going too far for a joke, and in its way is just as risqué or coarse (as between two people playing the characters) as anything that could have been so dubbed in the original. The rocking end of the train is the foundation for a good act or some sort of it. It can be made to pay in vaudeville. This wholly talky skit hasn't enough in it to warrant the setting, but it may make the matinee girls giggle.

COLONIAL.

The Colonial was severely handicapped by a bustle in this season with mid-summer weather following close on the heels of the Labor Day opening, consequently one might proffer this as a reasonable alibi for the present business.

"Woman Proposes" shared the topline honors with Fannie Brice, being moved around after the Monday matinee to appear in the second following. The change in changing places with Taylor Granville's latest production, which closed the Intermission period. Of the two full stage offerings, the Paul Armstrong piece easily gathered the best results, the clever playing of George Kelly and Arline Fredericks, as usual holding the interest at the top of the program. While the close of the program, the play, the required touch of comedy to round out a thoroughly enjoyable portion of the bill.

The Granville piece, "The Yellow Streak"

and has developed into a staple vaudeville property. The audience showed interest throughout and rewarded the company with a solid hand at the finale. The Vars opened the show with one of the best modern dancing routines extant. The La Vars have the proper idea in point of speed and in opening with the cakewalk, they give the turn a good start. Their spins evoked considerable applause and eventually earned them one of the big big hits of the evening, something unusual in this late day for a modern dancing specialty. The girl makes an attractive appearance, her kinklet of rhinestones with a watch encased in the center startling some of the natives.

Leo Heers was immediately recognized, tendered a reception and scored nicely with his reconstructed pianolo. His melody is well placed together and wisely kept up to the modern song market. Following Heers, Alf Loyal captured considerable applause with his canine turn, one dog in particular being especially clever. Loyal has something of the dog and the dog's antics, and in his position on the bill carries its own significance as to value.

Robert Emmett Keane completed a routine of English stories with one of those Robert Service recitations and encored with a comedy version of Gunga Din. Keane was most pleasingly received, and in his position on the bill carries its own significance as to value. Dooley and Sales were a helpful addition opening the second period and went the limit in encores, while the Orange Packers who closed held the entire house seated. It's a rather unique offering and the novel proportions make it doubly valuable. Wynn.

CITY.

There was really too much show at the City the first half of the week with an eight-act vaudeville program, a six-reel feature, a Pathe Weekly and a Vitaphone comedy. The show ran from eight o'clock until almost midnight. The house was not particularly strong on business Tuesday night, for the lower floor was less than one-third full at any time during the evening.

The Exile Trio opened the bill with music and were followed by Pollard, Howard and Co. were the third act. The comedy got over in fairly good shape. A current Weekly followed and held the interest through the military scenes taken in this country.

Frances and Holland (New Acts), offering a double feature, opened the second period, they removed their wigs. Lillian Watson, who followed the team of boys, had things her own way from the start. Her repertoire of numbers is not as effective as when she first showed in the east last May. Dressed in a white silk Goddess gown the little comedienne is offering the opening number, but not particularly suited to her, but it gets over after a fashion. A comedy number about a love affair comes next and answers simply because of the clever work done by Miss Watson. Her two closing numbers are her former successes, "Yiddish Society Ball" and "To Whom You Split the Bill."

"Everybody," an allegorical morality sketch which followed, was one of draggy spots. There were many in the audience who knew more about the pool room scene than any of the actors on the stage. The act received but perfunctory applause. The Vita comedy split the bill with the feature.

Al Wohlman, assisted by Willie White at the piano (New Acts), was the real bit of the show. Les Casados with their acrobatic offering finished the bill and scored with the few that remained to witness their efforts.

The Essanay six-reel feature, "The Man Trail," finished the program, the run starting at almost 10:30 and continuing until about 11:45. Incidentally the operator at the City seems to run his pictures with whatever speed he pleases at the last show. Many of the scenes were spoiled because of the swiftness with which the picture was put through the projecting machine. The titles were run so quickly it was impossible to read half of them.

AMERICAN ROOF.

The American Roof bill the first half was a good one, largely because much of it was new to the stage up there. That Aveling and Lloyd next to closing walked away with the bill, the program was not particularly good. The two boys were anxious to steal bows as many another act does that is entitled much less to do so, Aveling and Lloyd would have stopped the show for as long as they wanted to.

The young men who appear without make-up in civilian clothes, smoking, sitting, just talked for their laughs, with good fresh dialog, so fresh as a whole that one or two familiar remarks were so small a mite they are not even to be considered. And these boys can handle the talk. They sing and they don't sing. The opening song is drowned out by the orchestra, while the closing one is about the best they have. The two boys were anxious to steal bows as many another act does that is entitled much less to do so, Aveling and Lloyd would have stopped the show for as long as they wanted to.

as well as played a piano while one of the acrobats sang "My Gal Sal." Only three acts closed the bill, the last of these being the other two were the Melody Trio and Elmer both Otto (both under few Acts). Another in the same department is the Three Cox Sisters, and still another is the Charles Mason sketch.

The Mason farce was placed too far down for the American Roof, second after Intermission. The show was closed by Melody Trio, day night. It was warm that evening, too warm for the theatre anywhere, inside or in the open.

Opening the show were the Gagnoux. Opening the second half were the Brown-Fletcher Trio, before a special drop, one of the members playing him the other a cap, and the third in evening dress. It's a singing turn. Framed for the small time it should suit it.

Gravette, La Vondre and Co. closed the first part. The turn has two impersonators, man and woman. Franklin Ardell says the woman does a great Bryan because he played with the show, and the man does a great Bryan every day, but Franklin neglected to mention whether he had ever seen Bryan. But as some one else remarked you know the impersonations by the names, and as the war is on, besides which the G-LV Co. has a very highly colored curtain enclosure, it did the trick, was a making and the other applied to the use of the American flag. Some one guessed General Grant for President Poincaré, but as President Poincaré came afterward, he then knew he was wrong. Sims.

JEFFERSON.

That B. S. Moss intends giving the patrons of his Jefferson theatre on 14th street new atmosphere this season seems assured through new boxes on both sides of the house, and the attractive bills he is running of late. The show the first half made as interesting an evening as one could have in point of vaudeville amusement. The weekly "Country Store" was again in evidence Monday night, and the biggest crowd in some time turned out for the occasion.

The show got its customary start after the usual run of pictures throughout supertime with "The Electrical Spook," a posing turn, aided by the "Electric Spook," a posing turn, the posing, though one walks out of the frame for a dance, in a "novel" idea of dress, which is weak, due to the member knowing very little in this line. The girl doing most of the posing is of goodly proportions, and looks real well in her different positions.

Edith DeLoach, comedienne, sang her way to favorable results in "No. 2." She has correlated about the best lot of Irish songs imaginable for her repertoire, though at least one change would go a long way toward helping her succeed. A slight cold somewhat handicapped her, but she made the best of it. Rolland and Holland, two men, pleased.

The show proper started at this juncture in Mott and Maxfield, a mixed team, with talk a little elevated for this audience. May Maxfield possesses a style of her own, and got a number of laughs on her "bits" and mimicry. Harman Zerkow, a comedian, sang a chorus partner looked real natty in evening dress and "feeded" acceptably. A Keystone held the next position.

From here on the inevitable happened with every turn. Cardo and Noll (billed as Carlisle and Nevins) banged over a big hit with their singing. Both voices were in splendid condition, usually plugging and running their songs, for the best scoreable, will make this team a welcomed visitor on any bill. Five numbers were sung.

An amiable turn was the "Society Girls," a miniature musical comedy, bubbling over with youthfulness and ability. Good judgment is shown in the casting of the seven girls who are deliberate workers and know how to sing. The comedian is using one or more artist's "dologs." The "hat bit" of Harry Breen, and a trifle of Henry Lewis' routine, but aside from that he is a good entertainer, who should not try to sing.

Harman Zerkow and Dunn, a three-man sidewalk turn, pulled down the big hit of the evening, due to the two comedians. The taller fellow should depend upon his own comedy methods, for he is sufficiently qualified, without having to look to a Chaplin imitation. The boys harmonize fairly well, but most is gotten from good comedy talk. A burlesqued tango for finish sent them high over the bit column.

Reddington and Grant (one of the men is new to the turn and billed as the Bounding Tramps) closed the evening's entertainment with their trampoline act. Afterward came the Country Store, and a weekly serial picture.

FIFTH AVENUE.

The Fifth Avenue Monday night was top heavy. The balcony and gallery seemed to be comfortably filled, while the orchestra and boxes held but half capacity. The reason given by Manager Billy McQuaid was that the falling off in business was but a reaction from the holiday spirit of the week previous. The show ran by fits and starts, with the average favoring the "Aops." Out of the eight acts which constituted the bill there were three hits that were solid, the balance of the bill not getting over as it should, making the show a rather draggy one for a Monday night.

Swan and Swan were the openers with their combined juggling and dancing. The team is offering a specialty in about "one and a half" that seems to be a pretty offering for an early spot on the smaller big time shows. Lowe and Devere, who followed, opened with "Pigeon Walk" as a comic. This was followed by the man offering, "She Lives Down in Our Alley," a comedy number which brought but little return. The girl sang "If We Can't Be the Same Old Sweethearts," get-

ting it over with little effect because of the fact that her voice is not particularly well suited to the number. Yum, Yum, and "Trinidad" are two doubles used to close the act. The latter of the two with a dancing finish got the act some slight applause.

Julia Blanc and Co. in "Mammy Lou" filled in the third spot. The act has been playing around New York on the small time under another name. This is a try-out for the turn with a view to opening in one of the better houses, for its story is of the pure melodramatic type that one expects to see in small time sketches. The comedy has been strengthened since the act was last seen, but the turn is far from big time shape at present, closing at two changes that could be made in the cast which would improve the chances. The offering is entirely too mechanical in construction, and this detracts from the playing possibilities.

The first real hit of the show came with the appearance of the Three Dufor Boys, who stopped the act for a moment. Another dancing act of its kind there has been hereabouts for some time. The boys open with a song and do a routine of stepping that is so fast that the orchestra could not keep the pace. After the opening the double and single numbers followed with a three-number ending that was big time shape. The boys could have held the stage for another hour if they cared to. A Keystone comedy followed. It is one of the Gussel series and the roughest picture shown in some time. With it brought laughs. The Virginia Three (New Acts) did but fairly well following.

Frankie Heath and George Perry in their offering in "one" were another of the hits. Their routine at present will have to be slightly revised before they manage to get the full return due for their efforts. This act also had trouble with the orchestra in their medley. Hoey and Lee (New Acts) were next to closing. "The Girl in the Moon" finished the bill as far as the vaudeville was concerned.

HARLEM OPERA HOUSE.

The first of the evening was devoted to a two-part Bison picture. Of the comedy pictures a Keystone fell short.

The Harlem orchestra fooled them with its overture and a classical composition was nicely applauded. Beatrice Diamond, billed as a "clarinetist," received the most applause on her medley. Later numbers would make a better impression. After the Florence Erne and Co. (New Acts) appeared the Clipper Comedy Four. Some of these days the eighth wonder of the world will appear when a comedy singing four will make its debut without a "nance" in its make-up. All the old jokes and bits of the good old days gone beyond recall were used by the Clippers. Pierre, Fromme and Co. (New Acts) were followed by Sol Levey, who sang, "The Dancing Follies" is just another musical tabloid. This one held interest, but suffered because of the act ahead, Wood, Melville and Phillips (New Acts) cleaning up.

The Follies had two men principals and one woman lead. Six chorus girls made several changes of costume. Compared with other acts of this type the Follies held its own, although there is nothing exceptionally good about the entire turn.

Horn and Farrish have changed their "Tennessee House Flirtation" for the better, although there is nothing to the turn but the voices. The Agout Family closed nicely. Mark.

PROCTOR'S 58TH ST.

Festival Week at Proctor's 58th Street, the 20th Anniversary of that house. The bill the first half was about the best small time show one could expect. The weather Tuesday hurt business.

Kurtis Roosters opened, after a Biograph drama. As the turn is more of a novelty than anything else it is bound to please. "Oxylo Mads" (New Acts) were appreciated. A Kaleem drama was followed by Maudie DeLong, "The Baseball Bug," who had no trouble in securing applause. Miss DeLong was with plenty of assurance and an easy and style that gets over. Another number would do no harm, for during her Swedish song too much stalling is noticeable and the little dancing she does in this warrants her doing just a trifle more. But Miss DeLong is an acceptable small time single and was liked according to the applause she received.

The 3 Juggling Bannons gave an exhibition of club juggling that held some breathless with the fast throwing. A little of that unnecessary talk used as comedy could be done away with. That line "Let's Go" is heard so often during the turn it soon becomes monotonous. The boys closed one of the big hits of the show. The weekly song festival and a split-reel Pathe came in here.

Von Hampton and Shriner, two men, with the comedian trying for comedy with "nut" material that has already passed, held the boards entirely too long. It is a good small time turn, but when it comes down to that the boys are not doing much better than from behind the drop. It is time for these two wide awake looking young men to get something that will send them ahead instead of holding them back. The act runs too long, and although they landed easily with the comedy (always welcome at this house) quite a bit of the unnecessary talk could be omitted. Singing a patriotic number at the close of their turn, the boys passed off to good applause.

"The Dream Pirates" shows what may be done with a "girl act" when handled right. This one is above the average. The girls not only sing and harmonize well, but they can speak lines that can be heard. The Pert is featured, playing the lead, and handling it well. The comedian, although an extraordinary eccentric dancer, could crush up some of his comedy bits.

ARTISTS' FORUM

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

Watertown, S. D., Sept. 10.

Editor VARIETY:

VARIETY Sept. 3 reviewing the Bushwick (Brooklyn) show mentioned the "sleep walking" sketch (now called "The Discovery") by Edgar Allan Woolf. In 1911 I wrote "The Sleep Walker" (enclosed is billing) and tried out the sketch, then put it away for future use.

I later played "The Sleep Walker" around New York for a short time and then in the west. A few weeks after Mr. Woolf's "sleep walking" sketch came out with Rose Coghlan in it and the piece was called "Don't Walk in Your Sleep." "The Discovery" is Mr. Woolf's second revival of it, now played by Eleanor Gordon in Miss Coghlan's former role.

The answer seems to be write something new and someone in right will be able to get on the big time with it, if there's enough in it to steal, while the originator continues on the three-show-a-day circuits.

Nat Leffingwell.

(Leffingwell and Gale.)

Johnstown, Pa., Sept. 11.

In this week's VARIETY is mentioned an act at the Greeley Square used Ed Wynn's line, "There's no sense to the darned thing." We have been using that same line in our act since May 19, 1914. If Mr. Wynn used it before, we apologize.

We are casting no reflection upon Mr. Wynn, but writing this to sustain our right to the line.

Frear, Baggett and Frear.

(Many professionals will probably recall the phrase referred to above has been employed in one way or another off and on for many years back.—Ed.)

GILMORE STANDING OUT.

Springfield, Mass., Sept. 15.

Dwight O. Gilmore, manager of the Court Square, who has been on bad terms with the stage and musician unions for some time, is still running his house as a non-union stand. The Corse Payton Stock, which winds up its season here in two weeks, has been playing with a non-union orchestra and using but one set for its productions.

The Court Square considered a three-night legit stand, had several productions booked, of which many were cancelled through the union trouble.

P. F. Shea, who books it, is in New York securing shows and also looking for a stage crew.

SECOND "PARADISE" OFF.

The second company of "The Blue Paradise" which the artists contemplated sending on tour has been declared off. During the week the people who had been told to hold themselves

in readiness for the road company were informed the managers had decided not to organize it.

It is now said that "The Girl from Brazil" is slated to succeed the "Paradise" show now at the Casino.

BISPHAM'S "ADELAIDE."

It's all set for David Bispham to appear in New York in October in the romantic one-act play, "Adelaide." Bispham will be seen as Beethoven, with Marie Narelle, Australian soprano, as his principal support. Others engaged are Kathleen Coman, pianist; Idelle Paterson, mezzo; Henri Barron, tenor, and Graham Harris, violin.

"Adelaide," written by Hugo Miller about 1862, has been prominent in German theatres for fifty years.

As a curtain-raiser for "Adelaide," Bispham will present "The Rehearsal." The latter is styled a "miscellaneous concert."

After the New York performances, Bispham goes on tour to the Coast under the direction of R. E. Johnston.

DIDN'T FIT OVER HERE.

Joseph Plunkett and his producing company lost no time in cabling for the rights of a piece produced abroad under a "Tipperary Mary" title and started to cast it for over here. The manuscript was delayed on the way, and when it arrived the foreign meller was pronounced "impossible."

The Plunkett concern has decided to have an entirely new play written but will use the foreign title. The show will have its premiere in Canada.

CLERGYMAN'S PLAY.

The opening date for the production entitled "Ill Starred Babbie" is set for Oct. 4 at Newtown, N. J. The play, in four acts, is by William W. Whalen, a Catholic clergyman. Bartley Cushing is staging the piece and in the cast will be June Congreve, Marie Falls, Bertha Whitney, Ada Allen, J. Hartman Roeder, Graham Earle, Francis Brandon, Charles Glocker.

WADE STILL IN.

Chicago, Sept. 15.

F. A. Wade, who for several seasons operated producing offices in New York, is in Chicago where he's putting a company together to play "A Stubborn Cinderella." Wade's new start will be made Sept. 14, at Benton Harbor, Mich.

MAUDE FEALY STEPS IN.

Maude Fealy is now in "Our Children," playing the role which was originated by Christine Norman.

Miss Norman will continue under the Oliver Morosco management in a new play, entitled "The Unchastened Woman." Emily Stevens has also been engaged for the latter piece.

OBITUARY

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

Grace Dexter Heaks, an operatic singer, died in Chicago Monday.

Mrs. J. P. Meerbeck, mother of Henrietta and Helen Fagan, died Sept. 8, in Highland, N. Y., in her 65th year.

Marie E. Sutter, formerly with the Aborn Opera Co., and a member of "Ben Hur" for several years died Sept. 6 at the Central Islip State Hospital.

Eddie Newton, one of the best known cabaret men in the country, died in Los Angeles last week. He wrote "Casey Jones."

Los Angeles, Sept. 15.

Johannes Scheive, 70 years of age, and a well-known artist, died here of heart failure.

Dr. Marcus B. Dancyger, former president of the Capitol Film Corporation, died Sept. 5 at the Mt. Sinai Hospital, in his 31st year.

James A. Nocton, for many years president of the original corporation that founded the New York Telegraph, died Sept. 12, of heart failure. He left considerable money.

Patsy Barrett died Sept. 5 at St. James, L. I., after a brief illness. He was in his 38th year and is survived by brothers known in vaudeville as the Barrett Brothers.

The father of Anton Johnson died Sunday in Norway, aged 78. Johnson may make an immediate visit to his native heath to settle up his late parent's estate.

Mrs. Dolly Nelson, age 21, died of typhoid fever at the City Hospital, Cincinnati. An effort is being made to locate her husband, Taylor Nelson, an actor.

Maud Raymond, a cabaret singer in Chicago, was overcome by gas in a local hotel and died shortly afterwards. The death is thought by the police to have been accidental.

J. F. Sherry, of Sherry's Musical Comedy Company, died in Denver Aug. 23 of cancer of the throat. His widow immediately cancelled all the immediate time of the Sherry troupe.

William H. L. Denny, an old operatic star, prominent in the Gilbert and Sullivan operas, died in London Sept. 1, aged 67. He was born in Birmingham in 1853. He made his American appearance with Lydia Thompson in 1887.

Bert Bohannon, travelling representative of the Nicholas Power Co., and well known in the burlesque field for the past 15 years, died at Stamford, N. Y., Sept. 9. He was buried in New York City Sept. 13.

Ralph Stuart, last appearing in the role of Wallingford in "Get Rich Quick

Wallingford" died Sept. 12 in his home in New York. He had been in ill health since the death of his wife, Edith Ramsey, last spring. Stuart was 47, and is survived by three sons.

Will H. Cross died Aug. 26 in the Agnew State Sanitarium, San Francisco. The deceased was a brother of Wellington Cross (Cross and Josephine); M. O. Cross, Chicago; Mrs. Frank Sheridan and Mrs. Helping. He left a widow, Mabel Darragh.

The mother of Corse Payton died last Tuesday at Centerville, Ia., at the age of 80 after an illness of three years. Mrs. Payton was the second white woman born west of the Mississippi River, her birthplace being Keokuk, Ia. She leaves two children, Corse Payton and Mary Gibbs Spooner.

Ormond Butler, a former professional ball player, known in the theatrical business as an actor and of late years manager of Kolb and Dill, died Sunday in a Baltimore sanitarium from paralysis. He was 61 years old and is survived by a son. Funeral was held in Frederick, Md., Wednesday.

George O. Starr, a prominent American circus man, died Sept. 9 in Upper Norwood, a suburb of London, England. Starr was connected with circuses on this side for several years, and at one time was managing director of the Barnum-Bailey Show. He also managed the Crystal Palace, London. Starr was 63 at the time of death.

W. D. EMERSON DIES.

Los Angeles, Sept. 15.

W. D. Emerson, business manager of "Omar, the Tentmaker," died at the Los Angeles Hospital this week after a few days' illness with diabetes. His wife, Mabel Emerson Wynne, who was with "Omar" at the Majestic, arrived at her husband's bedside before his death.

HEAT POSTPONES.

William A. Brady refused to enter competition with the heat prevailing in New York this week. He was to have presented this week two of his new productions, "A Married Mistress" at the 48th Street and Grace George at the Playhouse, and both companies have been given a week's vacation rather than court almost certain failure by seeking critical approval on a sweltering night.

"Sealed Orders" at the Manhattan O. H., and "Two Is Company," at the Lyric, were also postponed owing to the heat. The former is put over indefinitely while the Lyric show opens next Wednesday.

Phil Niven Has "Old Kaintuck."

Phil H. Niven has passed up the musical comedy productions and leased "In Old Kaintuck." It will start about Oct. 1.

BILLS NEXT WEEK (September 20)

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-Considine Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (P) following name.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S.C." Sullivan-Considine Circuit—"M." Pantages Circuit—"Loch." 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-Nirdinger (Philadelphia)—"BL." Bert Levey (San Francisco)—"J.-L." Jones, Lisick & Schaefer (Chicago).

New York.
PALACE (orph)
Alex Carr Co
Dorothy Jordan
Nat Willis
Worth & Brice
Ralph Hens
Gillette's Monkeys
Bonner & Powers
(One to fill)
COLONIAL (ubo)
Barnes & Crawford
Bernard
Leitch & Dupree
6 Am Dancers
Schwartz Bros
Ida Brooks Hunt
Victor Morley Co
Lyons & "Yosco"
Brady's "Pullman"
Lillian Shaw
3 Amkers

ALHAMBRA (ubo)
Valentine & Bell
Miller & Mack
Honey Roy Minstrels
Hallen & Fuller
McWaters & Tyson
Leo Beers
Wilton Lackaye Co
Dooley & Sales
Lunette Sisters
ROYAL (ubo)
(2d half Sep 16-19)
Kurtis Roosters
Leitch & Hanev
"Ward 22"
Fox & Roberts
Farrell Taylor & Linton & Lawrence
Travilla Bros & Seal
(1st half Sep 20-22)
Mariner Haven & M
Kilce & Dunne
Jas Thompson Co
McDevitt Kelly & L
Laura N Hall Co
Kraft Grohs Co

5TH AVE (ubo)
(2d half Sep 16-19)
Rooney & Bowman
Gonne & Alberts
Harold P Woolf Co
"Song Doctor"
Banjophlends
Gillette's Minks
(1st half Sep 20-22)
Dunedin & McCloud
Elsworth & Ardalen
Rose & Moon
Bankoff & Girle
Travilla Bros & Seal
AMERICAN (loew)
Frances & Holland
Bob Flaherty
Ogden Four
Bud & Nellie Helm
"The Surgeon"
Usher Trio
Connors & Witt
Kalma Co
Nicholl & Robinson
(One to fill)

2d half
Telegraph Trio
Reaux & Belles
Laurie & Aileen
2 Bryants
Muller Bros
"Getting Her Rights"
Sylvester & Vance
Paul Gordon
Dave Roth
(One to fill)
ORPHEUM (ubo)
Wilkins & Wilkens
Betts & Childlow
"On the Veranda"
Willie Smith
Gravotte Lavondre Co
(One to fill)

2d half
Fox & Mayo
Bud & Nellie Helm
"Dairy Maiden"
Marshall & Tribble
Edgar Becker
(One to fill)
NATIONAL (loew)
Hanson & Hanlon
Klein Bros
Kamerer & Howland
"Getting Her Rights"
(Two to fill)

2d half
Schrodes & Chappelle
"Neutral"
Stanley Burns & H
Elsie LaBergere Co
(Two to fill)
7TH AVE (loew)
Edgar Berger
(Geo Yeoman
"Real Mr Q"
Barnes & Robinson
Colonial Quartet
(One to fill)

2d half
Dorothy Herman
Wilkins & Wilkens
THE SECRET
Nell McKinley
"Vaud in Monkeyland"
(One to fill)
LINCOLN (loew)
Paul Gordon
"Cox Sisters"
"The Pixer"
Allen & Francis
Gertrude Barnes
(Two to fill)
NESTOR & DUVAL
Mullaly Pingree Co
Keefe Langdon & W
(Two to fill)
GREENELEY (loew)
Edwards & Helene
(Chas Mason Co
Golding & Keating
Leonard & Louie
(Two to fill)

2d half
Hanson & Hanlon
Klein Bros
Lillie & DuPont
"Real Mr Q"
Kamerer & Howland
Colonial Quartet
BOULEVARD (loew)
Nestor & Duval
Stanley Burns & H
"The Manicurist"
(Two to fill)
3 Cox Sisters
Danny Simmons
"Mysterious Will"
Edwards & Helene
(One to fill)
DELANEY (loew)
The Kemps
Lillie & DuPont
"Mysterious Will"
Telegraph Trio
Equill Bros
(One to fill)

2d half
Frey Twins & Frey
Barnes & Robinson
Ethel Mae Hall Co
LeMaire & Dawson
Les Caranogots
(One to fill)
Brooklyn.
ORPHEUM (ubo)
Hins & Bert
Lulu Coates Co
Geo East Co
Rohr E Keane
V Bergere Co
Hawthorne & Ingills
Fritsch Schell
Natalie & Ferrari
BUSHWICK (ubo)
The Seebachs
Ryan & Tierney
M Brown Co
Milt Collins
Eddie Leonard Co
Courtney Sisters
Wm Courtleigh Co
McKay & Ardine
Odiva

PROSPECT (ubo)
Aerial Budds
The Fixers
Edwina Barry Co
Lee Eleanor Bell
Hymns McIntyre
Watson Sisters
"Woman Propose"
Diamond & Brennan
Al Golem Co
FLATBUSH (ubo)
Fagan & Geneva
Harry Hayward Co
Louisa Simons Co
Herbert's Dicks
Little Lord Roberts
Old Homestead &
Lucas & Lucille
GREENPOINT (ubo)
(2d half Sep 16-19)
Hilly B Johnson
Minnie & Elmar
Kraft Grohs Co
Horton & Pention
Solomon
(1st half, Sep 20-22)
Great Harrah
Brown & Taylor
Chas D Wayne Co
(Others to fill)

8TH AVE (ubo)
Al Hayer
Robinson & McShayne
Wm Robyns Co
Verdi 3
Joe Towle
Elsie Risley Troupe
(2d half)
Von Cello
Stanley & Lambert
Stevens-Bordeau Co
Phil Bennett Co
Woods Melville & P
Charlino Bros

HALSEY (ubo)
Van Cello
Stanley & LeBrack
Stevens-Bordeau Co
Rush Ling Toy
Bernard & Meyers
"Darktown Review"
(One to fill)
2d half
Chief Tendaoba
Robinson & McShayne
Archer & Belford
Wm Robyns Co
Joe Towle
Colonial 6
Leighton & Elsher
Dunedin & McCloud
FULTON (loew)
Frey Twins & Frey
Mullaly Pingree Co
Geo & Lily Garden
(Three to fill)
2d half
Willie Smith
"The Manicurist"
Golding & Keating
Gravotte Lavondre Co
(Two to fill)
BIJOU (loew)
Fox & Mayo
"The Secret"
Laurie & Aileen
"Vaud in Monkeyland"
Polly Prim
(Two to fill)
2d half
Ogden Four
Chas Mason Co
Equill Bros
(Four to fill)
WARWICK (loew)
Pearl & John Regay
Chas Deland Co
Thlason's Luas
(Two to fill)
2d half
Lloyd & Fox
(Four to fill)
DE KALB (loew)
Mario & Trevette
LeMaire & Dawson
Andy Lewis Co
Elsie LaBergere Co
(One to fill)

2d half
Geo Yeoman
"The Fixer"
Gertrude Barnes
Klass & Bernie
Millen & Gerald
(One to fill)
PALACE (loew)
Margaret Ford
"Neutral"
Nell McKinley
Harcourt
(One to fill)
2d half
Mario & Trevette
Andy Lewis Co
Duquesne Comedy 4
Geo & Lily Garden
(One to fill)
Allentown, Pa.
ORPHEUM (ubo)
Beale LeCount
Will Oakland Co
Ray & Hilliard
Cummin & Geaham
(2d half)
Bennington Sis
Walsh Lynch Co
Wood & Wyde
"Frivolity Girls"
(One to fill)
Atlantic.
FORSYTH (ubo)
De Leon Sisters
L & M Hunting
Barrett & Opp
S Aldo Randekker
Aileen Stanley
Horlik Troupe
Atlantic City, N. J.
KEITH'S (ubo)
Marion Chas
Lambert & Fredericks
Farrell Taylor 3
Edna Showalter
Volant
Harry Lester
Diaz's Monks
CORT (ubo)
The Lamplins
Dunley & Merrill
Fox-Stewart Co
Bixley & Lerner
"Aurora of Light"
(2d half)
The Fynes
Dorothy Meuther
Silver & Dural
McCabe Levey & P
"Black & White Review"

Auburn, N. Y.
JEFFERSON (ubo)
Leonard & Gardner
Whitfield & Ireland
Two Carletons

2d half
Flood & Erna
Clarence Eigelow
Pullman Porter Mals
Aurora, Ill.
FOX (wva)
(2d half)
Will Norris
Lucky & Yeat
"W. Morrow Co
Frank Rose
"School Days"
Baltimore
MARYLAND (ubo)
Pierlot & Schofield
Toney & Norman
Henry Lewis
"Ships in Night"
Mabel Berry
Cartmell & Harris
David Blapham
Cantor & Lee
Loyal's Dogs
HIPP (loew)
3 O'Neill Sisters
Marie Russell
Dugan's Comedy 4
Eldon & Clifton
Evelyn Dare
Vino's Models
Banger, Me.
BIJOU (ubo)
(Lewiston split)
1st half
Little Alright
Adelaide & Alexander
O'Clare & McDonald
Towlin Bros. & Keyes
Stan Stanley Trio
Battle Creek, Mich.
BIJOU (ubo)
Sadie Fondeller
Zelaya
Bowman Bros
"Summer Girls"
(2d half)
Gladstone & Talmadge
Will Ward Girls
Nell Able
Harnold's Dogs
Bay City, Mich.
BIJOU (ubo)
1st half
(Splits with Flint)
Grace Twins
Jones & Johnson
"After the Wedding"
Chung Wha &
Les Dlodattes
Birmingham, Ala.
LYRIC (ubo)
1st half
(Nashville split)
McRae & Clegg
Billy Morse
Eldridge & Barton
Barry & Wolford
Little Nap
Birmingham, N. Y.
STONE O H (ubo)
Rowland Sis
Hil Keating & B
"Beauties and Sp"
(2d half)
Gypsy Countess
Velde 3
(Others to fill)
Birmingham, Ill.
MAJESTIC (wva)
Elsie Mason Co
Helen Primrose
Harry Mason Co
4 Entertainers
La Graciosa
(2d half)
Vernie Kaufman
Lunka Co
Hobbs & Dale
Creole Band
(One to fill)
Boston.
KEITH'S (ubo)
Gaston Palmer
Weston & Clare
Gautier's Toy Shop
S & H Everett
Wm Pruett Co
Williams & Wolfus
"Cranberries"
Eva Tanguay
(One to fill)
GLOBE (loew)
Adele Morrow
Chas Hart
Keefe Langdon & W
Carl Damann Tr
(Two to fill)
Van & Hazen
Hoyt's Minstrels
Scamp & Scamp
(Three to fill)
ST JAMES (loew)
Van & Hazen
When It Strikes Home
Bob Hall
Max Obern Troupe
(One to fill)

2d half
Chas Hart
Holmes & Holliston
Darrell & Conway
Carl Damann Tr
(One to fill)
Bridgeport, Conn.
POLI'S (ubo)
Lawton
Kilce & Dunn
Kenneth Casey
Capt Geo Auger Co
Bunting & Frances
"Miniature Revue"
(2d half)
Lucy & Costello
Lee Tung Foo
Bessie Remple Co
Hicksville Minstrels
"Lonesome Lassies"
(One to fill)
PLAZA (ubo)
Musical McKays
Force & Williams
Williams & Segal
Carl Rosini Co
(2d half)
Evelyn & Dolly
Reed & Wood
Tom Davis Co
Ed Vinton & Buster
Boris Fridkin Troupe
KEDZIE (wva)
Corr Thomas Trio
Cantwell & Walker
Hans Hanke
Skipper, Kennedy & R
Boris Fridkin Troupe
(2d half)
Three Jeanettes
King & Harvey
E P Hawley
Melnette Twins
Roy & Arthur
WINDSOR (wva)
Swain's Animals
Mrs Gene Hughes
O'Neill & Walmley
Zeno Jordan & Z
(One to fill)
2d half
Nelson & Nelson
Howard Chase Co
Beraz's Circus
(Two to fill)
Cincinnati.
KEITH'S (ubo)
Loughlin's Dogs
Mortimer & Hackett
McCormack & Wallace
Bell Ringers
Kramer & Morton
Geo Howell Co
Bessie Wynn
Abearn Troupe
EMPERESS (sc)
Venetian Four
Wiesner & Reeser
3 American Girls
Hodge & Lowell
Earl's Diving Nymphs
Herron & Douglas
Cleveland
KEITH'S (ubo)
Prelis's Dogs
J Warren Keane
Eddie Carr Co
Mercedes
Mack & Walker
French & Els
Van & Schenck
Morris Cronin Co
MILES (loew)
6 Musical Spillers
Knowles & White
Lester Trio
Julia Nash Co
Jos K Watson
Conroy's Models
Colorado Springs
BURNS (orph)
(Lincoln split)
"Song Revue"
Alan Diehardt Co
Nan Halperin
Lai Mon Kim
3 Steindel Bros
The Volunteers
Columbia, Mo.
STAR (wva)
Harry Davis Co
Dickinson & Deagon
Stone & King
(2d half)
Murry Love
Swor & Westbrook
Two Loves
Columbus, O.
KEITH'S (ubo)
Donovan & Lee
Emerson & Baldwin
Hayden Borden & H
Hugh Herbert Co
Trovato
(Others to fill)
Dallas
MAJESTIC (inter)
Owen McGivney
Johnny Ford
Travers-Douglas Co
Hallen & Hunter
Lockett & Waldron
Lawlor & Daughiers
Harry Tauda
Danville, Ill.
LYRIC (wva)
Marbel Gems
Sid Lewis
Emmett & Emmett
Yates & Wheeler
(One to fill)
2d half
Georgalla Trio
Art Adair
Harry Mason Co
American Comedy 4
Corr Thomas 3

2d half
Dorothy Herman
Wilkins & Wilkens
THE SECRET
Nell McKinley
"Vaud in Monkeyland"
(One to fill)
LINCOLN (loew)
Paul Gordon
"Cox Sisters"
"The Pixer"
Allen & Francis
Gertrude Barnes
(Two to fill)
NESTOR & DUVAL
Mullaly Pingree Co
Keefe Langdon & W
(Two to fill)
GREENELEY (loew)
Edwards & Helene
(Chas Mason Co
Golding & Keating
Leonard & Louie
(Two to fill)

2d half
Hanson & Hanlon
Klein Bros
Lillie & DuPont
"Real Mr Q"
Kamerer & Howland
Colonial Quartet
BOULEVARD (loew)
Nestor & Duval
Stanley Burns & H
"The Manicurist"
(Two to fill)
3 Cox Sisters
Danny Simmons
"Mysterious Will"
Edwards & Helene
(One to fill)
DELANEY (loew)
The Kemps
Lillie & DuPont
"Mysterious Will"
Telegraph Trio
Equill Bros
(One to fill)

2d half
Frey Twins & Frey
Barnes & Robinson
Ethel Mae Hall Co
LeMaire & Dawson
Les Caranogots
(One to fill)
Brooklyn.
ORPHEUM (ubo)
Hins & Bert
Lulu Coates Co
Geo East Co
Rohr E Keane
V Bergere Co
Hawthorne & Ingills
Fritsch Schell
Natalie & Ferrari
BUSHWICK (ubo)
The Seebachs
Ryan & Tierney
M Brown Co
Milt Collins
Eddie Leonard Co
Courtney Sisters
Wm Courtleigh Co
McKay & Ardine
Odiva

PROSPECT (ubo)
Aerial Budds
The Fixers
Edwina Barry Co
Lee Eleanor Bell
Hymns McIntyre
Watson Sisters
"Woman Propose"
Diamond & Brennan
Al Golem Co
FLATBUSH (ubo)
Fagan & Geneva
Harry Hayward Co
Louisa Simons Co
Herbert's Dicks
Little Lord Roberts
Old Homestead &
Lucas & Lucille
GREENPOINT (ubo)
(2d half Sep 16-19)
Hilly B Johnson
Minnie & Elmar
Kraft Grohs Co
Horton & Pention
Solomon
(1st half, Sep 20-22)
Great Harrah
Brown & Taylor
Chas D Wayne Co
(Others to fill)

8TH AVE (ubo)
Al Hayer
Robinson & McShayne
Wm Robyns Co
Verdi 3
Joe Towle
Elsie Risley Troupe
(2d half)
Von Cello
Stanley & Lambert
Stevens-Bordeau Co
Phil Bennett Co
Woods Melville & P
Charlino Bros

HALSEY (ubo)
Van Cello
Stanley & LeBrack
Stevens-Bordeau Co
Rush Ling Toy
Bernard & Meyers
"Darktown Review"
(One to fill)
2d half
Chief Tendaoba
Robinson & McShayne
Archer & Belford
Wm Robyns Co
Joe Towle
Colonial 6
Leighton & Elsher
Dunedin & McCloud
FULTON (loew)
Frey Twins & Frey
Mullaly Pingree Co
Geo & Lily Garden
(Three to fill)
2d half
Willie Smith
"The Manicurist"
Golding & Keating
Gravotte Lavondre Co
(Two to fill)
BIJOU (loew)
Fox & Mayo
"The Secret"
Laurie & Aileen
"Vaud in Monkeyland"
Polly Prim
(Two to fill)
2d half
Ogden Four
Chas Mason Co
Equill Bros
(Four to fill)
WARWICK (loew)
Pearl & John Regay
Chas Deland Co
Thlason's Luas
(Two to fill)
2d half
Lloyd & Fox
(Four to fill)
DE KALB (loew)
Mario & Trevette
LeMaire & Dawson
Andy Lewis Co
Elsie LaBergere Co
(One to fill)

2d half
Geo Yeoman
"The Fixer"
Gertrude Barnes
Klass & Bernie
Millen & Gerald
(One to fill)
PALACE (loew)
Margaret Ford
"Neutral"
Nell McKinley
Harcourt
(One to fill)
2d half
Mario & Trevette
Andy Lewis Co
Duquesne Comedy 4
Geo & Lily Garden
(One to fill)
Allentown, Pa.
ORPHEUM (ubo)
Beale LeCount
Will Oakland Co
Ray & Hilliard
Cummin & Geaham
(2d half)
Bennington Sis
Walsh Lynch Co
Wood & Wyde
"Frivolity Girls"
(One to fill)
Atlantic.
FORSYTH (ubo)
De Leon Sisters
L & M Hunting
Barrett & Opp
S Aldo Randekker
Aileen Stanley
Horlik Troupe
Atlantic City, N. J.
KEITH'S (ubo)
Marion Chas
Lambert & Fredericks
Farrell Taylor 3
Edna Showalter
Volant
Harry Lester
Diaz's Monks
CORT (ubo)
The Lamplins
Dunley & Merrill
Fox-Stewart Co
Bixley & Lerner
"Aurora of Light"
(2d half)
The Fynes
Dorothy Meuther
Silver & Dural
McCabe Levey & P
"Black & White Review"

2d half
Chas Hart
Holmes & Holliston
Darrell & Conway
Carl Damann Tr
(One to fill)
Bridgeport, Conn.
POLI'S (ubo)
Lawton
Kilce & Dunn
Kenneth Casey
Capt Geo Auger Co
Bunting & Frances
"Miniature Revue"
(2d half)
Lucy & Costello
Lee Tung Foo
Bessie Remple Co
Hicksville Minstrels
"Lonesome Lassies"
(One to fill)
PLAZA (ubo)
Musical McKays
Force & Williams
Williams & Segal
Carl Rosini Co
(2d half)
Evelyn & Dolly
Reed & Wood
Tom Davis Co
Ed Vinton & Buster
Boris Fridkin Troupe
KEDZIE (wva)
Corr Thomas Trio
Cantwell & Walker
Hans Hanke
Skipper, Kennedy & R
Boris Fridkin Troupe
(2d half)
Three Jeanettes
King & Harvey
E P Hawley
Melnette Twins
Roy & Arthur
WINDSOR (wva)
Swain's Animals
Mrs Gene Hughes
O'Neill & Walmley
Zeno Jordan & Z
(One to fill)
2d half
Nelson & Nelson
Howard Chase Co
Beraz's Circus
(Two to fill)
Cincinnati.
KEITH'S (ubo)
Loughlin's Dogs
Mortimer & Hackett
McCormack & Wallace
Bell Ringers
Kramer & Morton
Geo Howell Co
Bessie Wynn
Abearn Troupe
EMPERESS (sc)
Venetian Four
Wiesner & Reeser
3 American Girls
Hodge & Lowell
Earl's Diving Nymphs
Herron & Douglas
Cleveland
KEITH'S (ubo)
Prelis's Dogs
J Warren Keane
Eddie Carr Co
Mercedes
Mack & Walker
French & Els
Van & Schenck
Morris Cronin Co
MILES (loew)
6 Musical Spillers
Knowles & White
Lester Trio
Julia Nash Co
Jos K Watson
Conroy's Models
Colorado Springs
BURNS (orph)
(Lincoln split)
"Song Revue"
Alan Diehardt Co
Nan Halperin
Lai Mon Kim
3 Steindel Bros
The Volunteers
Columbia, Mo.
STAR (wva)
Harry Davis Co
Dickinson & Deagon
Stone & King
(2d half)
Murry Love
Swor & Westbrook
Two Loves
Columbus, O.
KEITH'S (ubo)
Donovan & Lee
Emerson & Baldwin
Hayden Borden & H
Hugh Herbert Co
Trovato
(Others to fill)
Dallas
MAJESTIC (inter)
Owen McGivney
Johnny Ford
Travers-Douglas Co
Hallen & Hunter
Lockett & Waldron
Lawlor & Daughiers
Harry Tauda
Danville, Ill.
LYRIC (wva)
Marbel Gems
Sid Lewis
Emmett & Emmett
Yates & Wheeler
(One to fill)
2d half
Georgalla Trio
Art Adair
Harry Mason Co
American Comedy 4
Corr Thomas 3

2d half
Dorothy Herman
Wilkins & Wilkens
THE SECRET
Nell McKinley
"Vaud in Monkeyland"
(One to fill)
LINCOLN (loew)
Paul Gordon
"Cox Sisters"
"The Pixer"
Allen & Francis
Gertrude Barnes
(Two to fill)
NESTOR & DUVAL
Mullaly Pingree Co
Keefe Langdon & W
(Two to fill)
GREENELEY (loew)
Edwards & Helene
(Chas Mason Co
Golding & Keating
Leonard & Louie
(Two to fill)

2d half
Hanson & Hanlon
Klein Bros
Lillie & DuPont
"Real Mr Q"
Kamerer & Howland
Colonial Quartet
BOULEVARD (loew)
Nestor & Duval
Stanley Burns & H
"The Manicurist"
(Two to fill)
3 Cox Sisters
Danny Simmons
"Mysterious Will"
Edwards & Helene
(One to fill)
DELANEY (loew)
The Kemps
Lillie & DuPont
"Mysterious Will"
Telegraph Trio
Equill Bros
(One to fill)

2d half
Frey Twins & Frey
Barnes & Robinson
Ethel Mae Hall Co
LeMaire & Dawson
Les Caranogots
(One to fill)
Brooklyn.
ORPHEUM (ubo)
Hins & Bert
Lulu Coates Co
Geo East Co
Rohr E Keane
V Bergere Co
Hawthorne & Ingills
Fritsch Schell
Natalie & Ferrari
BUSHWICK (ubo)
The Seebachs
Ryan & Tierney
M Brown Co
Milt Collins
Eddie Leonard Co
Courtney Sisters
Wm Courtleigh Co
McKay & Ardine
Odiva

PROSPECT (ubo)
Aerial Budds
The Fixers
Edwina Barry Co
Lee Eleanor Bell
Hymns McIntyre
Watson Sisters
"Woman Propose"
Diamond & Brennan
Al Golem Co
FLATBUSH (ubo)
Fagan & Geneva
Harry Hayward Co
Louisa Simons Co
Herbert's Dicks
Little Lord Roberts
Old Homestead &
Lucas & Lucille
GREENPOINT (ubo)
(2d half Sep 16-19)
Hilly B Johnson
Minnie & Elmar
Kraft Grohs Co
Horton & Pention
Solomon
(1st half, Sep 20-22)
Great Harrah
Brown & Taylor
Chas D Wayne Co
(Others to fill)

8TH AVE (ubo)
Al Hayer
Robinson & McShayne
Wm Robyns Co
Verdi 3
Joe Towle
Elsie Risley Troupe
(2d half)
Von Cello
Stanley & Lambert
Stevens-Bordeau Co
Phil Bennett Co
Woods Melville & P
Charlino Bros

2d half
Chas Hart
Holmes & Holliston
Darrell & Conway
Carl Damann Tr
(One to fill)
Bridgeport, Conn.
POLI'S (ubo)
Lawton
Kilce & Dunn
Kenneth Casey
Capt Geo Auger Co
Bunting & Frances
"Miniature Revue"
(2d half)
Lucy & Costello
Lee Tung Foo
Bessie Remple Co
Hicksville Minstrels
"Lonesome Lassies"
(One to fill)
PLAZA (ubo)
Musical McKays
Force & Williams
Williams & Segal
Carl Rosini Co
(2d half)
Evelyn & Dolly
Reed & Wood
Tom Davis Co
Ed Vinton & Buster
Boris Fridkin Troupe
KEDZIE (wva)
Corr Thomas Trio
Cantwell & Walker
Hans Hanke
Skipper, Kennedy & R
Boris Fridkin Troupe
(2d half)
Three Jeanettes
King & Harvey
E P Hawley
Melnette Twins
Roy & Arthur
WINDSOR (wva)
Swain's Animals
Mrs Gene Hughes
O'Neill & Walmley
Zeno Jordan & Z
(One to fill)
2d half
Nelson & Nelson
Howard Chase Co
Beraz's Circus
(Two to fill)
Cincinnati.
KEITH'S (ubo)
Loughlin's Dogs
Mortimer & Hackett
McCormack & Wallace
Bell Ringers
Kramer & Morton
Geo Howell Co
Bessie Wynn
Abearn Troupe
EMPERESS (sc)
Venetian Four
Wiesner & Reeser
3 American Girls
Hodge & Lowell
Earl's Diving Nymphs
Herron & Douglas
Cleveland
KEITH'S (ubo)
Prelis's Dogs
J Warren Keane
Eddie Carr Co
Mercedes
Mack & Walker
French & Els
Van & Schenck
Morris Cronin Co
MILES (loew)
6 Musical Spillers
Knowles & White
Lester Trio
Julia Nash Co
Jos K Watson
Conroy's Models
Colorado Springs
BURNS (orph)
(Lincoln split)
"Song Revue"
Alan Diehardt Co
Nan Halperin
Lai Mon Kim
3 Steindel Bros
The Volunteers
Columbia, Mo.
STAR (wva)
Harry Davis Co
Dickinson & Deagon
Stone & King
(2d half)
Murry Love
Swor & Westbrook
Two Loves
Columbus, O.
KEITH'S (ubo)
Donovan & Lee
Emerson & Baldwin
Hayden Borden & H
Hugh Herbert Co
Trovato
(Others to fill)
Dallas
MAJESTIC (inter)
Owen McGivney
Johnny Ford
Travers-Douglas Co
Hallen & Hunter
Lockett & Waldron
Lawlor & Daughiers
Harry Tauda
Danville, Ill.
LYRIC (wva)
Marbel Gems
Sid Lewis
Emmett & Emmett
Yates & Wheeler
(One to fill)
2d half
Georgalla Trio
Art Adair
Harry Mason Co
American Comedy 4
Corr Thomas 3

2d half
Dorothy Herman
Wilkins & Wilkens
THE SECRET
Nell McKinley
"Vaud in Monkeyland"
(One to fill)
LINCOLN (loew)
Paul Gordon
"Cox Sisters"
"The Pixer"
Allen & Francis
Gertrude Barnes
(Two to fill)
NESTOR & DUVAL
Mullaly Pingree Co
Keefe Langdon & W
(Two to fill)
GREENELEY (loew)
Edwards & Helene
(Chas Mason Co
Golding & Keating
Leonard & Louie
(Two to fill)

2d half
Hanson & Hanlon
Klein Bros
Lillie & DuPont
"Real Mr Q"
Kamerer & Howland
Colonial Quartet
BOULEVARD (loew)
Nestor & Duval
Stanley Burns & H
"The Manicurist"
(Two to fill)
3 Cox Sisters
Danny Simmons
"Mysterious Will"
Edwards & Helene
(One to fill)
DELANEY (loew)
The Kemps
Lillie & DuPont
"Mysterious Will"
Telegraph Trio
Equill Bros
(One to fill)

2d half
Frey Twins & Frey
Barnes & Robinson
Ethel Mae Hall Co
LeMaire & Dawson
Les Caranogots
(One to fill)
Brooklyn.
ORPHEUM (ubo)
Hins & Bert
Lulu Coates Co
Geo East Co
Rohr E Keane
V Bergere Co
Hawthorne & Ingills
Fritsch Schell
Natalie & Ferrari
BUSHWICK (ubo)
The Seebachs
Ryan & Tierney
M Brown Co
Milt Collins
Eddie Leonard Co
Courtney Sisters
Wm Courtleigh Co
McKay & Ardine
Odiva

PROSPECT (ubo)
Aerial Budds
The Fixers
Edwina Barry Co
Lee Eleanor Bell
Hymns McIntyre
Watson Sisters
"Woman Propose"
Diamond & Brennan
Al Golem Co
FLATBUSH (ubo)
Fagan & Geneva
Harry Hayward Co
Louisa Simons Co
Herbert's Dicks
Little Lord Roberts
Old Homestead &
Lucas & Lucille
GREENPOINT (ubo)
(2d half Sep 16-19)
Hilly B Johnson
Minnie & Elmar
Kraft Grohs Co
Horton & Pention
Solomon
(1st half, Sep 20-22)
Great Harrah
Brown & Taylor
Chas D Wayne Co
(Others to fill)

8TH AVE (ubo)
Al Hayer
Robinson & McShayne
Wm Robyns Co
Verdi 3
Joe Towle
Elsie Risley Troupe
(2d half)
Von Cello
Stanley & Lambert
Stevens-Bordeau Co
Phil Bennett Co
Woods

- Garry, Ind.**
ORPHEUM (wva)
Kelso Bros
Willing & Jordan
"Live Wires"
Doc Baker
(One to fill)
- Glenn Falls, N. Y.**
EMPIRE (ubo)
Daley & Krammer
Jas Cantwell
Emily Sls
2d half
Noodles Fagan
Harrison West 3
(One to fill)
- Gloversville, N. Y.**
GLOBE (ubo)
Guy Bartlett
Harrison & West
2d half
Daley & Kramer
Emily Sls
- Grand Forks, N. D.**
GRAND (ac)
Harry & Etta Conly
"Is He Chaplin?"
Alice Berry Co
2d half
Henry & Adelaide
Bonnie Sextette
Arthur Deming
Grand Rapids, Mich.
ORPHEUM (ubo)
Romalo & Delano
Patricia & Meyers
Arthur Sullivan Co
Kennedy Nobody & P
Stone & Kalls
Milo
Devitt Burns & T
- Groes Bay, Wis.**
ORPHEUM (wva)
Gordon & Day
Julia Curtis
O'Neal & Walmsley
Princess Misses
- Hancock, Ill.**
ORPHEUM (ubo)
Payne Children
2d half
4 Kings
- Hannibal, Mo.**
PARK (wva)
"Million Dollar Beauties"
2d half
Becker & Adams
Joe Smith
Ben & Eva
PALACE (ubo)
- Hartford, Conn.**
Bland Marsh Co
Lucoty & Cortello
Eddie & Ramden
Mellor & De Paula
Hicksville Minstrels
Dance Dreams
2d half
Minnie Kaufman
Bayle & Patsy
Johnson & Houltham
Harry Green Co
Rucker & Winifred
Chinko
- Hoboken, N. J.**
STRAND (ubo)
Frank Klegg
Conrad & Seamon
Claire Rochester
The Lolard
Billy McDermott
DeVoy 3
LYRIC (low)
- Houston**
MAJESTIC (inter)
Joe Welch
De Pace Opera Co
Mrs James Co
Paul Conchise
Conrad & Conrad
Olga Mischka Trio
Gertrude Long Co
- Indianapolis**
KEITH'S (ubo)
Arco Bros
Ryal & Early
Musical Gormans
Flo Irwin Co
Marie Nordstrom
Bert Lamont Co
Amata
- ENGLISH (ubo)**
Musical Kuhns
Armstrong & Odell
Jimmie Green
La Toy Bros
(One to fill)
- 2d half**
Eilers Animals
Taylor & Arnold
Lowell & Esther Drew
Edwards
Richard Wray Co
Richard Wray Co
ISHPEMING (ubo)
La Tours
2d half
Sebastian Merrill Tr
- Ithaca, N. Y.**
STAR (ubo)
Spanish Goldinis
"All for Girls"
2d half
Claire & Atwood
"Beauties an' Spot"
- Jackson, Mich.**
BIJOU (ubo)
Kamel
Greenly & Drayton
"Springtime"
Chas Semon
Sutton McIntyre & S
2d half
Paul Kleist
Mills & Lockwood
Dana Cox Co
Chris Richards
"Golfing"
- Jacksonville, Fla.**
ORPHEUM (ubo)
Jolly Johnny Jones Co
Holmes & Buchanan
Martin's Roses
Warren & Dietrich
Five Statues
- Jefferson City, Mo.**
GEM (wva)
Swor & Westbrook
2d half
Harry Davis Co
- Jersey City, N. J.**
KEITH'S (ubo)
(2d half Sept 16-19)
John D Ruskin
Fern & Shannon
Joe Shugrue Co
Dorothy Regal Co
LaFrance & Bruce
Natalie & Ferrari
(1st half Sept 20-22)
Kitty Edwards Co
Wilson & Rich
Harry Galla Co
Scott Sorcho's
(Others to fill)
- Johnstown, Pa.**
MAJESTIC (ubo)
Tuscano Bros
Wilmer Walters Co
Kolb & Harland
Kluting's Animals
(One to fill)
- Joplin, Mo.**
ELECTRIC (wva)
News & Eldrid
Gerald & Griffen
2d half
Madam Gillis
3 Missourians
- Kalamazoo, Mich.**
MAJESTIC (ubo)
Paul Kleist
Gladstone & Tal
Will J Ward Girls
Nell Able
Barnold's Dogs
2d half
Sadie Fendeller
Zelaya
Roman Bros
"Summer Girls"
Hanley & Long
- Kansas City, Mo.**
ORPHEUM
Nazimova
Shannon & Annis
Misses Campbell
Johnson & Gillies
Bert Melrose
Fritz & Luch Bruch
DeVole & Livingston
GLOBE (wva)
- 2d half**
3 Missourians
Knox Wilson
Ora Bros & Anna
Mile Gillis Co
2d half
Albert
Dickinson & Deagon
Thos Swift Co
S & M Stebbins
McGodd & Tate
- Kansas City, Kan.**
ELECTRIC (wva)
McGodd & Tate
Brownling & Dean
2d half
Bert's Novelty
Pearl Davenport
- Kenosha, Wis.**
VIRGINIA (wva)
"Night in Heidelberg"
2d half
Murray & Ward
Carl & Rhell
Robt Statzer Co
Harmony Kings
Cavana Duo
- Lacrosse, Wis.**
MAJESTIC (wva)
Landry Bros
Zeno & Mandel
Ulroy & Corriel
Princess Misses
Bill Foster Co
Sabbott & Wright
2d half
Gardner's Maniacs
Reine Davies Co
Sherman Van & Hy
Zeno Jordan & Z
(Two to fill)
- Lafayette, Ind.**
FAMILY (ubo)
Paul La Croix
Luckie & Yost
"Between 8 & 9"
Mary Ellen
(One to fill)
- Adams & Gilbert**
Imhoff C & Cores
Herbert Germaine 3
(Two to fill)
- Lancaster, Pa.**
COLONIAL (ubo)
Zulu Mads
Terry & Dupont
Eckert & Warner
Black & White Revue
- 2d half**
3 Musical Noses
Larue & Gresham
France & Jones
Fox-Stewart Co
- Lansing, Mich.**
BIJOU (ubo)
1st half
(Splits with Saginaw)
Sallietto Sls
Piller & Douglas
Doc O'Neil
Rigoletto Bros
(One to fill)
- Lewiston, Me.**
MUSIC HALL (ubo)
(Bangor split)
1st half
John LeClaire
Clemons & O'Connor
Moore & Elliott
Gruet & Gruet
Elsie Gilbert
"Girls in College"
- Lincoln**
ORPHEUM
1st half
(Colorado Spgs split)
"Song Revue"
Alan Dinchert
Nan Halperin
Lal Mon Kim
3 Steindel Bros
The Volunteers
LYRIC (wva)
Dolly & Mack
Doncourt & Mack
Harry Galla Co
Six Water Lillies
(One to fill)
- Little Rock, Ark.**
MAJESTIC (inter)
Harry Cooper Co
Pierre Pelletier Co
Helene Davis
Aust Creighons
2d half
Bert Fitzgibbons
"Dream of Orient"
Schreck & Percival
Skaters Bijouve
Ives & Cervo
- Logansport, Ind.**
LYRIC (ubo)
Bell Rutland
Fox & Evans
Richard Wally Co
2d half
Musical Kuhns
Greenly & Draper
(One to fill)
- Los Angeles**
ORPHEUM
Mrs L Carter Co
Rex's Circus
Peking Mysteries
J C Nugent Co
Willie Solar
Eva Shirley
Harry & Eva Puck
Thomas Egan
HIPP (ac)
Werden & Gearin
Kerr & Burton
"Too Many Burglars"
Hager & Goodwin
Yuma
- PANTAGES (m)**
Henrietta DeSerris
University Four
Alexander Bros
May & Kiduff
Welch Carabasse Co
- Leoville**
KEITH'S (ubo)
Welmars & Burke
Henry G Rudolph
O'Brien-Havill Co
Parillo & Frabrito
Tom Lewis Co
Lawrence & Cameron
Howard's Ponies
- Lowell, Mass.**
KEITH'S (ubo)
Dancing Mars
Elsie White
Mr & Mrs Phillips
Van Bros
"Joney Girls"
Claude Golden
The Schmiettans
- Madison, Wis.**
ORPHEUM (wva)
Gordon & Day
Julia Curtis
Sherman Van & Hy
Imhoff C & Corlie
Ford & Dola
2d half
Morton & Earl
Roach & McCurdy
The Valdes
Helen Gordon
Leroy Jytton Co
- Marquette, Mich.**
OPERA HOUSE (ubo)
4 Kings
2d half
Payne Children
- Masson City, Ia.**
REGION (wva)
Akt Trio
(One to fill)
- 2d half**
Burke & Burke
Dolly & Mack
- Memphis**
ORPHEUM
9 White Hussars
Jas & Bon Thornton
Fred J Ardath Co
Eddie Ross
Singer & Ziegler
Hove Vernon
Oxford Trio
- Millwaukee.**
MAJESTIC (orph)
Beale Clayton Co
Fox & Dolly
Smith & Austin
Whipple Huston Co
Tracey Stevens Co
Freeman & Dunham
Al Rover & Sister
Samayoa
- Minneapolis.**
ORPHEUM
Blon City 4
Julia Curtis
Robt Dalley Co
Lewie & McCarthy
Manchurians
Margot Francis & P
Novelty Clintons
UNIQUE (ac)
Three Romans
Doyle & Elaine
Beatrice McKenzie Co
Ross & Ashton
Hector
- GRAND (wva)**
Regal & Bender
Mme Rialto Co
Ted & Uno Bradley
Corrigan & Vivian
LALACE (m)
Periera Sextette
Friend & Downing
Tyson & Tyson
Alvo Trio
Hopkins & Axtell
- Monmouth, Ill.**
PATTE'S (wva)
2d half
Harry Sterling
Helen Primrose
Cookly Harvey & D
(One to fill)
- Montreal**
ORPHEUM (ubo)
Bradley & Norris
Chas Olcott
A Sullivan Co
Lady Ben Mel
Hussey & Boyle
Kings
(Two to fill)
- Muscatine, Ia.**
ORPHEUM (wva)
Sari Slaters
Ray Conila
Dicknell & Gibney
Laypo & Benjamin
2d half
Kinzo
Mr & Mrs Cappella
Hilly & Galvin
(One to fill)
- Nashville**
PRINCESS (ubo)
(Birmingham split)
1st half
Selbini & Grovlin
Hawley & Hawley
Brennan & Carr
Gus Nager 3
B Bouncer Co
- Newark, N. J.**
MAJESTIC (low)
Muller Bros
Schrodes & Chappelle
Dorothy Herman
"Baity Maid"
Danny Simmons
(Two to fill)
- 2d half**
The Kemps
Usher Trio
The Surgeon
Connors & Witt
Kalma Co
(Two to fill)
- New Haven**
POL'S (ubo)
Two Georges
Niblo & Nugent
Hal Crane Co
Tom Mahoney
Eckhoff & Gordon
"Lonesome Lassies"
- 2d half**
Klnee & Dunn
Porter J White Co
Kenneth Casey
Hunting & Frances
"Miniature Revue"
(One to fill)
- BIJOU (ubo)**
Edith Ward
Marjorie Fairbanks
Orth & Dooley
Nelson Ballett
2d half
Musical McKays
Williams & Segal
"Merry Makers"
Pierce & Burke
New London, Conn.
LYCUM (ubo)
Dave Kindler
"Chas Wilson"
"Letting Bettys"
- 2d half**
Millicent Doris
3 Kelso to fill
- Musical Hodges**
New Orleans
ORPHEUM
Molly McIntyre Co
Ryan & Lee
Empire Comedy 4
"Girl from Milwaukee"
Saina Brasts
The Crisps
Lane & O'Donnell
- New Rochelle, N. Y.**
LOWE
Klass & Bernie
(Two to fill)
- 2d half**
Leonard & Louie
Margaret Ford
"On the Veranda"
- Norfolk, Va.**
ACADEMY (ubo)
(Richmond split)
1st half
Joan Vernie
Grey & Klemker
"Leap Year Girls"
Reed Bros
(One to fill)
- Oklahoma City**
EMPRESS (wva)
Stroud Trio
2d half
George & Hamilton
- Oakland**
ORPHEUM
(Open Sun Mat)
Saloon Slings
Chas E Evans Co
"Tango Shoes"
Rives & Harrison
(Others to fill)
- PANTAGES (m)**
(Open Sun Mat)
"Silks of Movies"
Sills Selbini Co
Sullivan & Macon
Karl Emmy's Pets
Inness & Ryan
- Omaha**
ORPHEUM
(Open Sun Mat)
Lew Dockstader
Hymack
Morgan Dancers
Daisy Marie
Norton & Lee
EMPRESS (wva)
Cheyenne Minstrels
The Mosarts
Dick Ferguson Co
(One to fill)
- 2d half**
Edith Motl Co
Ford & Hewitt
Princeton & Yale
Flying Fishers
- Ottawa**
DOMINION (ubo)
Goldsmith & Hoppe
Amoros Sisters
Burnham & Irwin
Concoran & Dingle
Pauline
(Two to fill)
- Paterson, N. J.**
MAJESTIC (ubo)
Colonial 5
"Stage Review"
Billy Burke Co
2d half
Act Marvellous
Dunley & Merrill
6 Violin Beauties
- Peoria, Ill.**
ORPHEUM (wva)
Vernie Kaufman
Lunika & Co
Bobbe & Dale
Creole Band
(One to fill)
- 2d half**
Clinton & Rooney
Geo Dancers Co
Hufford & Chain
La Graciosa
(One to fill)
- Philadelphia**
KEITH'S (ubo)
Soretti & Antoinette
Wright & Dietrich
Chas Mack Co
Doyle & Dixon
Gertrude Hoffman
Sophie Tucker
Cecille Trio
WM PENN (ubo)
Seamon & Anderson
Sampson & Dean
Klans & Frank
Banjoists
Kelly & Mantion
"Cabaret Girls"
- KEYSTONE (ubo)**
McClellan & Carson
Little David
Elliott Fassett & F
Belle Fitzgerald
Carson & Willard
Billy Bouncer Co
ALLEGHENY (ubo)
Galand
Holden & Harron
Emmett Welch Co
Emmett & Tonge
Kenney & Hollis
Love & Wilbur
- BWAY (ubo)**
John La Vler
Kennedy & Kramer
Tullit's Collegians
Jones & Sylvester
(Two to fill)
- GRAND (ubo)**
Belle Onrl
H & A Turpin
"War Brides"
Klass & Bernie
Pawford & Broderick
ALHAMBRA (low)
Billy Mullen
Thos P Jackson Co
Parise
"Fascinating Filrirs"
Mullen & Gerald
2d half
Al Ross & Price
Chas Deland Co
Sampson & Douglas
"Bon Bon Shop"
- Pittsburg, Kan.**
ORPHEUM (wva)
Shaw & Gray
2d half
Silver & Gray
- Pittsburgh**
DAVIS (ubo)
Prevost & Brown
Chief Caupollan
Sanley & Norton
Scott & Keane
Kara Bayes
Ed Lavine
(Others to fill)
- SHERIDAN SQ (ubo)**
Burns & Lynn
McCormack & Irving
Leo Zarrell Co
Fatima
(One to fill)
- Portland, Ore.**
ORPHEUM
(Open Sun Mat)
Kelso & Leighton
Weber & Elliott
Chyo
Bolger Bros
Queenie Dunedin
EMPRESS (ac)
Orbanthys Codatoos
Jean King Quartette
Victorson & Forrest
Hugo Lutgens
Stevens Troupe
John A West Co
- PANTAGES (m)**
Scoutie Dancers
Archer & Carr
Will Armstrong Co
Lazar & Dale
Gascoignes
- Providence, R. I.**
KEITH'S (ubo)
Craig Campbell
Harry Gerard Co
Everest's Monks
Veterans 2
Al Lydell Co
Mary Melville
Mr & Mrs G Wilde
EMERY (low)
Les Carangeats
Marshall & Tribble
Holmes & Holliston
Abe Attell
(One to fill)
- 2d half**
Tabor & Green
"I Died"
Adair & Adelphi
Max Obern Troupe
(One to fill)
- Quincy, Ill.**
ORPHEUM (wva)
Moretti Sisters
Billy Hall Co
Conley Hanvey & D
5 Latudas
(One to fill)
- 2d half**
J C Lewis Co
Bertie Fowler
3 Rianos
(Two to fill)
- Racine, Wis.**
ORPHEUM (wva)
Nelson & Nelson
Cooper & Ricardo
Howard Chase Co
Roach & McCurdy
Herbert Germaine 3
2d half
"Night Clerk"
- Reading, Pa.**
ORPHEUM (ubo)
Wharry Lewis 4
Marie Penton
Felix & Barry Girls
(Two to fill)
- 2d half**
Les Kellers
Beale LeCount
"Back to Montreal"
Richards & Kyle
Max Circus
Bijou (ubo)
(Norfolk split)
- 1st half**
Les Yardys
Herskind
Russell & Cathoun
Marie Fitzgibbons
Metropolitan Dancers
- Rosnoke, Va.**
ROANOKE (ubo)
Lamb's Manikins
Morris & Sherwood
All Rajah Co
Martin's Dogs
2d half
Tyson & Barbour
Hathaway & Mack
"Last Laugh"
Jimmy Reynolds
- Rochester, N. Y.**
TEMPLE (ubo)
Chip & Marble
Mile Vadio Co
Big City 4
Heath & Raymond
Ed Blondell Co
Duffin Redcay Co
Mignon
Kelt & De Mont
LOFW
Richard Burton
Sylvester & Vance
Singer's Midgets
(Two to fill)
- 2d half**
Roubie Sims
Cook & Stevens
Singer's Midgets
(Two to fill)
- Rockford, Ill.**
PALACE (wva)
"The Night Clerk"
2d half
Clarke & Verdi
Hans Hanke
Adelaide Herman Co
Newhall & Phelps
- Rock Island, Ill.**
EMPIRE (wva)
Visions De Art
Princeton & Yale
Carl Statzer Co
Herschel Hender
Willie Hale & Bros
2d half
Mack & Williams
Guerro & Carmen
The Mosarts
Knorr Wilson
Ralph Bayle Co
2d half
St. Joe Mo.
ELECTRIC (wva)
Berthos Novelty
Bogart & Nicol
2d half
Header La Vell Tr
Ord Bohannon
- St. Louis.**
COLUMBIA (orph)
Emma Carus
Mysteria
Mathew's Shayne Co
Claude & Fanny Usher
Comfort & King
Mme Donalds
Kerr & Weston
Fred & Albert
EMPRESS (wva)
Raymond Sisters
Leonard
E F Hawley
Jewell Comedy Trio
Camille Trio
2d half
Krema Bros
Calhoun & Burt
Elmo & Green
Arthur Rigby
The Langdons
GRAND (wva)
Weber & Diehl
Blanche Colvin
Cook & Rothert
Bill Fruit
Fred Thomas Co
American Comedy 4
Brown's Band
Mary Ellen
- St. Paul, Minn.**
ORPHEUM
(Open Sun Mat)
Houdini
Gardiner Trio
Glen Ellison
Elsie Faye 3
Hines & Wilbur
Bouncer's Circus
PRINCESS (wva)
Clayton & Russell
Walter & Terry
Mabel Harper
6 Fulton
2d half
Clarence & Flo Gould
Calloway & Elliott
Charters Sls & Holliday
(One to fill)
- EMPRESS (ac)**
Seymour & Dupree
Four Wanderers
Ned Cork Norton
Rice Bros
Gray & Old Rose
- St. Paul, Minn.**
ORPHEUM (wva)
John Higgins
Gilmore & Le Moyne
(Two to fill)
- 2d half**
Monde & Belle
Olive Vail Sls
Duncan & Holt
(One to fill)
- South Bend, Ind.**
ORPHEUM (wva)
Paul Bavens
"School Days"
Palfry Hall & Brown
Cameron & Gaylord
Harris & Press
2d half
4 Entertainers
The Rickards
Frank Crummitt
Emmett & Emmett
- Spokane.**
PANTAGES (m)
"6 Peaches & Pair"
Countess Vandorman Co
Wanser & Palmer
Norwood & Hall
Vander Koors
- Springfield, Ill.**
MAJESTIC (wva)
Tom Davis Co
Taylor & Arnold
Armors & Mulvey
Sensational Murphy
Roy & Arthur
2d half
Minstrels De Luze
Leonard
Gordon Eldrid Co
Cadets De Gascoigne
Dora Dean
- Springfield, Mass.**
PALACE (ubo)
Lockhard & Luddy
Rice & Franklin
Ed Morton Co
Beale Rample Co
Webb & Burns
The New Impresario
2d half
Carl Rosini Co
Olga & Alado
Marjorie Fairbanks Co
Variety Four
Niblo & Nugent
Ward Sisters
- Springfield, Mo.**
JEFFERSON (wva)
Alice Hamilton
Bell & Eva
2d half
Shaw & Lee
Evans & Sister
- Superior, Wis.**
PEOPLES' (wva)
De Voy & Dayton
Raschetta & Sylvester
2d half
Harry Nelson
Church Sisters

AMERICAN FILM IN ENGLAND

London, Sept. 1.

The big feature "Cabiria" is not going to duplicate its American success on this side. The prevailing opinion over here is that purely spectacular films are no longer wanted, and although "Cabiria" has been cut down in length, nobody is very keen at having it, especially at the \$500 weekly rental figure which was talked about when it first came over. The British rights for "Cabiria" were bought at about \$60,000 by Joe Mears, a wealthy Londoner, who owns a number of Thames pleasure steamers and picture palaces.

D. W. Griffith is the only picture producer whose name carries any weight with the British public. Over here his name counts for a good deal, and many exhibitors advertise him over the picture stars. The West End Cinema, one of London's leading houses, carries a big herald this week bearing the terse announcement: "The Avenging Conscience," by Griffith." Griffith's "Birth of a Nation" is to be shown soon at the Scala, London, where for some years Kinemacolor held the sheet.

The Chaplin boom gets bigger every minute. Most of the British newspapers and periodicals are running Chaplin stories and articles or giving away Chaplin photographs. This is not engineered by the Essanay, but is the direct result of Charlie's wonderful popularity with the public, who clamor to know everything that can be framed up about him. Even those editors who wouldn't handle "picture stuff" a few months ago are taking all the Chaplin "dope" they can lay their hands on. Pearson's have in the press a book dealing with Charlie's life story and the "Charlie Chaplin Scream Book" is already on the stalls.

Next to Chaplin, who is miles ahead of any others, the most popular film comedians at present are Billie Ritchie and Lloyd Hamilton. Now that there is to be a break in the Chaplin issues, due to Essanay's change of marketing policy, the Trans-Atlantic (British branch of Universal) is booming Ritchie to try to break in on the market. They will likely spend a good round figure on novel advertising stunts to enhance Ritchie's popularity with the exhibitors and public. B. Nichols is again likewise with "Ham" and "Bud," so it is not unlikely that Essanay will feel the pinch.

The Pathe serial "The Exploits of Elaine," now being marketed over here, looks as though it is going to get over. The opinion among viewers and exhibitors is that this is quite the best serial yet shown in England—better than "The Black Box," which was given first place before. Trans-Atlantic sold about 60 prints of "The Black Box," as against 15 of "Lucille Love" and 35 "The Trey o' Hearts," so Pathe, advertising its serial pretty

thoroughly, should do well. Oddly enough, Pearl White, who plays Elaine, was most unpopular with the viewers a short while back, but they seem agreed her work in the serial will pass muster. The success of "Elaine" will be welcomed by Pathe, which has been doing none too well here lately.

John Tippet, managing director of the Trans-Atlantic, has engaged Percy Nash to produce for Universal on this side. The Trans-Atlantic is setting up three producing companies, Thomas Bentley, the Dickens man, in charge of the first. Nash will head the second and the third producer is not yet placed. Nash has made a name for himself over here for his production of George R. Sims' plays in film form. He has just resigned from the Neptune Film Co., Will Barker having been appointed in his place.

Negotiations are proceeding for the bringing over to this country of the Universal-Imp star, Violet Mersereau, to appear as leading woman in one or other of the Trans-Atlantic's English producing companies.

J. G. Rowley, quondam capitalist, is still waiting news of Charles Weston, producer of the "Battle of Waterloo" and other pictures. Until recently Weston was producing for B. Nichols at \$50 a week and a percentage of the profits on his films. Then J. G. Rowley, a theatre owner, offered to find the money to establish a picture producing concern of their own, with himself as president and Weston as chief producer. This was done, and Rowley parted with \$15,000. A great number of films were produced, but none paid for the production. Then the studio closed down, and now Rowley is mourning his loss, whilst Weston has disappeared from England's shore.

FUNSTERS IN BROOKLYN.

Aided and abetted by the press departments of the respective companies having Charles Chaplin and George Ovey, picture funsters, J. Celler, manager of the Decatur Street theatre, Brooklyn, is going to hold a funmakers' contest within the near future. In this way the Decatur's patrons will settle between themselves by vote who is the more popular funmaker of the two.

Ovey is now featured in Cub comedies while Chaplin is still with Essanay. The Decatur house will play films in which Ovey and Chaplin appear and slips handed out with each admission will be signed with the name of the chosen funmaker attached.

The house might as well go a step further and place a Fatty Arbuckle, Sid Chaplin, Billie Reeves, Billie Ritchie, Max Linder, and a Ham and Bud picture along with the Chaplin and Ovey subjects.

Some enterprising New York exhibitor is very apt to conduct such an all film funmakers' popularity contest and let the audiences decide the winner by vote.

PATHE MAY IMPORT LINDER.

What is Pathe going to do with its comedy makes, now that the fun-film making field in recent years has been almost swallowed completely by American manufacturers? That's a question which Pathe expects to make an important answer to within the very near future.

Arrangements are reported under way for Pathe to bring Max Linder to America and play him up strong in its comedies. Linder at one time occupied the comedy pantomimic pinnacle which Charles Chaplin now holds as the present day idol.

Although the Charlie Chaplin craze has practically worn itself out in most parts of the metropolis, there is still some activity in supplying Chaplin impersonators. Chaplin contests are practically extinct but agents still have a call for impersonators, the call for these coming from small picture houses using films with the comedian and having an impersonator outside as a ballyhoo.

STATE EXHIBITORS' MEETING.

When the newly elected president of the Motion Picture Exhibitors' League of America, Fred Herring, reaches New York from Pittsburgh some time this month activities will be given an impetus for the calling of a state-wide meeting of New York exhibitors.

For some time President Lee Ochs, of the New York City body, has been working hard with the state meeting uppermost in his mind and it now looks as though the session will be held before the snow flies.

MAKES UP WITH WORLD.

The California Motion Picture Corp. is back in the World Film Corporation service again. This was brought to light through "Salvation Nell" becoming a World release for Sept. 27.

In July the California served notice on the World it was taking legal steps to bring about the annulment of the contract existing between the two companies, because the service corporation refused to accept the California's production of "A Phyllis of The Sierras."

Equitable Studio Activities.

Robert Edeson, who is rehearsing with the new "A Married Mistress" show, will devote four days a week to the Equitable studio, posing for a screen version of "In Back Beyond," adapted from a book of that name by Stewart Edward White.

William Courtenay, with "Under Fire," will put in his spare day time at the E. studio and his feature is expected to be ready around Thanksgiving.

Charles J. Ross is doing "The Senator" at the Flushing studio, the picture to be released in October.

Clara Whipple has been placed under a five years' contract and her first subject will be "Life's Crucible," five reels, to be released early in November.

The Thomas A. Wise feature (five parts), "Blue Grass," is rapidly approaching completion and will be marketed via the World, Oct. 20.

FAMOUS PLAYERS' FIRE.

The Famous Players suffered a severe loss with the destruction by fire of their studios, offices, dressing rooms and projecting rooms last Saturday night. Contrary to first reports in some of the New York dailies, the laboratory was not blown up by an explosion. This was the only portion of the building which remained intact, and would seem to be a refutation of the insistent charge by Fire Commissioner Adamson that film factories within the confines of Manhattan Island are a menace to the city. The Famous Players' laboratories were subjected to the most severe test by fire and when the flames were extinguished were found unharmed.

The company early Sunday morning proceeded at once to a temporary headquarters in a suite of rooms at the Hotel Astor and Monday rented a floor in the Columbia Bank Building on Fifth avenue. On the same day, production was under way at the company's Yonkers studio.

Fortunately, a number of negatives of future releases were not on the destroyed premises, and while there will be a rearrangement of the Famous Players' releases through the Paramount none of the dates will be cancelled. The revised Paramount schedule is as follows: John Mason and Hazel Dawn in "The Fatal Card," Sept. 30; Marguerite Clark in "The Prince and the Pauper," Oct. 4; Mary Pickford in "A Girl of Yesterday," Oct. 7; Marie Doro in "The White Pearl," Oct. 11; Hazel Dawn in "The Masqueraders," Oct. 28; Marguerite Clark in "Still Waters," Nov. 4; Mary Pickford in "Madame Butterfly," Nov. 8; Pauline Frederick in "Zaza," Nov. 11; John Barrymore in "The Red Widow," Nov. 15.

The fire will have the result of rushing to speedy completion of the F. P.'s new studios and laboratories at 225th street and Broadway.

Following plans already under way tending to minimize such hazard, the Rolfe-Metro studios called in ex-Fire Chief Croker to make a personal investigation of their studio and offices and make any arrangements which he deemed essential to protect the lives of the employees and the property of the company. The most important recommendation which he made was a fire drill, which will occur at frequent intervals.

The moment word reached B. A. Rolfe, of the Metro manufacturing forces, that the Famous Players had been burned out, he generously extended to President Zukor, of the F. P., the loan of the Rolfe-Metro studios at 3 West 61st street.

Charles B. Maddock, manager, Columbia Pictures Corp., also offered Zukor the Columbia studio for the use of one of the F. P. companies.

Other offers poured in and each was the source of much personal satisfaction to the Zukor organization as it shows the good feeling that exists between rival producing companies.

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

AWAY WITH THE CENSORS, CRY OF NATION-WIDE EXHIBITORS

New York Wages Bitter Fight Against Film Censorship. Ohio Centre of Strenuous Activity Against Form in Vogue With Machine Politics Against Exhibitors. Kansas Also Active. Ban on Big Features.

Few states in the Union are free from the stress of film censorship, yet in those where such a state of affairs prevails the exhibitors are moving Heaven and earth in an effort to have the present state laws repealed or amended so that some of the present hardships will be eradicated or lessened.

The New York exhibitors are raising money to continue the legislative fight against censorship and the proposed Children's Bill, and if they have their way there will be no board of state censors. At the next session of the State Legislature some new bills bearing upon the picture end are almost certain to bob up and these are expected to be choked off before they receive much impetus.

When the recent Children's Bill was about to take more definite shape the labor bodies of the state got busy and impressed favorably upon many of the state lawmakers just how hard the labor interests would be hit if the measure became a law. Such a strong objection was made that the bill was tabled.

Cleveland, Sept. 15.

Ohio exhibitors have for the present abandoned their fight to compel a fall election to be called whereby the Ohio state board of censors would be voted out of office.

It's common talk here that the exhibitors made good headway until they bumped up against certain politicians who brought all weight to bear against the proposed election. As a result there were no referendum petitions filed and the state censors will remain as they have been.

Pittsburgh, Kan., Sept. 15.

At a mass meeting here Sept. 20, of the Kansas exhibitors, under the auspices of the M. P. League, concerted action against the present form of film censorship will be drafted. There are some 500 state exhibitors and of this number 55 or more are affiliated with the League. The local league members expect to add many more exhibitors to the list.

Kansas City, Sept. 15.

It's now a state enactment that the State Superintendent of Public Instruction act as the state's official film censor. It's ordained that the exhibitors must pay \$2 for each reel censored and the measure further stipulates that there is no evasion of this two-homes' assessment. The exhibitors must also pay the expressage both ways between this point and Topeka.

Kansas City exhibitors are lining up to fight this censorship and no stone will be left unturned in their efforts to repeal the measure.

It was flashed over the Associated Press wires last Friday that the Ohio Board of Censorship had turned down "Hypocrites" and that Bosworth, Inc., makers of the feature (which was passed in every other state in the Union), would fight the case to a finish. Carl H. Pierce, representing the manufacturer, announced that an appeal would be made to the Industrial Commission of the State of Ohio. This body has refused to accept the responsibility claiming that the censors were supreme and that to bring every rejected film before the Commission was more than they had time to give consideration and the matter should be dropped.

Henry Gumble, a Columbus attorney, is acting for the appellants and the Majestic theatre, Columbus, has been rented for a private exhibition of "Hypocrites" before a committee of local citizens, on Saturday morning of this week. After the performance the opinions of those in attendance will be secured. A similar course was taken with this film before it was offered for release in London. A large number of clergymen and newspaper writers were invited to the private showing.

Louisville, Sept. 15.

The exhibitors of Lexington, Ky., appear to have won a signal victory over the city fathers of that town, in the exhibition of "Hypocrites," without an attempt at interference from the authorities, after the picture men had been notified not to show the film.

The Lexington film theatre managers defied the order, displayed the feature and dared anyone in Lexington to stop them. The police refused to act and the city officials finally decided they had no power to bar a picture from a Lexington house.

There was another postponement Monday on the action of the Medical Review of Reviews to produce its picture, "Twilight Sleep," at the Park theatre. A private view of the film was given at the Candler theatre a fortnight ago and five matinees of it were announced for the Park, but no notification from Commissioner of Licenses Bell, the theatre decided not to risk any run-in with the law. It is understood that the promoters of "Twilight Sleep" will immediately apply for an injunction to restrain Commissioner Bell from further interfering with the exhibition of the film.

PRESS AGENTS FURNISHED GRATIS.

The Equitable and World Film corporations instituted a new idea this week when five men, experienced press agents, were sent to the various division headquarters to work under the direction of the division managers, for the better exploitation and advertisement of picture houses in general and the Equitable and World productions in particular. The five men are Dean Bailey, Edgar Wallack, William Fullward, Edward Jacobs and Philip Selznick. They will travel from town to town and wherever the exhibitor deems his business not up to standard, the agents will work, free of all charges to the exhibitor, to aid him in attracting attention to his house.

Each of the men will carry special lobby showings, interior exploitation material, newspaper mats, cuts and plate matter. Each will endeavor to illustrate to the exhibitor how to get the most publicity and theatre front showings for the least expense. The Equitable and World will share the expenses of the agents and they will be assigned to such houses requiring their services.

The scheme is said to have originated with Harry Reichenbach, but Harry owes the elaborateness of the idea and the opportunity of trying it to the business "gameness" of Lewis J. Selznick and Arthur Spiegel who, upon having the scheme placed before them, gave carte blanche for the putting of it into immediate operation.

Famous Players Engagements.

Pauline Frederick, who achieved unusual success in the leading feminine role of Liebler & Co.'s production of Louis N. Parker's "Joseph and His Brethren" at the Century, and last season duplicated it in "Innocent," has been lured entirely from the spoken drama by the Famous Players Film Co. and will appear exclusively on the screen under their management. Miss Frederick made her debut before the motion picture camera in the Famous Players' elaborate photo-spectacle, "The Eternal City," picturized from Hall Caine's novel of that name.

Miss Frederick and her supporting company, under the direction of Edwin S. Porter and Hugh Ford, left for Florida last week to pose for some exterior scenes for a visualization before the camera of Robert Hichen's novel and play, "Bella Donna."

Another legitimate star, Marie Doro, who made her debut in pictures in the Famous Players' productions of "The Morals of Marcus," has posed for another Famous five-part photo-play, "The White Pearl," which will be released next week.

Lloyd Robinson, for two years editor of the motion picture department of a New York newspaper, has been engaged by the Famous Players as a member of the publicity staff, which is presided over by B. P. Schulberg.

BENHAM WITH U.

Harry Benham, formerly with the Thanhouser, has engaged to appear in Universal films for a term of years.

SCREEN CLUB'S ANNUAL ELECTIC

The annual election of the Screen Club will be held the latter part of this month and there are two tickets in the field, a "regular" and an "independent" one.

An active fight will be started against one of the candidates, on the ground that he brought Sam Schepps, the "gun-man," into the club on a two weeks' card, introducing him as an out-of-town exhibitor.

Another candidate for office is connected with a trade paper and his opponents will charge that he accepted money (for press agency work) writing favorable criticisms of his "clients" in his publication. Other candidates are Billy Quirk for president and Harry Meyers, first vice-president.

SECOND COMPANY FORMED.

The formation of the second Mustang company has been done with rapidity, and the new lineup includes such film faces as Helene Rosson, William Stowell and Jack Richardson. The title and release dates of the first of the Mustangs for the regular Mutual program are yet to be announced.

The next of the two-reelers of the Mustang will feature Anna Little and E. Forrest Taylor as the leads, with Jack Richardson as the principal supporting player.

The first Buck Parvin subject by the Mustang will be "Man Afraid of His Wardrobe," which will be ready about Oct. 2.

Jack Richardson, now with the Mustang, for some years has been playing heavy leads for the Flying A.

BLEYER EXPORTING.

Quite a number of film buyers from foreign lands have been seen hereabouts lining up pictures for their respective booking territory. Sam Bleyer, formerly with the Ziegler & Anderson forces, has gone into film exporting upon an extensive scale.

Bleyer has been doing some regular business with South America and the Orient and among recent sales were features for China and Japan. In far away Java they don't pay as much for a feature, but they play 'em just the same, and the exhibitors there are now laying in a supply of American subjects for the remainder of the year.

The shorter-lengthed pictures are in just as much demand as the multiple-reel subjects, says Bleyer, and as pictures are still in their infancy in the Orient, the exhibitors are not so anxious for features when the others suffice just as well and are cheaper in the long run.

NATION STAYS.

"The Birth of a Nation" is to remain at the Liberty indefinitely, according to a new arrangement completed with Klaw & Erlanger last week. The original renting contract under which the picture was at the house expired Sept. 1. It called for a weekly rental of \$1,000 during the summer months.

Under the new arrangement the picture remains at the house with the increased rental and a sharing basis whenever the gross goes above a certain figure.

STUDIOS MUST QUIT THE CITY DECLARE NEW YORK OFFICIALS

**Twenty or More Picture Plants Forced to Vacate Manhattan
By New Ruling of Municipal Authorities. Building
Boom on Throughout Country.**

About twenty motion picture studio plants will be affected by the ruling of the municipal authorities that all such "factories" shall "move off" Manhattan Island before Jan. 1 next. They are regarded as a "public menace" and there will be some tall scrambling to comply with the law. Most of them will remove some distance from town and some will give up their eastern production works entirely.

The Famous Players Film Co., which equipped the first moving picture studio in New York, will be one of the first to comply with the law but will not withdraw from New York City proper. They have secured a plot of ground comprising 31 city lots in upper Manhattan, at 225th street, overlooking the Harlem and Hudson rivers and are already at work constructing there extensive studios, open air stages, etc. Approximately a million dollars is involved in the undertaking.

The Shuberts were reported to have had in contemplation the roof of the Manhattan Opera House for a spacious moving picture studio and quite recently another film producing concern negotiated for the New York Roof, at \$18,000 annually, but only a single year's lease could be given as the property is held for speculative purposes by Klaw & Erlanger, and the deal fell through for the reason that the film people could not see their way clear to equipping a studio for so short a term.

New film plants are predicted in all directions and the talk of new studios fills the air in every section of the country. New buildings which the Lubin (western) will occupy at Coronado, Cal., are fast nearing completion and as the finishing touches have been rushed of late the Lubin Co. has already started making pictures there. A feature is a big open-air stage.

The Universal is very desirous of taking possession of its new studio plant at Coytesville but it will probably be another month or so before it will be in readiness for occupancy. The U is planning to place some of its new stock stars at Coytesville.

Edward B. Kinsley is building for the Ideal Co., film laboratories and studios on the brink of the Palisades at Hudson Heights. The laboratories are almost completed and the studios are in course of construction. He is drawing plans for the Prudential Film corporation for an extensive studio and small laboratories at Worcester, Mass., and says that, when completed, he will commence work on "Film City" for George Lederer.

The American proposes to double its present plant space at Santa Barbara.

The Metro has taken over the Federal's huge studio at Rocky Glen, N.

Y., which is in the center of the Pocono Mountains, Pennsylvania. The Federal will make star features and will place 'em on the Metro's list. The men backing the Federal are Arthur and Henry James and Merritt Crawford.

The Eastern Film Corporation, Providence, R. I., has filed plans for the adding of 450,000 square feet of floor space to its present studio plant.

The Essanay Co. is enlarging its Chicago studios, breaking ground this month for a new studio, covering 61,250 square feet (costing \$150,000) which will be adjacent to the other two studios, on Argyle street.

BROADWAY FILM CONGESTION.

There is some objection on the part of picture exhibitors in New York City to the rapidly increasing number of producing concerns showing their important features on Broadway prior to placing them in the regular releases. There are 987 picture houses in Greater New York and out of so vast a number, a few "objectors" on any matter would be bound to manifest themselves.

A desultory canvass of the principal exhibitors, however, reveals no such general condition, the majority of them feeling that the booming of an important feature on Broadway and playing at big prices of admission, would have the effect of creating most desirable publicity for films prior to having them shown at popular prices in the smaller-theatres.

TO TRAVESTY "NATION."

Arrangements have been made by the Universal with H. H. Van Loan, at one time a London correspondent for the N. Y. American and later writing "nut stuff" for the World here, to write a six or seven reeled travesty for the films entitled "The Mirth of a Nation" in which the Griffith "Nation" spectacle will be camaraed in a travestied light.

Just what company will do it hasn't been announced but it will be made by either the Victor or the Nestor.

U'S OCTOBER RELEASES.

The Universal has arranged its October releases as follows for its feature subjects: Oct. 4, Hobart Bosworth in "Fatherhood," Oct. 1, Wilton Lackaye in "The Man of Shame," and Oct. 18, "The Campbells Are Coming."

EQUITABLE SIGNS STAR.

The Equitable Tuesday signed a contract with Alexandra Carlisle to pose for a series of features. A clause in the contract stipulates that Miss Carlisle shall not be assigned any adventuress roles. George Soule Spencer will have the opposite roles in the Carlisle releases.

PICTURE BOARD OF TRADE.

With the film makers, exchange men, program builders and publicity agents of the screen firms each interested in the organization of the Motion Picture Board of Trade, a few more meetings will make it the formidable and necessary body that its originators intended.

The first meeting last week showed such tremendous possibilities that it was adjourned until Thursday of this week when the trade men proposed to elect directors who in turn will make possible the election of a full staff of officers.

All classes of the picture trade will be thoroughly represented in the board, each class being eligible to elect two directors, forming a board of ten and from this ten five men will be selected who will comprise the governing body of the board.

Since the first meeting wires from western manufacturers were received asking to hold back the original charter list until they can sign it.

Among one of the promised features will be the establishment of a credit bureau, patterned after Bradstreet's, wherein one or more exhibitors, owing a service and then cancelling his films without liquidating, will get a flat turn-down from a rival program when he applies for service until he pays the other program people.

The board proposes to fight hostile legislation, to bring about the repeal of unfair laws, carry censorship arguments to court and combat in unison the candidates for public office who favor unfair censorship. Publicity campaigns in behalf of fair legislation will also be outlined and film expositions will be held from time to time.

SCHEME TO DEVELOP TALENT.

The Palace Film Co. has opened offices in New York where it plans to give all aspiring film stars and players a "tryout" and by putting some of them through certain stunts will be enabled to get some screen action for nothing, the "scenes" being retained to show what the "try outer" is capable of doing.

Judging from the great number of daily requests and applications received at the numerous picture places, it looks like a "try out" might weed out some of the "jobbers" who are repeatedly turned down from day to day.

This is a scheme worthy of elaboration on a large scale. Good film actors seem to be always in demand and the problem of developing crude talent has confronted the producers for a long time.

COLLIER A TRIANGLE STAR.

William Collier was placed under a two year contract as a Triangle star by Messrs. Kessel and Bauman and will start Nov. 1 for the Keystone studio. He will take with him the manuscripts of some of the plays in which he achieved success on the legitimate stage. Mack Sennett is evidently endeavoring to secure a corner on comedians. He now has working with him besides Collier, Weber and Fields and Eddie Foy.

FILM ACTORS SWITCHING.

Film star swooping appears to be quite the fad on the Coast at present. The latest important "swoops" are those of the Universal and the Griffith studios, the former taking Victor Potel (Slippery Slim) away from the Essanay where he has been featured in Snakeville comedies, and the Griffith forces getting Eddie Dillon, one of the chief funmakers with the Komic (Mutual).

The U also has signed Helen Gardner, for years with the Vita and an independent picture star for some time, and she will work under Jack Gaskin's direction in a new five-reel Imp. Warren Kerrigan is another late "catch" by the U and his first picture production will be "The Troubador of El Dorado." It will bear the Victor label.

Edythe Sterling, late of Lubin (western), goes to the U, likely being assigned to the Bison forces under Jos. J. Franz's direction, making animal pictures. Her first subject will be "Queen of the Jungle."

Other U acquisitions are Henry Otto, director of American pictures, who will hereafter direct the Hobart Henley company; Richard Stanton, two years under John Ince, with Laemmle Co., and Roy Clements, of the Essanay.

Both Potel and Clements will probably be assigned to the L-KO comedy company, Potel to be featured. Hank Mann, one of the L-KO funsters, has severed connections with that concern.

SEEKS TO ENJOIN FIELDS.

An application was made to Judge Hough in the United States District Court by the Peerless F. F. Co. for a temporary injunction restraining Lew Fields from acting for moving pictures for the Keystone. The Peerless claims that the comedian contracted with it to make two pictures before doing picture work for any other concern.

At a preliminary hearing Judge Hough postponed the case till counsel for both sides had filed additional affidavits.

AUGUST WITH KLEINE.

Edwin August has engaged as a director with the Kleine-Edison combination. He will commence to organize his picture stock company next week.

The Shuberts were negotiating with Mr. August to take general charge of a picture plant to be installed on the Manhattan opera house roof, but the Shuberts and August could not agree upon terms.

BOSWORTH IN HOSPITAL.

Los Angeles, Sept. 15. Hobart Bosworth, who has been making Universal features, has been forced to go to a local hospital until his physical condition is such to warrant a resumption of his picture strenuousities. During his absence the Bosworth company is making "A Little Maverick" with Jane Novak as the lead.

CHICAGO CO.'S INITIAL FILM.

Chicago, Sept. 13. The Reelsplay Corporation, a new film concern, is announcing this week its first feature release, an eight-reeler entitled "The Cowpuncher."

PUBLICITY DRIVE FOR WAR FILM WINS BIG BOX OFFICE RETURN

"The Battle Cry of Peace," Second Big Feature Film Hit of Year. Big Publicity Campaign Under Direction of Charles Emerson Cook Put Both Picture and Vitagraph Theatre on the Map. House Doing Turnaway Business at Two Shows Daily.

Another big feature film has whacked New York. It is "The Battle Cry of Peace," the Vitagraph's massive production written and superintended in the making by Commodore Blackton, of that company.

During the hot days immediately following the opening (Sept. 9) of the feature at the Vitagraph theatre, lines extended out to the street at each of the two performances daily.

This week the Vitagraph has done practically capacity at every performance despite the tremendously hot weather. Wednesday it looked as though the film would do a little over \$10,000 on the week with 14 performances, about the full limit of the house.

The whirlwind publicity campaign which put "The Battle Cry of Peace" upon the lips of everyone in Greater New York and which was mainly responsible for the tremendous box office showing the picture made, has caused all of the regular theatrical and picture men to take notice. It has been one of the most forceful, persistent and intelligent displays of high-class advertising Broadway has ever seen. That there was an expert on the job was only too apparent, and it is equally clear that in the short space of a fortnight he brought the Vitagraph out of its state of dignified quiet and effectively challenged some of the recent big advertisers in the film industry. The one who wrought the change was Charles Emerson Cook, for a long time the general press representative for David Belasco.

The amount of space the papers have given "The Battle Cry of Peace" in the short time Mr. Cook has been on the job establishes a record. But the important factor in this campaign is the quality, rather than the quantity, for every bit of copy has been on a high class, dignified and convincing plane, which aroused public interest and brought the sensational box office returns.

The important aspect of all this, as far as the amusement world is concerned, is the apparent fact that the heads of the big picture companies have awakened to the value of real publicity and are now looking for the "stars" in that field as well as in their production departments.

The Vitagraph secured the services of one of the real live wires in the publicity field, and the results obtained for the Vita's big feature tells its own story. William C. Cubitt, who has been Mr. Cook's assistant in the past, is associated with him at present.

The reviews of the New York dra-

matic critics were each strongly in favor of the feature and these also helped Cook's publicity campaign.

CHASING STAGE CELEBRITIES.

The search for stage celebrities for films and the grabbing of picture stars from one company by another, has reached an exciting stage and of late stage folks have been buttonholed by representatives of manufacturers and queried as to their future work.

It was reported this week that the Triangle was going to make Charles Chaplin, the present Essanay comedian, a flattering offer the moment his contract expires with Essanay.

H. M. Horkheimer, whose Balboa firm is turning out the "Neal of the Navy" stories, is in New York and signing up available legitimate stars for features.

The Metro and Equitable have been the busiest of late in signing up stars although the Triangle has a raft of big names for its autumn and winter releases.

Fred J. Balshofer, president and general manager of the Quality (which has Francis Bushman and Marguerite Snow) is also angling for big film folks. His latest capture is Beverly Bayne, who is under his contract for a term of years.

TRIANGLE OPENING DATES.

The Triangle Film Corporation has definitely decided on Sept. 23, as the date of opening the Knickerbocker in New York City. The openings at the Studebaker, Chicago, and the Chestnut Street Opera House in Philadelphia will probably be simultaneous a week later. William Furst completed the orchestral score of two of the plays, namely, "The Iron Strain" and "The Lamb." The first entertainment will consist of Dustin Farnum in "The Iron Strain," Douglas Fairbanks in "The Lamb," Raymond Hitchcock in "My Valet" and Harry Booker in "A Game Old Knight." The first "week," by the way, in the four model theatres will last ten days, and the second "week" will start Sunday matinee, Oct. 3.

BERNARD GETTING READY.

Sam Bernard left on the Southwestern Limited for Mount Clemens Sunday to undergo a course of treatment prior to his season in Keystone comedies for the Triangle Film Corporation. Raymond Hitchcock has served his film time, and returned to New York but Weber and Fields are now sojourning at Keystone awaiting the arrival of Bernard.

CHICAGO CENSORS REJECT FILM.

Chicago, Sept. 15.

The local Board of Censors last week rejected a Biograph film entitled "The Man Who Never Was Caught," which depicts the operation of a successful crook. They objected to the crook's constant success, insisting on the triumph of virtue for the finish.

GLUT OF FEATURES.

From the present outlook in the feature picture field the next few weeks will see in the neighborhood of 12 to 15 long pictures released weekly. A theatre manager who uses but two features a week reports that he has been offered enough new productions to make up his programs for the next 40 weeks.

WORLD'S SUBSIDIARY CO.

The World's Film Corporation will shortly organize a subsidiary company, under another name, for the release of a number of their older pictures under new titles and which will not bear the World trademark on them. It is designed in this way to establish a cheaper form of service at comparatively little expense to its promoters.

JOE FARNUM WITH LUBIN.

Joseph W. Farnum has gone to Philadelphia to take charge of the advertising and publicity for the Lubin Co.

World Co. Celebrates.

Next Monday the World Film Corporation will give a luncheon to the trade, the press and the members of the various departments of the World and Equitable corporations, to signalize the passing of the first year of the World Co. and the beginning of the first year of the Equitable. Just a year previous the World released its first picture, "The Dollar Mark," featuring Robert Warwick, and exactly a year later will be offered the first Equitable release, "Tribby."

Thanhouser Sending Co.'s Away.

The Thanhouser company is sending a company to Bermuda next month to take some outdoor scenes. Three other companies are slated to start for the Coast shortly afterward.



CHARLES EMERSON COOK

Who directed the publicity campaign for "THE BATTLE CRY OF PEACE," now at the Vitagraph. The showing in the daily press for this attraction has established a record for the current season and incidentally is one of the best pieces of press work seen on Broadway in some time. Mr. Cook was formerly general press representative for David Belasco.

NEW ENGLAND LOOMING UP.

Nobody has given New England much notice as a picture integral, yet developments up that way, especially in the sections adjacent to Boston, this year and last, has brought N. E. to the front as a profitable center for film subjects of all kinds.

There are fully 1,000 picture houses in New England that average 800 capacity and of these the nickel places are few and far between. Last year in some of the best picture localities business conditions were away off and naturally affected the film houses. This year things are wholly different although some sections, particularly those that are making war munitions and sending supplies away on foreign contracts, etc., have plenty of money to percolate through the film amusement treasuries.

In commenting upon the elimination of the very low-priced admission picture theatres, a number of film men who are considered in a position to know whereof they speak, say the increase in length and cost of picture shows have forced the exhibitor to either tilt his admission or quit business entirely. The advance of film rentals has also been an important factor with the best of features at a price that makes a nickel admission absolutely out of the question. Not long ago exhibitors were offering a film show running from 30 to 45 minutes throughout New England at jitney admission but the progress of time makes it necessary that the same houses now run from a 2½ to 4-hour show. Playing the lengthier show increased the cost of his film rentals and subsequently up went the box office fees.

These same film experts say that all classes of film rentals have gone up over preceding years. They add that some of the New England exhibitors have been unusually successful while others have been less fortunate and lost with others just about breaking even.

Features have made great inroads in the N. E. houses but the exhibitors up there use keen judgment in their showing, running them for 2-3-4 days at a stretch if the feature shows any "kick" at all.

East of Springfield, Mass., there are no one-day feature exhibits and the exhibitors get all the box-office play they a feature. West of Springfield up York State one runs into the single day exhibitions but it appears to be a foregone conclusion that in time they too will be playing the multiple-reel subjects on the "split week" basis.

New houses, seating from 2,000 to 3,300, are springing up like mushrooms and at least half a dozen of these bigger-typed places will be in running order by Thanksgiving.

Five sets of reels showing "The Birth of a Nation," in New England last week, yielded a net profit of \$23,000. This is a section of the United States where there is little or no prejudice against the negro race. It recalls the time when John H. Springer had the Grand Opera House in New York and played "The Clansman" (from which the "Nation" was adapted) three times in one season, each time to bigger business and to a larger percentage of colored folks.

FILM FLASHES

Howard Mitchell is now with Thanouser.

F. A. Nielson owns the "Old Glory" feature.

Helen Relyea is permanently among the Vita players.

George Ade was on the Coast last week giving the big picture plants the "once over."

Betty Harte will hereafter be featured in the big subjects made by the Superior.

Dai Clawson has gone to Morocco and Pallas as the chief of the photographic department.

Monty Katterjohn has just joined the Thomas Ince scenario forces.

The Lone Star has "The Round-Up" on its feature list.

"The Soul of Pierre," by George Ohnet, is to be featured by the Bio.

Every fifteen weeks Mary Miles Minter is to be starred in a Metro feature.

Selig's next comedy feature will be the Charles Hoyt play, "A Milk White Flag."

Francis Ford has finished the direction of "The Broken Coin," serial for the Universal.

The Vita has become the owner of eleven acres of ground at Hollywood, Cal.

Tommy Toner has completed several comedy pictures for Lubin.

J. P. McGowan has completed his first big U production, "The Yellow Star."

Three-reel comedy subjects are being turned out by the L-KO company.

C. E. Smith is in charge of Metro's branch in Des Moines.

William Bonelli made his debut in "An American Gentleman" (Liberty).

Connie Miles is no longer doing the publicity for the American Film Corp.

Bili Ryno has enlisted with the Superior film forces.

Paul Everton is able to be out and around again.

Essanay plans to produce "Robinson Crusoe and his Man Friday" in eight reels.

William Wells heads the Thos. W. Ryley production of "Trail of the Lonesome Pine."

Twenty-eight reels in all comprises the new Mutual program for its new service start this week.

Bennie Ziedman is getting out a four-column pamphlet in the interests of the Griffith studios on the Coast.

L. V. Jefferson is the author of "Social Democracy," in which Cleo Madison, Joe King and Ray Hanford will be principals.

"Jordan in a Hard Road" is a big feature which Frank Campeau and Allan Dwan are co-directing on the Coast.

The Panorama on Nostrand avenue, Brooklyn, reopened with a straight picture policy this week.

The Arena, on Flatbush avenue, Brooklyn, has closed. The Atlantic, a few doors away, has given it hard opposition for some time.

Lillian Tucker will appear in person at the Regent and Hamilton next week when "Evidence" in which she is starred is shown.

Sydney Ayres is featured in "The Man From Panama" which Lynn Reynolds is staging with a royal good will.

The Monroe, Brooklyn, is a new house B. F. Keith has opened with a change of daily features.

The Bio is making a feature of "Dora," from Lord Tennyson's poem, the scenario being adapted by Charles Reade.

"On the 5:15" depicting the trials and tribulations of a commuter, has been made by the Artone Co., with Roy Wailing featured.

The Biograph is releasing several releases featuring Blanche Sweet. Most of the pictures are two-reelers.

Edythe Sterling has finished her first wild animal picture, "The Queen of the Jungle-land."

George Bunny, brother of the late John Bunny, has joined the Eastern Company (Providence).

The first of Henry McRae's film directed subjects with King Baggot is a three-reel subject, "The Reward," and also a one-reeler.

The first of the Gaumont All-Star releases

(one part) is released Sept. 10, and in it W. C. Fields, the comedy juggler, is starred.

Marion and Madeline Fairbanks enact the principal roles in "The Twins of the G. L. Ranch," released Sept. 19.

Beatrice Van's first picture release with the Beauty (No. 2) company is "A Friend in Need."

The George Bronson Howard play, "An Enemy to Society," will be an autumn feature release.

Shorty Hamilton, of the Shorty comedies (Broncho), is featured in three-reel Rialto Star Feature (Mutual), released Sept. 15.

The Barry McDonald Film Co. is engaged in making a feature which is reported as costing \$15,000.

Hundreds of picture cameras were to be seen on all sides at the McFarland-Gibbons fight at Brighton Beach Saturday night.

Robert Fischer, Arthur Donaldson, Beulah Poynter and Frank Longacre have the principal roles in the "School Belle" feature.

The next Edmund Breesee picture will be "The Spell of the Yukon" by the Popular Plays & Players Co.

Essanay is making another big Viola Allen feature, using her old success, "In the Palace of a King," by F. Marion Crawford.

"The Purple Night," featuring Florence Rockwell, will be released via the Knickerbocker Star Features Sept. 15.

Helen Starr, magazine story writer and a former vaudeville and stock actress, of late connected with the Reel Life staff, has joined the Universal's publicity forces.

"The House of a Thousand Scandals," a four part Mutual master picture, with Harold Lockwood and May Allison, is marked for release Sept. 23.

Margaret Snow is to be the starred player in a multiple-reel feature made by the Quality for Metro entitled "A Corner in Cotton," which was written by Francis Bushman.

Arthur Cunningham and Claude Cooper have been assigned the leads in the second Falstaff comedies. Their first will be "Bessie's Bachelor Boobs."

Dan Mason, of the old team of Mason and Mason, appearing in Edison comedies for a long time, is now a comedy lead with the Eastern Co., Providence.

Arthur S. White, of the B. F. Keith's forces, has again issued his Crescent theatre program, which contains pictures of photoplay stars and several pages of news about them.

The Oliver Morosco moving picture studio is now being occupied in the production of "The Yankee Girl," starring Blanche Ring in her original role.

Hardy Gibson, of Gibson and Dyso, has been engaged by the American Film Co., and is at Santa Barbara, where he has been cast to take part in the Van Loan series.

Mr. and Mrs. Sidney Drew are the featured principals in the new Vita feature, "Playing Dead" (five parts), released Sept. 20 via the V-L-S-E.

D. L. Burke, of Los Angeles, owner and producer of the Deer Brand pictures, and vice-president of the Associated Film Manufacturers, Inc., was in New York last week.

"Brownie" Vernon is featured in "The Girl of the Dance Hall," having the support of Malcolm Blevins, late of the Morosco Co., and E. P. Evers, formerly of the Biograph.

It's all settled that Lubin will do "The Great Divide," the Romaine Fielding stock in the west making the film. Ethel Clayton is handling the feminine lead.

"The Red Petticoat" will be filmed by the Eastern Co., with Helen Lowell features. The Eastern will also make features out of "Cap'n Eri" and "The Return of Eve."

Harry Chandler, of the Metro's scenario staff, adapted "The Woman Pays" from Florence Gerald's play of that title. Valli Valli will be starred and Edgar Jones will direct.

The Henrietta Crozman subject will be "The Faddist," a Broadway U feature, formerly styled "The Chaparrone." Miss Crozman is now working on the film in the west.

Paul Gilmore, now with the Triangle forces, will appear on the T list as the star in a five-part picture, "The Penitent." The direction is in charge of Jack Conway.

Word came from the Coast this week that J. Warren Krigan, following a recent operation, has fully recovered his health and is back at hard work at the U studios, Universal City.

Marie Walcamp and Max Asher, Coast film players, are recovering from pneumonia. Each caught "cold" while working in pictures with pneumonia resulting from continued exposure.

"The Superior Claim" (two parts), by Ben Cohn, is being filmed by Joseph Frans with the leads enacted by Millard Wilson, Sherman Bainbridge, Edythe Sterling and Rex de Rosill.

"The Wolf of Debt," a four-reeler, has just been completed by Billy Garwood and Violet Meresau and they have started work on a one-part comedy by Ben Aaron, directed by Jack Harvey.

Roy Applegate is appearing in the heavy role in the film production of "The Bludgeon."

Ethel Mary Oakland, the 7-year-old star of "School Belles," is to have a scenario written for her in which she is to be featured.

William ("Bill") Bailey, late of the Imp-Universal and Essanay, has joined the Rolfe forces and will be seen in Metro pictures. He has been appointed assistant to director John Noble.

Lillian Tucker and Clara Whipple are interested in the formation of a club for picture actresses. Henry Otto, with the Universal as an actor four years ago, has returned to that concern as a director.

Captain Jack Bonavita and wild animals are featured in the first of the Centaur releases on the Mutual's new program, a two-reel subject, "The Rajah's Sacrifice," an Oriental drama.

Robert Edgren, sporting editor New York Evening World, has written a film scenario which the Vitagraph has accepted. The Vita is also now making "Masters of Men," from the works of the late Morgan Robertson.

Louis Sherwin, the Globe's dramatic critic, and Shelley Hamilton, Everybody's theatrical reviewer, are back in New York, after visiting some of the big film plants on the Pacific Coast.

George Fawcett and company are making a feature called "The Frame Up," with Otis Turner directing. The cast includes Maude George, Harry Carter, Albert MacQuarrie, Olive Golden, Lulu Warrenton.

Ex-President Taft's sister visited Universal City recently to find out how films are made. The U was also visited by Freddie Welsh, Nobu Hara (Japanese prima donna), and Mrs. Carter Harrison.

Wilbur Crane is now under a new contract, having joined the David Horsley Co. He will appear in three-reel features, the first being "The Protest," released Sept. 29. The Crane pictures will be directed by Jay Hunt.

Cleo Madison has not left the Universal after all. This picture star has been promoted in the sense that she is to direct a series of pictures. She's handling the Joseph de Grasse company, de Grasse being off duty, owing to illness.

Although it has been reported that Dustin Farnum did not leave for the coast to work for the Pallas Co., it has been denied and Farnum is at present at the studio of that company in Los Angeles under a long term contract.

David W. Griffith, who some time ago finished his multiple-reel feature, "The Mother and the Law," almost as long in the making as "The Birth of a Nation," is retaking some of the principal scenes. How this big film will be distributed is a matter yet to be determined.

The Kriterion, now jointly controlled by S. L. Newman and Lee Sonneborn, and restyled the Kriterion Sales Corporation by them, has sufficient negatives, old and new, on hand, to start with eleven weeks' releases. The Krit's program will offer 18 releases a week.

It's given out by the Kalem press department that \$10,000 was the price paid to E. W. Horning for the photoplay rights to his "Stingaree," which Kalem will issue as a twelve-part series, each episode to be in two acts.

R. E. Riddick, business agent for different road shows, is now attached to the Flying Squadron of the Fox Corp. He left this week for Dallas and the south to be gone a month or so booming the features. Since his connection with films Riddick says it has angles the show game has never experienced.

The Carter DeHaven-Flora Parker feature for the U has been received in the New York office. At first it was decided to call it "At Watt College," but it will likely be issued as "Bucking the Lion." Mr. and Mrs. DeHaven returned to Broadway last week from the Coast, where they made the picture.

William Welsfeld, vice-president and general manager of the E. G. Film Service, has concluded a contract with the Associated Film Sales Corporation by which the E. & G. Film Service obtains the right to handle the Associated Grand Prix features in Greater New York and in Northern New Jersey.

Douglas Bronston, who adapted the scenario "Neal of the Navy," has arrived in Long Beach to watch the filming of the latter part of the serial photoplay which Balboa is doing for Pathe. Before going into pictures,

Mr. Bronston was a stage manager for the Lieblers.

Director Frank Lloyd, of Pallas Pictures, is making preparations for the production of Booth Tarkington's "The Gentleman from Indiana." This tale of the Whitecaps will serve Dustin Farnum as a starring vehicle for the first of the four productions he will make in the next six months for this firm.

The V-L-S-E forces are to filmize some of the well-known books of Cyrus Townsend Brady, Meredith Nicholson, George Randolph Chester, Harold MacGrath, George Ade, Anna Katherine Green, Cecil Raleigh, F. Marion Crawford, Charles Klein, Charles Hoyt, Cosmo Hamilton, Clyde Fitch, Henry Arthur Jones, Rex Beach and several others.

Rupert Julian, working in "The Dumb Girl of Portici," did a scene so realistically last week with Douglas Gerrard that the latter fell on him when Gerrard pulled him off a horse. Julian's back was painfully wrenched and had to be sent home in an auto. Julian reported back at the studios this week after a four days' lay up.

Paul Panzer, now on the U's pay-roll, received some New York press publicity last week when the papers wrote up his real rescue of a fellow-photoplayer off Sandy Hook when he dived from the Mandalay and fished out Charles Slatery, who had been seized by cramps. This rescue will be embodied in a picture called "A Tale of the Sea."

Although the work of making the "Broken Coin" serial for the U continues the heroine, Grace Cunard, is in a hospital and unfit for camera duty. Pictures are being taken that do not require Miss Cunard's screen presence and she is expected to resume work within the near future. It has been decided to extend the Coin serial and Miss Cunard is writing the scenario for the added chapters.

The entire collection of plays and manuscripts in the collection of Lester Wallace have been secured by the Metro. There are over a hundred of these. Among the dramatists whose works are included in this collection are Richard Brinsley Sheridan, Mrs. Charles Kemble, Dion Boucicault, J. Sterling Coyne, William Brough, John Brough, Colley Cibber, James Sheridan Knowles and Samuel Foote.

The Triangle denies that "L'Algon" costumes will be worn by the ushers of the "model theatres" when they are opened. The Triangle will shortly consolidate its New York general offices. Last week they sent George Sammis to Chicago to manage the Studebaker, succeeding Mason Peters, who has resigned Billie Burke, who has started in on her feature work for the T., is playing the lead in a little Scotch comedy.

The Animated Weekly secured some valuable publicity this week when it sent out photos taken of the Santa Anna on the day it left New York on its ill-fated trip. One of their cameramen had been aboard and took several pictures of the 1,700 reservists headed for the Italian army. They were the only recent pictures taken of the Santa Anna and have been used by newspapers throughout the country in connection with the stories of the burning of the vessel.

NEW INCORPORATIONS.

Ziegfeld Film Corporation, \$50,000. Irwin E. Cochran, Walter E. Koch, William K. Ziegfeld, New York.

Vie's Big Hits, \$5,000. Motion Pictures. Samuel and Emanuel J. Ginsberg, Vic Perez, New York.

Whitman Amusement Co., \$200,000. S. S. Slater, M. P. Winne, F. C. Simons, Great Neck, N. Y.

Kessler Theatre Co., \$10,000. L. Lehner, D. Mandel, D. Kessler, New York.

Kineticon Corporation, \$100,000. Motion Pictures. George B. Read, Earnest A. Zeina, George Edwin Joseph, New York.

NEW BUILDINGS.

Richard Snell reported building a \$40,000 theatre, seating 1,600, at Fort Dodge, Ia.

Al. Ringling has filed plans for a \$80,000 opera house in Baraboo, Wis., which is likely to be known as the Ringling theatre.

N. E. EXHIBITORS' BALL.

Sam Grant is in town combining business with pleasure. He is connected with a number of film houses in New England and incidentally made his biggest hit up Boston way by pulling off a big picture ball up there last year that brought out all the big film folks as well as the state's chief executives.

Another big racket (it's called the New England Ball) takes place in the Boston Arena Dec. 1 under the auspices of N. E. Exhibitors. As 8,500 attended last season, General Chairman Grant believes that this year's affair will draw equally as well.

THE IVORY SNUFF BOX.

Richard Duvall.....Holbrook Blinn
Grace Ellicott.....Alma Belwin
Dr. Hartmann.....Norman Trevor
Prefect of Police.....Robert Cummings

Holbrook Blinn is featured in the Brady picture of the French Ambassador's novel, "The Ivory Snuff Box," which lends itself admirably to filming in five parts. The role he plays is a young American detective in the employ of the French Secret Service and his choppy, incisive mannerisms fit nicely for the part of a sleuth of the mental "Sherlock Holmes" type. In Paris he falls in love with Grace Ellicott, a young girl of his own nationality. On his wedding day he is summoned to trace the theft of an ivory snuff box which has been stolen from the French Ambassador to England, which contains the secret code of the government and which is wanted by the Germans. It is all very timely with the present European hostilities. Duvall, the detective, is compelled to leave his bride in Paris on his wedding day, and rushes off to London. When his wife learns where he has gone, she follows and wishes to assist her husband in his diplomatic work. The fact that Ellicott depends upon the prompt recovery of the box. The Ambassador suggests that she go to Brussels and try to gain admittance to a private sanitarium there which is conducted by Dr. Hartmann, who is a German spy. This she accomplishes by a ruse, pretending that she is suffering from somnambulism. The wife is played by Alma Belwin, who gives a completely satisfactory result. The pair go through a series of sensational but not unnatural experiences, which contribute intense suspense and dramatic interest. A torture chamber scene, showing the detective being tortured with "ultra-violet rays," while his wife is forced to look on, in order to find out where the ivory snuff box has been hidden, is worthy of Garbo and in fact recalls that famous author's "La Tosca." She finally tells where the box is hidden, but meanwhile the detective has substituted the code numbers for others and in the end the genuine code is handed over to the Prefect of Police in Paris and the couple start on their honeymoon. The picture was directed by Maurice Tourneur and reflects credit upon that producer. There are a number of ingenious double exposures and flash-backs, and barring the partial unintelligibility of some of the handwriting, the photography is to be commended. "The Ivory Snuff Box" is a first-rate feature for any picture program.

Jolo.

THE GALLOPER.

"The Galloper" is a five-part Pathe production adapted from the original Richard Harding Davis piece and features Clifton Crawford. Incidentally this is the first of the "Gold Rooster" plays, recently acquired by Pathe trade-mark for its features. Directed by Donald MacKenzie, "The Galloper" travels somewhat away from the stereotyped multiple reel comedy, for it introduces practically none of the film slapsticks and maintains its entertaining strength solely on the farce comedy situations provided by the original script and reconstructed by the director. This may encourage a further introduction of dignified comedy features and open a new line of endeavor for the comic film producers for the farce comedy picture, while still in the introductory state, is a decided success and makes a stronger appeal to the clean comedy patron than the "knock 'em dead" specie. The story pictures the experiences of "The Galloper" (Melville Stewart), a war correspondent by profession, who is assigned to cover the activities of the Turkish Greece encounter. He sails for Athens, leaving behind a love-smitten widow, an alimony bill among countless others and his ex-wife. Unfortunately, the entire group pursue him until he finally resigns in disgust, handing his appointment over to the military. Crawford, who journeyed abroad in search of adventure, but lost his desire through the introduction of a volunteer nurse (Rye Alexander), who finally accepted the inevitable engagement ring. Crawford brought out all the essential comedy punches and was fortunately provided with proper contrast to register strongly with his natural line of work. The photography was excellent, in spots showing the natural colors which helped considerably. The mob scenes, like most of the modern features, carried far too few supernumeraries to be convincing and the few skirmishes staged resembled nothing beyond an ordinary shooting party. While the manufacturer undoubtedly realized the advantages of the stage in these affairs, very few extend their efforts to stage a good battle view. However, Crawford's work, ably supported by Stewart's fine role, held up the interest and earned a round of applause at the finale, something unusual nowadays for a feature. It is genuinely entertaining and the exploits and complications afforded sufficient interest to make "The Galloper" a first class release and one worthy of the title of an established stage success.

Wynn.

THE MAN TRAIL.

John Peabody.....Richard C. Travers
Belle.....June Keith
"Wolf" John.....Ernest Maupain
"Bull" Bart.....Thomas McLarnie
Old Nels.....Arthur W. Bates
Myrtle.....Betty Scott
"Big" Charley.....Jack Meredith
"French" Jimmie.....Hugh Thompson
Elith Peabody.....John Cramer
"Shorty" Norby.....Sam Cramer
Richard C. Travers and June Keith are the featured players in the cast of "The Man Trail," a six-reel Essanay (V-L-S-E) feature adapted from the novel by Henry Owen, which was picturized by the direction of Capt. E. H. Calvert. The title of the picture

does not seem to be particularly adapted to the story, but the feature itself is a real thriller from the start to the finish. The story is told consistently and there is a full measure of action throughout the six reels. The cast is wonderfully balanced and in addition to Mr. Travers, honors must go to Ernest Maupain, Thomas McLarnie and Arthur W. Bates. The scenario plots a story of life in a lumber camp into which the young nephew of "Wolf" John, who is the head of an independent lumber concern. The uncle is troubled with a weak heart and under the doctor's care. The young man is with his father in Philadelphia and is one of the "boys." The father and uncle conspire to make a man of the youth and he is sent to the lumber district. Here under an assumed name he is put to work in the gang to work his way to the top. The uncle has an adopted daughter, Belle (June Keith), she and the uncle's foreman and manager, "Bull" Bart, are having an affair. As the story develops young John falls in love with the girl and when she finally shows that she prefers him to "Bull" Bart, the latter shows his true colors, for he has been working hand in glove with the lumber Trust effort to ruin the old man. The young nephew then takes hold of the affairs of the camp and the new tract which has been opened up, and fights the many conspiracies of the trust and finally wins out and captures the girl. There is a lot of action of the good old-fashioned sort in the picture. At least a dozen fights occur during the action of the picture story and they range all the way from an improvised work to a free-for-all. There are also a number of bits of gun play and one in particular, where Old Nels and young John try to clean out the rough element in a whiskey dive, is very effective, until the final touch arrives. Here the youngster is shown carrying the old henchman on his back out of the place with a score of the rival gang firing at him with both revolvers and rifles, but no one seems to make a mark. A hit. Who one considers the short range and the number of shots fired, the "get away" in the manner which it is made is an impossibility, or at least, would be were this scene ever enacted in reality. In the picturization Capt. Calvert has done some really remarkable work. The fights of the rough and tumble order were exceedingly well staged and of the big scenes there are two that were highly impressive. One showing the lumber camp in moonlight and the other which was a "pan" of the burning of Whiskey Ridge, which was the drinking and gambling resort of the rough woodsmen. The feature is one that will interest any audience and should bring a big box office return.

Fred.

THE INCORRIGIBLE DUKANE.

James A. Dukane, Jr.....John Barrymore
James A. Dukane, Sr.....W. T. Carleton
Corbettson (Supt.).....Stuart Baird
Lamp Camp Bully.....William Meech
Crofton, Ranch Owner.....C. E. McDonald
Evelyn.....Helen Weil
The Famous Players (Paramount) release, with John Barrymore, at the Broadway this week. It is programatically termed as "a picturization of the melodramatic comedy" of like name. Melodramatics of a rough sort are in it, but the "comedy" is a misnomer, unless one will accept as funny John Barrymore's attempts to imitate Charlie Chaplin. The scene is a western one, in the main, young Dukane (Mr. Barrymore) having gone to Colorado, where a dam is being built by his father, who is the main-spring of the Dukane Construction Co. While on the ground and unknown to the workmen, Dukane, junior, unearths a job by the superintendent and others to weaken the dam through a light mixture of cement, the conspirators pocketing the difference in money. The father arrives just after a series of poorly handled mob fights between two factions of workmen, and the blowing up of a house, the latter "explosion" held on the sheet long enough for the audience to witness the papier mache pieces slowly floating to earth. Young Dukane is appointed superintendent by his father, but the conspirators the dam, also marrying the girl (Helen Weil). The finale is two years after, with the married couple fondling their baby. Mr. Barrymore tries for too much comedy in the feature, overdoing it of course in that way. He attempts falls, does a "funny walk" and mixes in with slapstick until Chaplin is continually in mind. At least the Famous Players might be suspected of creativeness sufficient to present self-made comedy or none at all. The story is not wholly clear toward the ending, though one wooden house seemingly always in use, even after it was blown up. A gross inconsistency was a "4 A. M." awakening, to see Barrymore go to work with pick and shovel at that hour among five or six other laborers, the girl taking a joy ride back to the dam at the same time in the morning, while the superintendent and his confederate were at work in the office, not to mention the high daylight so early. If there's anything at all worth much while to "The Incurable Dukane" it will be only Mr. Barrymore's name.

Time.

THE BONDS OF PASSION.

Here is a mellow melo, fairly ripe. It is a three-reel foreign-made, presumably in Sweden, bearing the trade-mark of the Great Northern. There is no originality to the story, a poor girl falling for a non-climbing gent, who, after he has wronged her, will not make it right by marrying. After the child is born she goes upon the stage, is a success; has many suitors, but owing to the child and the man still being alive, feels she can not marry. To get rid of the kid the picture director thought of the scheme of throwing it out of a window. This device the actor still plays that she is not free to marry. The man, now

a lowly wretch, puts in his appearance. He drinks poison by mistake and she marries a count. Not so bad for a little girl who went all wrong at the start. Plenty of action in the first reel when all the "wronging" takes place. After that, until the killing of the child and the death of the man, there is not much to quicken the hearts of the lovers of melodrama. The theatre business was fairly well worked out, although it appeared that the young woman who became so successful was a "cooch" dancer and not a dramatic star as suggested. Her attire for these scenes would suggest a wiggler. At a nickel a throw this will get the dough.

WHAT HAPPENED ON THE BERBUDA

This, a three-reeler, from the Edison studio based on a nautical experience with the accompanying mutiny in all its melodramatic flavor, the perilous plight was the subdued captain and officers and the eventual rescue effected by the inevitable heroine, etc., it looks like a product of the former directory group of the Edison plant, at least it's to be hoped this is not a sample of the new regime's efforts for, as a feature, despite its limited length, it carries nothing beyond a title and a few good ideas. A wireless operator becomes infatuated with the heroine, a passenger on the ship, who is traveling with her aged grandfather, a practicing physician. The operator shows her the various parts of his apparatus, acquainting her with the Marconi code. The crew, under the leadership of one of the A. B. seamen, take possession of the ship after sending a wireless of warning to the captain. The captain, wireless operator and Grandpa have been securely trussed up in ropes and unceremoniously thrown into a stateroom. The girl was locked in the wireless office, but just when everyone figured on her to send out the S. O. S. call, the A. B. seaman dispatched one of the mutinous crew to the topmast to wreck the radio and the Marconi student. Finally the shaft went "democratic" and the man at the helm advised the self-appointed pilot that the ship would have to drift, which crabbled the prearranged journey to South America. It drifted along on what seemed like the Central Park lake, for the surface was like a pool of glass, and finally ran ashore on a sandbar a short distance from the inevitable island. Grandpa had given the heroine a powerful sleeping potion to use in case of a "jam," and after the pirate crew had landed the girl slipped the entire dose into the cofferpot and then came some high and lofty tumbling. One by one that crew lay himself down to slumber and the girl made for the boat although it's safe bet she never rowed to the ship, for she went after the oars like an iron-worker making a play for some lady fingers. She finally released the trio and the operator naturally fixed the aerial and sent out for help. An U. S. cruiser answered in time to meet the roughnecks who had awakened and returned to the boat and then the usual result. Needless to say, the operator and his heroine became engaged then and there. That mutinous crew looked as though they had never been aboard a ship before, possibly excepting a ferryboat, and the ease with which the captain and his subordinates surrendered didn't speak well for nautical discipline. The picture was taken smoothly, which either indicated the possibility of any sensational or semi-sensational action. It was tamely directed, with no variation of views and could have been consistently staged in a gentleman's parlor insofar as speed or action went. It doesn't figure as a standard feature and as a filler for any program it measures up as a weakling.

Wynn.

THE SONG OF HATE.

Less than six weeks ago the artistic director of the concern turning out the finest moving pictures made in England, on being interviewed by the writer, said, among other things, that in his opinion Betty Nansen was the greatest emotional actress appearing in photographs. This opinion is shared to a greater or lesser degree by many folk in the industry. The writer of this review also concedes that she is certainly a candidate for first honors; but, somehow or other, it seems as if she might have registered a trifle more strongly in the picturization of "The Song of Hate," which is adapted from probably the strongest drama ever written, "La Tosca." It is a Fox Film Co. feature, produced by J. Gordon Edwards, with Miss Nansen as Floria Tosca and Arthur Hoops as the Baron Scarpia. For some reason the name of the role of Mario Cavaradosi has been changed to Maurice Sarnoff and also why the name of the drama itself has been changed is not apparent on the surface. Shown at the Academy last Sunday, the management overlooked a strong bet by not utilizing the music of the opera of "Tosca" to accompany the running of the picture. "La Tosca" is a "song" drama, and the school that calls for the visualization of the most violent emotion. Repression should be cast aside for "heaving bosom" stuff when, in the big scene Tosca stabs Scarpia. The director seems to have consistently avoided this, preferring to show the mental anguish entirely by facial expression, which is done with a series of close-up views. One of the finest things ever produced in filming is a scene between Tosca and Scarpia, where the villainous police chief proposes to Tosca that in consideration of giving herself to him that he will enable Tosca's lover to escape death. Scarpia stands with his back to the camera while Tosca faces it. By a series of close-up "flash-backs" their camera positions are constantly reversed to reveal the facial expressions of both. Hoops, as Scarpia, makes a most classy and distinguished-looking villain and his acting was a corker. The scene between the two that when he was finally stabbed to death by Tosca the audience

applauded strenuously. The arsenal and fortifications scenes are genuine and the scenic and sartorial effects throughout are strictly correct to the most minute detail. All told, in spite of any personal opinion as to the amount or intensity of emotion to be injected by Miss Nansen, "The Song of Hate" is one of the finest features ever released.

Jolo.

ESMERALDA.

Emeralda.....Mary Pickford
Her Mother.....Ida Waterman
Her Father.....Fuller Mellich
Count de Montessin.....Arthur Hoops
William Estabrook.....William Buckley
David Hardy.....Charles Waldron
"Emeralda," with Mary Pickford, is a Famous Players (Paramount) four-reeler. When exhibited at the Strand Sunday, the film appeared unfinished, as though it had left the F. P. offices in a hurry, to open the regular season for Paramount exhibitors. It may have been a wise selection to have a "Mary Pickford" on the sheet against competition for the first Paramount release of the regular season, but "Emeralda" wasn't suitable selection from any angle. The feature ended abruptly, and likely no one at the Strand knows whether Esmeralda married David Hardy or the Count de Montessin. Another confusing view at the finish left an auditor in doubt whether the Rogers family had lost their wealth, returning from the city to the farm house, or if that particular "home sweet home" scene was in retrospect. But though the finale had been logically brought to a head, the story before it would have been no better supported. The Rogerses, including Esmeralda, her father and mother, lived in a small country farm, that was productive of so little they were willing to sell the homestead for \$1,000. Nearby was David Hardy, in love with Esmeralda. Valuable ore discovered on the Rogers' farm brought the offer to buy, and as Mrs. Rogers was about to close the sale, David intervened through a conversation he had overheard between two speculators, the Rogerses instead, leasing the farm, receiving a percentage of the output, and becoming immensely wealthy, according to the film indications. Mrs. Rogers dominated her home, both on the farm and in the city, also her family, so much so the role of the father commenced to lose character after awhile, even though ably taken by Fuller Mellich. After the Rogers family had removed to town, where Hardy had previously gone in search of employment, Mrs. Rogers maneuvered a marriage with Count de Montessin for her daughter. To her son Esmeralda from her fondness for David, Mrs. Rogers had written a note saying Hardy was dead. But whether this was to really wean Esmeralda away or to cause her to stop looking at David's picture is about an even chance. Esmeralda looked at the picture so often it almost became a nightmare. Hardy found nothing to do and was walking along the river front for permission to see her when he saw notice of Esmeralda's marriage, set for the same day. He wandered to the Rogers' home, saw Esmeralda step out of Mary Pickford's automobile and she saw him at the same time. Esmeralda swooned and she did that almost as often as she looked at Dave's photo. In her deepest faint, Esmeralda was taking in breaths through her mouth, disengaged from the many "close ups" and slow fadeaways. Anyway the Count never came into the picture again, and maybe Es and Davy did marry, though David was stone broke. "Emeralda" as a feature picture could be called as of the old school. Feature picture making has passed beyond it, and the story has not been helped in any way by the trite playing, situation and scenes. The "Emeralda" feature, with or without Mary Pickford, has no force, brings not an iota that is new to the film, and follows the Famous Players now very familiar style of general direction. Nor does the picture afford Miss Pickford any apparent opportunities she is capable of taking advantage of. Her performance is a lax one, with but little "cutaneous" and "gingham" gown down to her shoe tops did not help her usual appearance. The bit of sentiment or strength brought out is the interruption of the bridal march. This was even spoiled through the camera being permitted to show Miss Pickford at close range in her machine as a motley crowd of children crowded about, with Miss Pickford, although supposedly in the throes of anguish, the uncovering of her marriage plot, smiling at the kids. Ida Waterman overtopped everyone in playing. She was the mother, at the farm and in the city, giving an excellent performance. Arthur Hoops as the Count made up for the role several years ahead, and took the stage French type as his model. "Emeralda" may have been a play. It's by Francis Marion Burnett, and it is, perhaps, "sweet," but now, nil for pictures, and about the poorest pick the F. P. could have made for a Labor Day showing, unless Mary Pickford can still hold them. *Time.*

NEAL OF THE NAVY. THE YELLOW PACKET.

The second episode of the new Pathe serial introduces Lillian Lorraine as 18-year-old orphan and Wm. Courtleigh, Jr. in the title role. The story is in the "Yellow Packet," and jumps the story 18 years with the two Portuguese adventurers still gunning for the location of Lost Isle. A nice bit of action is pictured in a rather realistic bar-room battle and a cleverly staged chase provides some melodramatic entertainment, but the episode lacks a convincing punch beyond the fight and chase and there are hardly strong enough to provoke the interest required in the early portio

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BILLS NEXT WEEK.

(Continued from page 10.)

Topeka
PANTAGES (m)
"Miss U S A"
Ober & Dumont
Gray & Wheeler
Will & Kemp
Kennedy & Hurt

Terre Haute, Ind.
HIPP (ubo)
Dancing Kennedys
Benny & Woods
Dorothy Brenner Co
Nichols Nelson Tr

James Cullen
2d half
Rozella & Rozella
McConnell & Simpson
Wm Morrow Co
Chick Sale
3 Willie Bros

Toledo, O.
KEITH'S (ubo)
The Brightons
Schneider & Dickinson
Julie Ring Co
De Leon & Davis
Sam Mann Co
J & M Burke
4 Jansleys
(One to fill)

Topeka
HIPPODROME (wva)
Bader La Vell Tr
George & Hamilton
2d half
Neus & Eldrid
Hogart & Nicol

Toronto
HIP (ubo)
The Holdsworths
Cook & Hennessy
Norwood & Anderson
Gray & Graham
"Girl in Moon"
Fred Hyder
YONGE ST (loew)
The Holdsworths
Pearson & Goldie
Nevis & Gordon
Robt O'Connor Co
American Comedy 4
4 LaDella Comiques
(One to fill)

Trenton, N. J.
TAYLOR O A (ubo)

Prevost & Coulet
Julia Gifford
V & C Avery
T & C Breton
"Earl and Girls"
2d half
Carew & Drake
Clipper Comedy 4
Terry & Dupont
Eckert & Barker
Sylvia Loyal Co

Vancouver, B. C.
PANTAGES (m)
Hol'nd Dockrill Horses
Four Gillespies
Four Reness
Five Normans
Sol Berns
Mr & Mrs P Fisher

Victoria, B. C.
PANTAGES (m)
ZeZendas
Lady Betty
Lewis & Chapin
Melody Six
3 Pattersons
E J Moore Co
Virginia, Minn.
ROYAL (wva)
Church Sisters

2d half
Raschetta & Sylvester
GRAND (wva)
Barry & Nelson
2d half
De Voy & Dayton

Washington
KEITH'S (ubo)
Harry De Coe
J & B Smith
H Shone Co
Al Herman
Bonnie Glass Co
Otto Gyrl
Elinore & Williams
"Safety First"

Waterbury, Conn.
POLIS (ubo)
Yvette Co
Billy Saxton Co
Lee Tung Foo
Ward Sisters
Rucker & Winifred
7 Fracks

2d half
The Youngers
Jennings & Evers
Hal Crane Co
Mellor & De Paula
Tom Mahoney
Capt Geo Auger Co

Waukegan, Ill.
MAJESTIC (wva)

Ben Beyer Co
Al Abbott
Lugo B Koch Co
Boudini Bros
Hanlon Bros
2d half
Tom Linton Girls
McCowan & Gordon
Joe Young Tal
Bert Melbourne
Cycline McNutt

Wilkes Barre, Pa.

POLIS (ubo)
Alvin & Kenny
Laura & Billy Dreyer
Kaimar & Brown
Mullen & Doogan
Frances & Jones
Kirkamith Sisters
2d half
Fagg & White
4 Haley Sisters
Hyman Adler Co

Winnipeg

ORPHEUM
The Gilders
Kirk & Fogarty
Jed & Ethel Dooley
Primrose 4
Galletti's Monks
Mignonette Kokon
(Others to fill)

STRAND (wva)

Fern & Zell
3 Van Staats
Joe Daniels
Norris Baboons
PANTAGES (m)
"Prosperity Night"
"Sorority Girl"
Santos & Hayes
Stein & Hume
Oille & Johnny Vanis

Woonsocket

RIJOU (ubo)
Bare Bros
The Sharrocks

John O'Malley

2d half

Joe Case

Montrose Troupe

Brown & Simons

Worcester, Mass.

POLIS (ubo)

Minnie Kaufman

Jennings & Evers

Porter J. White Co

Oiga & Alado

Three Kellos

Conley & Wenrick

Variety Four

Chinko

2d half

Lockhardt & Leoy

Yvette Co

Billy Saxton Co

Madie De Long

Webb & Burns

Eddie & Ramden

Ed Morton

Ford's Revue

York, Pa.

PLAZA (ubo)

The Youngers

Bayle & Patsy

Pierce & Burke

"Merry Makers"

2d half

Two Georges

Edyth Ward

Eckhoff & Gordon

Nelson Ballet

York, Pa.

OPERA HOUSE (ubo)

Reynolds

Richards & Kyle

"Back to Montreal"

3 Leightons

Heras & Preston

2d half

Bronte & Aldwell

Felix & Barry Sis

Montague's Cockatoos

(Two to fill)

Youngstown, O.

HIP (ubo)

Ten Eyck & Willey

Elda Morris

Raymond & Baln

M & W Cutty

Hickey Bros

Harris Brockbank Co

Frank Fogarty

5 Belmonts

David Howell Lindley, who retired from the stage two years ago to assist his parents to rehabilitate their business in Hamilton, O. (after the flood disaster there), has returned to New York and will return to the stage.

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

JACK JOSEPHS IN CHARGE CHICAGO
The Kennison Sisters did not go to the Princess St. Paul, and the Grand, Duluth. Rapoll filled the spot left vacant this week.

The Victoria Four filled the gap left vacant by William Marrow and Co. at the American the last half of last week.

The Frewetts jumped time given them by the Western Vaudeville Managers' Association to play the Sullivan and Considine circuit.

The Bijou Theatre in Flint has been renamed the Garden and the house is now playing film features.

F. Cominsky took a musical stock company from here to Dallas, Tex., last week for an

Alf Carlton has organized a one-night stand vaudeville road show featuring a dancing team Miss Sennett and C. De Berin. The other acts are Charles Darto, Two Darkies, Mack and Crawford and Chaplin impersonator. Two reels of pictures are also carried.

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Indefinite engagement at the Princess theatre there.
Marcell Earl of "Watch Your Step," operated on by Dr. Max Thorek at the American Hospital, where she is now recovering.

A Sunday show was given at the theatre in Danville booked by the Western Vaudeville Managers' Association to test the Sunday closing law last week.

The Princess, St. Joe, Mo., will use two acts of Western Vaudeville Managers' Association vaudeville commencing Sept. 23. This will be a split week.

Gregorie and Elimina were forced to lay off

First Triangle Model Theatre

THE Knickerbocker Theatre in New York will open Thursday Evening, September 23rd. The opening has been moved forward from September 20th, the date mentioned last week, not because it would be impossible to give the first presentation of the Griffith-Ince-Sennett plays then, but because the Triangle Plan requires that every detail shall be plus-perfect.

These details have been most carefully worked out, not only because the Triangle offerings deserve the best, but for the purpose of setting a standard that shall bring out the highest qualities of this newest dramatic art.

Effects wholly new to the art have been devised to set forth the supreme qualities of these coming Triangle Plays.

The special music for each picture, written by William Furst, will be interpreted by an orchestra of 30 musicians under the personal leadership of the composer.

The initial three part bill made up of a splendid five reel Griffith-supervised Mexican drama, "The Lamb," with Douglas Fairbanks in the title role, supported by Seena Owen; a stirring five reel Ince-supervised Alaskan love play, with Dustin Farnum in the leading part and Enid Markey as his chief support; and then the Sennett-Keystone three reel farce, "My Valet," with Raymond Hitchcock as the star, supported by Mabel Normand.

At a date later to be announced, the Model Theatres in Philadelphia, Boston and Chicago will open with first offerings to be presented with the same care and artistry.

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"Everybody went away with the impression that they had seen the best picture in years."

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after playing on Thursday night at the Wilson, the stage being so small. Cook and Rotherth replaced the act.

Edward Dewey's traveling company of "A Modern Cinderella" opened in Kenosha, Wis., last Sunday. Sherman and Kirke's road production of the same piece went to Oskaloosa to break in last Sunday.

Orchestra Hall will finish its season of pictures Oct. 9. The Strand Theatre Co. has taken over the Circular Globe building at 7th and Wabash, where the picture policy will be continued.

William Morrow was stricken with ptomaine poisoning while on the stage of the American

last Friday night. The curtain was rung down and Morrow was forced to leave the bill for the rest of the week.

Joe Bernard, who was booked for a tour of the Western Vaudeville Managers' Association refused to take up the rest of his time after playing one date. Bernard went back east after his date was played.

Tom Carmody returned from Sioux Falls on Friday where he has been since the first of the week straightening out the difficulty between the Western Vaudeville Managers' Association and the management of the Orpheum there. There was a squabble about bookings, which Mr. Carmody adjusted while there.

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COLONIAL THIS WEEK (Sept. 13)
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A dispute came to an issue this week between agents who book acts with the Western Vaudeville Managers' Association. Beehler & Jacobs claimed commissions from Cadets de Gascoigne, and attempted to attach its salary while the act was playing at the Avenue theatre last week. The turn received its money but the agency is again attaching for the amount unless a settlement is reached between the agents and the act or the other agent, the turn will be held up in Evansville this week. Beehler & Jacobs also claim commission from Huling's Seals, which played the Hippodrome last week. The agents had the act's salary attached as well, but called the attachment off when assured of a settlement by the other agent claiming commission. Tangles of this kind are made possible through three or four New York agents offering an act to that many agents out here.

BLACKSTONE (Edwin Wappler, mgr.).—"Pollyanna" (third week). Business good.

COHAN'S GRAND (Harry Ridings, mgr.).—"It Pays to Advertise" (third week). Seems good for a fair run. Business has been big.

COLONIAL (George L. Bowles, mgr.).—"The Birth of a Nation" film (fourth week). Big business.

COLUMBIA (William Roche, mgr.).—"Sam Howe's Kissing Girls."

CORT (U. J. Hermann, mgr.).—"The Lie," with Margaret Illington (sixth week). Going along well.

CROWN (Edward Rowland, mgr.).—"While the City Sleeps."

ENGLEWOOD (Louis Quilman, mgr.).—"Burlesque."

FINE ARTS (Albert Perry, mgr.).—"Pictorial."

GALEITY (R. C. Schoenecker, mgr.).—"Burlesque."

GARRICK (John J. Garrity, mgr.).—"The Only Girl" (third week). Business good.

HAYMARKET (Art. H. Moeller, mgr.).—"Burlesque."

ILLINOIS (Augustus Pitou, mgr.).—"Watch Your Step" (second week). Taking big money.

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LA SALLE (Harry Earl, mgr.).—"Molly and I," with Lina Abarbanel (third week). Only fair business.

NATIONAL (John Barrett, mgr.).—"September Morn."

OLYMPIC (George L. Warren, mgr.).—"Kick In" (fifth week). Going along well.

ORCHESTRA HALL (Strand Theatre Co., mgr.).—Pictures.

POWERS (Harry Powers, mgr.).—"He Comes Up Smiling." Opened Saturday.

PRINCESS (Sam P. Gerson, mgr.).—"The Ragged Messenger," with Walker Whiteside (second week). Doing fair business.

STAR & GARTER (Chas. Walters, mgr.).—Burlesque.

STUDEBAKER (Alfred Hamburger, mgr.).—Pictures.

VICTORIA (Howard Brolaski, mgr.).—"The Littlest Rebel."

ZIEGFELD (Alfred Hamburger, mgr.).—Pictures.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—The Majestic held a fair house for the matinee Monday. The weather was hot and its affect was noticeable with the turns as well as the audience, neither displaying the enthusiasm that helps make a good vaudeville show. Elizabeth Murray and Cressy and Dayne head the bill this week, the former, in the next to closing position, pulling down the only hit of the afternoon, and that in spite of the fact that she is using the same routine as when last seen here, which includes "Rag with Me" and "5.15." While her present numbers are suited to her, they could be replaced by later songs. Dawson, Lanigan and Covert, billed as "Those Dancing Phlegms," had the opening spot and lived up to their billing in every particular. They received applause for their single and trio work, and went exceptionally big in this early position. Mme. Donald-Ayer, prima donna, was handicapped in "No. 2." She offered three selections and managed to please. Imhof, Conn and Coreene followed with their travesty, "Surgeon Louder, U. S. A.," which was sure fire, getting laughs throughout. Cooper and Smith landed easily, putting their numbers over in great style. Their descriptive talk before going into the songs serves the purpose and takes them out of the beaten path. Derkin's Animals programmed to close went on fifth for the matinee in place of "Mysteria," the picture novelty not being ready. The dogs went through their

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SOUBRETTE

routine without a hitch, the "drunken" dog is still a big feature of the turn, while another dog walks across stage in a Chaplin make-up. The act went big in this soft spot. Edwin George got many laughs with his rapid fire wise talk. "Mysteria" in the closing position proved interesting, holding them in, though were not mystified through the picture machine not being in good working order, which caused occasional flickers.

PALACE (Harry Singer, mgr.; agent, Orpheum).—The second week of vaudeville at the Palace had a big handicap in the weather

but the business was more than fair Monday afternoon. Fox and Dolly were selected for this week's big feature, while there were others as added attractions who are favorites in this city. Fox and Dolly, though, were given the popular verdict. This is the first time Harry Fox has appeared here in vaudeville in some time and he received a big reception, as did Jennie Dolly. Fox has some gems in the comedy way warmly welcomed. Ray Samuels was also a sparkling item on the bill. Miss Samuels returns to her own stamping ground with some new songs that made her go more than big. After one number about Chicago Miss Samuels had to make a speech. Libby and Barton opened the show very well. The riding of the "straight" man in the act makes up by far for the comedy efforts by the eccentric one. Mazie King, who appeared here not long ago at the Majestic, was No. 2 and did wonderfully well with her toe dancing in that position. Miss King has a way of making them believe it. Tom Smith and Ralph Austin were down for

No. 4 on the program, but they were moved up one so as to go on before Miss Samuels. Smith, and Austin and the girl who helps them provide a merry ten minutes or so and make a laughing hit all the way. The boys have comedy ideas that work out well and they have a useful assistant in the girl. Julian Rose was fifth and here was demonstrated what could be done to a one time valuable monolog through being split up in different parts and used by many different acts. Rose's original material at one time named Rosevinsky at the Wedding, did not get the monolog man much, due to the fact it has all been often heard before. The Hebrew comedian, however, saved himself by coming back with two parodies which got him over. Charley Grapevine and Anna Chance have a very light vehicle in "Poughkeepsie" which they are now offering. Swan Wood and her Ballet Divertissement played at the Majestic here a few weeks ago. The dancing act closed the bill.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Despite Old Sol the house began to fill around 1.30. Carlton and Clifford opened, with only a few in the house. Emma and Alton show some class in their piano, violin and singing. There are a man and a woman. Both can sing, the girl playing the piano and the man a violin. The act, though quiet, is pleasing. The Three Kawana Brothers are Japs who depend mostly on risley work and barrel juggling. Hyland and Dale are two girls, one doing male impersonation throughout the act. The girls' voices are raspy to a certain degree, but they get over fairly well. Madeline Harrison and the Balalaika Orchestra is the billing given to a girl who does some dancing with a man to accompaniment of nine men who go to make up this Russian organization. Madeline Harrison is a dancer does little while her male partner is utterly useless in this line. The string instruments are nice to listen to, but that lets the rest of the act well out. The Wilson Brothers, who were at this house not long ago, made a big hit even before they started. They received an ovation when they appeared and the laughs kept coming all the time. Richard the Great, a monk, closed the show, doing the usual routine. Julia Nash and Co. were late in arriving and did not appear in the first show, but was used as an opener for the second.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—Though the weather was hot the business at the Hippodrome picked up so as to have the house filled about the end of the first show. The show was a varied program, with some pleasing attractions for the day shift. The hit was fought for between Schooler and Dickinson and the Victoria Four, with honors resting about even. Schooler and Dickinson were placed two from closing and the closeness of this offering had much to do with its ultimate success. The boy created as much of a sensation as could be possible at the Hippodrome at the first show. The Victoria Four is a quartet of men who can sing and at the same time they seem to possess the right idea how to exploit comedy. Swain's Cats and Rats played an interesting opener. Yvonne, the accordion player, has an act built around the instrument. She makes a pleasing No. 2 act. The Cavana Duo, next, started the comedy of the show off. The wire worker and his girl partner managed to get big applause and laughs by their efforts. This fellow does some tricks on the wire that are new in every way. The Three Adams (a young fellow with two girls) have a pleasing offering for pop vaudeville houses. The act was a good sized hit in number four position. The Sheevani Troupe of acrobats, numbering five (one a woman), closed the show. The woman started with her feats of strength. The men are high class acrobats.

AVENUE (Louis Weinberg, mgr.; agent, W. V. M. A.).—The family theatre business was handed a jolt Monday evening by the hot weather and the South Side folks who left their domiciles were just trying to snatch a breath of what air could be had. Naturally the Avenue suffered with the result about eight rows down in front of the house were occupied when the act went on. The orchestra Monday night was seemingly in league with the weather as they made it as hard as possible for the acts on the bill. The entertainment was started with two one-reel dramas after which the vaudeville. Opening the show were the Sari Sisters, dancing pair. The two girls, while not expert in a dancing way, show a flash of good taste in dressing and pass nicely. Clinton and Rooney, lately arrived from the east, were on 2 and the pair gets credit for making the small audience a lot of noise on the hot evening. Miss Rooney shows stepping that is seldom seen being done by any of her sex and was immediately popular. Mr. Clinton sings in a style and manner of his own, being light and breezy and possessing a good singing voice. The two managed to make a hit in their first appearance around here. Billy S. Hall also brings something new from the east in his sketch "Bud Welsler." In the sketch Miss Colborn assists Mr. Hall and the two caused quite a stir all through. The act will prove a winner in the popular priced houses of this way. Louis London is a character singer with a style somewhat different from the rest, and it is this same style that gets him over in a big way. London could build up his act so as to make it stronger at the finish. "Prince Charles," the

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Monk, closed the show. It works almost entirely alone on the stage and, of course, made a dandy closing act for the bill.

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EDWARD SCOTT, in charge

ORPHEUM.—Fine bill. "California Beauties," featuring Mile. Una, in closing position, held everybody in. Charlie Howard and Co., riot. Nina Payne and Joe Niemeyer, excellent. Violinsky, forced to do encore. Charles E. Evans and Co., in "A Forgotten Combination," big success. Shirli Rives and Ben Harrison (holdover) opened well. Ralph Dunbar's Salon Singers (holdover), received big applause. Billie Burke's Tango Shoes (holdover), laughing results.

EMPRESS.—The North Dakota College Crack Squad, in feats of the manual of arms, successful, in closing position. LaSalle Opera Co., well received. The Gregory's, very good. Mendel and Nagel, earned big applause. Lester and Dolly, very good. Maloy and Fulton, singing skit, replaced Creighton LeMar, the talk proving mediocre with singing fine. Juggling Wilbur replaced Tailor and Bonds and opened fairly well. The house is offering the second installment of "Neal of the Navy."

CORT (Homer F. Curran, mgr.).—The "New Henrietta" (second week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Margaret Anglin in "Beverly's Balance" (first week).

ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lytell Stock.

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

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

HIPPODROME (Wm. Ely, mgr.).—Vaudeville.

The Irish Players and Singers presented "The Soldier" on the night of Sept. 14.

Robert Edgar Long, well known press agent, has taken the editor's desk of a new weekly.

Henry L. James, a playwright, is being sued for a divorce. The James' were married in 1912.

Following his recovery from a severe attack of rheumatism, Dick Eakle had the misfortune to sprain his ankle.

Assistant Press Agent Jones of the Empress was laid up a couple of days last week with a touch of la grippe.

Members of the police department and their ladies were the guests of a daily at a performance of "Officer 666" at the Post theatre last week.

Since Harry K. Thaw arrived here after a cross-continent motor trip, the papers have not wanted for copy. Thaw's presence has attracted a lot of attention.

Geo. W. Goethals, builder of the Panama Canal, arrived here last week and unlike other prominent persons, Goethals objected to be paraded about with brass bands, etc.

A report reached here last week to the effect that a religious sect known as the Divine Dancers, with headquarters in San Bernardino, Cal., was raided by the police and arrested for vagrancy. It is said the believers assembled with scant clothing on in a hall and danced their sins away at the hour of midnight.

Mabel Ringelman, the young American prima donna, who won signal success while prima

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donna of the Stettin Municipal opera house and the Pfauen-opera house, Germany; the Chicago and Boston Grand Opera Companies, besides several notable achievements on the concert stage, is here preparing for the forthcoming season.

Several changes have occurred along the "Zone." The '49 Camp has reopened as "Pioneer Days;" the Irish Village is now a place of varied amusement and it is said that several other changes are contemplated. Meanwhile "The Bull Fight" ran out of bulls and is said to have suspended operations behind in its salary list. This section of the Expo has been doing much better of late.

On the "Zone" the Evolution of the Dread-naught show changed its name to "The World's Wars" and over the entrance used the word "Assassin" in advertising that the sinking of Lusitania was being depicted. Since Labor Day, when the new billing made its appearance, the German Consul-General and the German element have been protesting going as far as petitioning the Expo's officials

to close the concession. But so far all efforts to close the show or have the entrance advertising changed has been in vain.

ATLANTA.

By C. J. CALLAHAN.

FORSYTH (George Hickman, mgr.; agent, U. B. O.).—Jolly Johnnie Jones, good; Holmes and Buchanan, fair; Chas. Mack and Co., pleased; Knapp and Cornelia, hit; Muriel Worth and Lew Brice, big; Fred Warren and Roy Dietrich, laughs; Five Statues, applause. BONITA (Geo. Campbell, mgr.; agent, Greenwood).—Elsie McGeorge Musical Tabloid Co. S. R. O.

ATLANTA (Homer George, mgr.).—"When Dreams Come True," Business fair.

DESOTA (Mr. Stilman, mgr.; agent, Greenwood).—Lester Richards Tabloid Co. Show fair, business poor.

Strand, Montgomery, Regent, Savoy, Alamo's 1 and 2, Vaudeville Alpha Grand, Bellwood, Aisha, pictures. Business good.

The Vaudeville has contracted for the Tri-

angle program, paying a record price, said to be \$800 weekly.

Jake Wells is contemplating changing the policy of the Grand, Macon, Ga. Formerly played the road shows.

BALTIMORE.

BY FRANCIS D. O'TOOLE.

MARYLAND (Frederick C. Schanberger, mgr.).—Bertha Shalek and Julian Rose are the headliners, and the latter carries off the applause hit with his monologue. This is the first appearance of either of these players here in vaudeville. "Veterans," as presented by Harry Fern and Co., is an act full of clever lines and drew much applause. The Watson Sisters introduce several new songs here which are well received. Muriel Worth entertains with a well-chosen program of dances with Lew Brice. Byal and Barry sing. The Metropolitan Dancing Girls, headed by George and May LeFevre, is the closing act and held all-in for the final curtain. Al Raynos has a hard time getting his bulldogs started, in the opening act. A Pathe Weekly is also shown.

FORD'S (Charles E. Ford, mgr.).—"The Only Girl" opens up this house for the year to a large attendance in spite of the warm weather. Farnum and Munsey play the leads; the latter is a very pretty woman and her song, which follows closely after her first appearance, is very well done. Leona Stephens won the audience, and all her songs were encored several times. The plot is the same as the one of "Our Wives," which has been done several times before in this city. Tom Burton is very good as the artist.

AUDITORIUM (Edw. C. Renton, mgr.).—Capacity crowds turn out this week to see the initial appearance of the Auditorium Players, who have replaced the Poli Stock Co., Clyde Fitch's "The Climbers" is very well presented and showed careful preparation on the part of the cast. Berton Churchill and Alice Fleming were the stars of the performance. The play was well received. Lynne Overman gives a very good exhibition of character acting in the role of Johnny Trotter. Next, "Too Many Cooks."

HIPPODROME (H. M. Gurish, mgr.).—Bob Anderson and his educated horse are the headliners, well received. Burke and McDonald were the applause hit of the bill. Demarest and Calouette perform very well on the violin and cello. Paul Gordon gave a clever performance on a tight wire. Kirk, Furth and Reed sing and dance. Bert Wheeler and Co. present a pantomime. The Bellboy Trio, sing well. There are also selections at the organ by Ernie Cooper and moving pictures.

GARDEN (George Schneider, mgr.).—The sketch, "A Mile a Minute," headlines this week at the Garden, and its climax, a race between an auto and a train thrills the audience. Niblo and Nugent, the hit of the bill. Edgar Foreman and Co. have a clever sketch with an unexpected ending. The Moscrop Sisters are pretty and dance with spirit. Lillian Muertha, entertaining; Miller and Shelly, amusing; Franconia in opera selections.

VICTORIA (H. G. Keene, mgr.).—Booth and Leander, in a series of bicycle stunts, are the hit of the bill this week; Ed. Howard and Co., also pleased; Charles Glocker, is clever; Hoya and Botts, well received; Scott and Markes, comedy singers; Southland and Co., comedy quartet; "The Angelus," singers and musicians, are also on the bill.

The James L. Kernan Co. were the hosts of the Auditorium Players at a banquet after the Monday evening performance. Frederick C. Schanberger, president of the company, presided. All the players attended and speeches and toasts kept the players up until nearly time for the Tuesday rehearsal.

A one-ring circus paid a visit to the suburbs here and played one night stands to capacity at each performance. They are traveling by the good old caravan method to southern Maryland, where even a one-ring circus is an innovation.

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"IN A SNAPPY POT-POURRI OF SONG AND STORY"

OPENED THEIR SEASON AT B. F. KEITH'S HARLEM OPERA HOUSE, NEW YORK, MONDAY, SEPT. 13.
BOOKED SOLID UNTIL JUNE, 1916, AFTER THE FIRST PERFORMANCE.

Tunis Dean, manager of the Academy, will preside here at the Francis Scott Key Carnival next Monday. His kingly robes have been designed by Lillian Russell, the actress, and for the occasion he has borrowed from New Orleans the crown and sceptre worn by the king at the annual Mardi Gras in that city.

The Boston Symphony Orchestra will play its usual quota of five concerts here in the Lyric theatre on Wednesday evenings. The dates for the concerts are Nov. 8, Dec. 1, Jan. 6, Feb. 10 and March 15. The soloists announced for these concerts are Mme. Melba, Miss Geraldine Farrar, Fritz Kreisler and Ernest Schelling.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—The Gladiators opened and were received well; Parillo and Frabito, another Italian act, went over nicely; Eddie Carr and Co., in "The Office Boy," evoked much applause; Lawrence and Cameron, good; Ed. Lavine, uncorked some old laughs that grew tiresome; Marie Nordstrom, fine; Tom Lewis and Co., in "Brother Fans," went big with baseball fans and everybody; Amata, pretty good.

OLYMPIC (Harry Hart, mgr.; Columbia).—The Girls from Joyland.
PEOPLE'S (Ed. Shafer, mgr.; Independent burlesque).—Dainty Pares.
LYRIC (C. Hubert Hauck, mgr.; Shubert).—Pictures.

House Manager Aylward of the Grand, announces the new German Stock will have the house Sunday nights again this season. The Grand's only Sunday opening will be at the season's premiere, when Elsie Janis plays in "Miss Information."

I. Libsen, manager of the Walnut and other movie houses, returned yesterday from St. Louis, where he closed a deal whereby Harris and Davis, of Pittsburgh, his employers, will lease the old Garrick, now dark, for \$12,000 a year. The original lessees, the Shuberts, it is said, now pay \$25,000 a year, but will accept lesser sum to prevent the entire loss of rental during the term of the lease. It will be opened with pictures.

All the parks are closed Sundays, excepting the Lagoon, which will be kept open for several Sundays only, for motorcycle races. It is so hot now that the summer resort managers seem to have made a mistake by quitting so soon.

DENVER.

ORPHEUM (Max Pabish, mgr.).—Business at this house continues very satisfactory. This week's bill is a good one, headed by Gus Edwards' "Song Revue of 1915," and includes Nan Halperin, Prince Lal Mon Kim, The Volunteers, Allen Dinehart and Co. and the Three Stendel Brothers.

EMPRESS (George H. Greaves, mgr.).—Margaret Edwards in a series of classical poses and dances is the big attraction this week. The box office is getting excellent returns. The bill is rounded out by Dr. Royal Raceford and Co., Oldfield and Drew, Fred Swift and Carletta.

TABOR GRAND (Peter McCourt, mgr.).—This week marks the opening of the regular season at this house with William A. Brady's production of "Sinners." Business is excellent. The company includes Roselle Knott, Helen McKellar, Beatrice Noyes, George McQuarrie, Walter Walker and others of prominence.

DENHAM (Woodward-Homan Co., mgr.).—The never-failing "When Knighthood Was in Flower" is proving a big attraction this week. Grace Huff as "Mary Tudor" and Carl Anthony as "Charles Brandon" are adding to their laurels, and are given splendid support by the remainder of the company.

Theodore Lorch and Cecil Fay will be seen in a limited season of stock commencing Sept. 19. The bill for the first week will be "Help Wanted."

A benefit was given at the Denham 14 for the Craig Colony, a local tuberculosis sanatorium. Everything from the theatre to services of stage hands was given free, and a goodly sum was netted this worthy charity.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Marble and Chip, delightful; Big City Four, hit; Heath and Raymond, very good; Milla, Vadie, artistic; La Petite Mignon, good; Kelt and DeMont, opened; Duffin-Redclay Troupe, closed.

MILES (George A. Harrison, mgr.; U. B. O.; rehearsal Monday 10).—Hawthorne's Minstrels, headlined; Lester and Murray, encored; Allen and Fowler, pleasing; Calloway and Elliott, fair; Lea Diodatti's Models, good.

ORPHEUM (Tom Ealand, mgr.; agent,

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (Nelson Trowbridge, mgr.).—Sept. 27, "A Full House."
KEITH'S (Fred Hastings, mgr.; agent, U. B. O.).—Ruth Royce, Master Gabriel, Hugh Herbert and Co., Werner-Amoros Co., Morrissey and Hackett, Welmers and Burke, Howards Animals.

ENGLISH'S (H. K. Burton, mgr.; agent, U. B. O.).—First half—Smilletta Sisters, Silver and Gray, Leonardi, Johnson and Day; Marlette Mannikins. Last half—The Live Wires, Gladstone and Talmadge, Bill Dooley, The Valos, Frank Crummit.

MAJESTIC (Glen E. Black, mgr.).—"Record Breakers."

LOS ANGELES

VARIETY'S
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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; agent, U. B. O.).—Joan Sawyer and George Harcourt, artistic dancers; Allman and Dody, clever; Kingston and Abner, well received; Carlisle and Romer, entertaining; Clark and Bergman, very good; Bernard and Phillips, amusing; Ball and West, pleasing; Gaudemids, clever.

PUBLIC (Al. Watson, mgr.; agent, Levey).—Haines and Haines, enjoyable; Chipola Twins and Bear, graceful; David Kileston, fine; Fernan Trio, good; Grundy and Lasso, well applauded; Minnie Rhoades, well received.

HIPPOTRONE (Lester Fountain, mgr.; agent, Western States).—Lew Plati's 1915 Revue, big hit; Eva Westcott and Co., well liked; Flying La Marra, entertaining; David Rafael, fair; Don Carney, mediocre; Al Harrington, big laugh.

BURBANK.—"Sadie Love."
MAJESTIC.—"Omar, the Tent-Maker."
MOROSCO.—"So Long Letty."
MASON.—"Beverly's Balance."
CENTURY.—Burlesque.

W. D. Emerson, manager for Guy Bates Post in "Omar the Tentmaker," was stricken ill in San Francisco and removed to this city this week. Louis Lossner is filling the job temporarily.

Jean Murdock, who supported Holbrook Blinn last season and who has received several picture offers, will remain with the speaking drama. Next season will find her back in New York.

Sidney Harris, now with Charles B. Dillingham, may run a snag the law if ever he returns to California. Before his departure from Los Angeles he bought a new auto, but neglected to purchase a license tag.

Wilbur K. S. Ross is now acting as manager for Mrs. Bob Fitzsimmons.

Walter P. McIntosh and his Musical Mads have arrived here, completing a transcontinental trip by auto. Aside from getting lost on the desert, the party report having a delightful time.

"SI" Jenks, although a former working partner of the late "Rube" Dickinson and doing a similar turn in vaudeville, denies that he is using any of the deceased's "stuff."

LOUISVILLE.

By JOHN H. HOAGLAND.

KEITH'S.—Vaudeville.
MACAULEY'S.—"Seven Keys to Baldpate." Well received.
BUCKINGHAM.—Burlesque. "Monte Carlo Girls," good houses.
GAYETY.—Dark.
MASONIC.—Dark.

Fontaine Ferry Park has closed its summer season.

The Kentucky State Fair opened Monday. Many good shows have been booked by the management. Every theatre in the city has made an effort to book the best for the week to attract the enormous crowds which pour to the fair.

The New Albany Lyceum Association was formed recently in that city, in Indiana, opposite Louisville. Strictly local talent will be assembled for dramatic and musical entertainment during the coming winter. The first show will be staged at the Grand theatre on Sept. 30.

The Desberger Amusement Co. was recently incorporated in Paducah by Davis, Joseph, Rose and Anna Desberger. A theatre will be built soon, it is thought.

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Low; rehearsal Monday 10).—Singers Midgels, great; Douglas Flint and Co., good; George Wilson, laughs; Nevins and Gordon, pleased; Musical Spillers, good.

DETROIT (Harry Parent, mgr.; K. & E.).—Elsie Mann in "Miss Information." A large Monday night audience thoroughly enjoyed it. Every song and dance was enthusiastically encored. Melvil Ellis at the piano scored. Miss Janis has a great opportunity to display her versatility. Opens in New York in October.

GARRICK (Richard H. Lawrence, mgr.).—Louis Mann in "The Bubble."

GAYETY (John Ward, mgr.).—Rose Sydel, with Daisy Harcourt.

CADILLAC (Sam Levey, mgr.).—"Mischief Makers."

LYRIC (H. K. Burton, mgr.; agent, U. B. O.).—First half—Paul Lacregix and Co., Ethel Mack Barker, Sabot and Wright, Wilhite, Wilson and Wilhite; Bessa's Circus. Last half—Claude Rauf, Willing and Jordan, Allman and Nevins, Five Foolish Fellows, Capt. De Loris.

LYCEUM (Phil Brown, mgr.; Stair & Havlin).—"Little Lost Sister." Next, "School Days."

FAMILY (H. Hallenbeck, mgr.; agent, J. L. & S.).—First half—Grey and Myton, Counts and Belmont, Nina Zella, Don Taylor.

GAYETY.—Pictures.

COLONIAL.—Pictures.

COLUMBIA (Sam Davis, mgr.).—Stock.

"Golden Crook, Jr."

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PALACE THEATRE, NEW YORK**

Next Week, Keith's Prospect, Brooklyn

Direction, **H. B. MARINELLI**

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (Fred. Crow, gen. rep.; agent, U. B. O.; rehearsal Monday 10).—Doyle and Dixon, hit; Prurietta and Co., excellent; Burman and Irwin, very good; Pearl and Irene, pleasing; Goldsmith and Hoppe, good; Alexandria and Murray, amusing; Amoras Sisters, good novelty; Guy Kendall and Girls, fair.

PRINCESS (Abbie Wright, mgr.).—Season opens Sept. 20 with "Trilby."
HIS MAJESTY'S (H. Quintus Brooks, mgr.).—His Majesty's Players in "The Argyle Case," scored strongly. Next, "The Rule of Three."

VARIETY (Fred. Crow, gen. rep.).—"The Twirling Players" opened to packed houses.
THEATRE FRANCAIS (W. H. Foster, mgr.).—Sam Green and Eddie Collins Co., good show. Next week, pop vaudeville.

IMPERIAL (H. W. Conover, mgr.).—Matinee Duo, encored; Manetta Duo, good.
FAMILY (Maurice West, mgr.).—Cliff Watson's "Peerless Malda."

SCALA (W. H. Foster, mgr.).—W. H. Foster's Musical Comedy Co.

KING EDWARD (E. Lavand, mgr.).—Jack White and Russ Forth's Co.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.; agt., U. B. O.).—Spartan Unit of LeRoy-Lytton Co. ascends all else currently. Skaters Blount offer several new evolutions; Willard Grew in affection as he grew in height; Barry and Wofford, clever; Blanche Walsh's fan. Keith was made farcical by improper interpretation. Hollow ranting and heroics do not constitute acting. Claudius and Scarlet, scored unmistakably; "McRae and Clogs," neat turn.

CRESCENT (T. C. Campbell, mgr.).—Season of Baldwin Players in "Star Travel."
GREENWALL (W. E. Tyler, mgr.).—Vaudeville.

HYPNODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Willi Gueringer, mgr.).—Vaudeville.

The Tulane opens Sunday.

It looks like the Lyric will remain closed this season.

Nothing definite has been given out regarding the Lafayette's policy. The house is leased jointly by Klaw & Erlanger and the Orpheum Circuit.

Spanish Fort closed a prosperous season Sunday.

The cabarets are once again to come under strict police surveillance.

Mrs. Arthur B. White has joined her husband here, after spending the summer in Minnesota.

band here, after spending the summer in Minnesota.

Ed Schiller is again manager of Emma Bunting, and opened the diminutive stock star at the Overholser, Oklahoma City, Sunday.

Capt. Chas. Aarons is now dramatic editor of the "American."

PHILADELPHIA.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—The second week of the fall season at Keith's presented a bill especially well suited to the brand of weather. Of course the hot weather wave was strong opposition and Monday afternoon the house was very light. The show was of the midsummer variety yet there was no lack of life and snap, although nearly all the offerings were light with nothing serious to worry those present. It was an All-Philadelphia bill with natives well represented in the program. Headlined were Sophie Barnard and Lou Anger in a "revue" labeled "Safety First." Tommy Gray is given credit by the program for the book and lyrics, the musical numbers are by James Gorman and the act is staged by Ned Wayburn. It will be up to Miss Barnard to carry the piece along on her voice, as the comedy and action are along lines familiar in burlesque. It is a big act with well costumed girls and concludes with a burlesque battlefield scene in which Mr. Anger has his German soldier specialty with new lines. Miss Barnard's voice is the biggest asset the act has. News pictures opened the show with Pielert and Schofield first in the vaudeville section. They got over nicely and were followed by Williams and Segal, whose dance offering was neat and well received. The Apollo Quartet, local singers known in church and concert circles about town, appeared in a pleasing act which got over nicely in spite of the non-professional aspect of the four. Claude Golden had the next spot and scored his points in excellent style. Hermione Shone and Co., in "The Last of the Quakers," shown here for the first time, reaped a large harvest of laughs and made way for Ota Gysl, violinist, who won favor not only through his fine playing but also for his modest and unassuming manner. Bernard and Anger were next with Mullen and Coogan in the spot just before closing. Their comedy caught the fancy of the house and they were one of the laughing hits of the bill. The Four Readings closed with a good exhibition of head and hand balancing and tumbling.

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WILLIAM PENN.—"The Fashion Shop," Adolpho, Eugene Blair in "Reckoning Day," Patricola and Myer, Kenny and Hollis, Drawee, Hambo and Frisco.

NIXON.—Barney Williams and His Summer Girls, Lewis, Belmont and Lewis, Al White's Kidland, The Flying Bartlett, Ward and Say, De Lisio.

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ALLEGHENY.—"The Earl and the Girl," James Thompson and Co., Klass and Berale, Wilson and Aubrey, Kennedy and Kromer, John Lavier.

GRAND.—Ideal, Rogers, Pollack and Rogers, Emmett and Tonge, Holden and Barrow, Walter Brower, John Zimmer.

BIJOU.—Emmett Welch and Minstrels, Herman Seltz, Harry and Augusta Turpin, Isabella Miller and Co., Billy Elwood.

GLOBE.—"Revue of 1915," Cook and Laferty, Sandy Shaw, Mason and Green, McDermott and Wallace, Kilroy and Mack, Yorke's Dogs.

CROSS KEYS.—"A Mile a Minute," E. E. Clive and Co., Schrode and Chapelle, Alpine Four, Howard and Spencer.

LYRIC.—"Princess Pat" began its second week Monday.

WALNUT.—Resident organization with Richard Buhler, visiting star, for the week in "The Sign of the Cross."

KNICKERBOCKER.—Stock in "The Chorus Lady."

PEOPLES.—"Damaged Goods" by a traveling company at popular prices.

FORREST.—"The Birth of a Nation" entered into its second week and has proven a strong box office attraction.

CASINO.—"Golden Crook" company, headed by Billy Arlington, opened Monday for the week with a good house.

TBOCADERO.—Billy Watson's "United States Beauties" had a big house Monday.

NATIONAL.—"The Sunshine Girls," burlesque, opened Monday for the week.

GAYETY.—"The Parisian Flirts" opened Monday for the week.

DUMONT'S.—Stock Minstrels.

Johnny Ehardt, formerly of the Gayety, has been made manager of the National.

The writer is located with "The Evening Bulletin" and will be glad to see professionals and others who are considering advertising in VARIETY.

PORTLAND, ORE.

BY E. E. AUSTON.

HEILIG (W. T. Pangel, mgr.).—"Birth of a Nation," 5-11.

BAKER (Milton W. Seaman, mgr.).—"Within the Law," 5-11.

OAKS (John Cordray, mgr.).—Jomelli in concert, Oscar Babcock in his ride through the death loop.

NATIONAL (Orton Goodwin, mgr.).—Frank Rich Co., in musical comedy.

LYRIC (Dan Flood, mgr., agent Webster-Fisher).—Lois Be Abdicin, Oriental dances;

Paul and Rinaldo, skit; Ed Hardy, newsy comedian; Earl and LeRoy, musical act; pictures.

MAJESTIC (Edwin James, mgr.).—Leah Cohen, in classic and popular songs; pictures. EMPRESS (T. R. Conlon, mgr.).—Days and Verrier, opened; Roder and Ford, good; Alvia & Alvia, laughs; Imperial Male Quartette, good; Francesca Redding & Co., comedy hit; LeRoy & Cahill, entertained; Aerial Path, darling.

PANTAGES (J. A. Johnson, mgr., agent, or rock).—Hanlon, Dean & Hanlon, clever; Parisian Trio, fine; Winch & Poore, good; Maude Leone and her players, good; Spencer and Williams, hit; "Birthday Party," closed.

"Within the Law" is the play which opens the 1915-16 season at the Baker theatre Sept. 5.

"The Misleading Lady," "The Yellow Ticket," "The Fortune Hunter," "The Trail of the Lonesome Pine," "Help Wanted," and "Under Cover" are some of the plays to be given by the Baker players this season.

Harry Morgan Thorn, organist at the Peoples' theatre, and Lillian Ruth Gray (449 professional), were married Sept. 2.

Adel Barnickie, a Portland vocalist, was the attraction in the recital hall last week at the Panama-Pacific International Exposition in San Francisco.

Jeanne Jomelli has decided, after many requests have been made to her, to engage in individual professional vocal work in this city.

ST. PAUL.

By E. J. BENHAM.

ORPHEUM (E. C. Burroughs, mgr.).—Mina Morris and Co., pleasing; Willie Westor, favorably received; Mack and Vincent, pleasing; Galetti's Baboons, clever; Jed and Ethel Dooley, good; Mignonette Kokin, well liked; Flemings, very good.

EMPRESS (Gus S. Greening, res. mgr.).—Bonnie Sektet, tremendous applause; Arthur Deming, hearty reception; Charlie Chaplin, hit; Harry and Etta Conley, good; Henry and Adelaide, pleasing.

PRINCESS (Bert Goldman, mgr.).—Split week. 1st half—Four Harmony Kings, good; Kennison Trio, please; Mac O'Neil, very good; Leffingwell and Gale, pleased; pictures. 2d half—The Four Lederers, Fields and Brown.

Ed Gray, Quigg and Nickerson, pictures.

METROPOLITAN (L. N. Scott, mgr.).—Al Jolson in "Dancing Around," received by a very enthusiastic house, kept in fine humor. Next week, "On Trial."

SHUBERT (Frank Priest, mgr.).—Ernest Fisher Players in "Help Wanted." Next week, "Folly of the Circus."

STAR (John P. Kirk, mgr.).—"Broadway Belles," pleased good house.

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SHEA'S (J. Shea, mgr.; agt., U. B. O.).—
Bell Family, artistic success; Hawley, Haight
and Co., in playlet, held interest; Marlon
Weeks, pleased; Haydn, Borden and Haydn,
entertaining; Ward, Bell and Ward, clever;
Leo Zarrel & Co., excellent; Hayes and
Thatcher, good; Dupree and Dupree, novel.

LOEW'S YONGE STREET (J. Bernstein,
mgr.; agt., Loew).—Conroy's Diving Models,
clausy; Mae Hall and Co., amusing; Hallon
and Hayes, funny; Norman Bros., good;

Mayako, clever; Jack Taylor, pleased; Cook
and Stevens, good.

SHEA'S HIPPODROME (A. C. McArdle,
mgr.; agt., U. B. O.).—Majestic Musical Four,
very good; Harry Cutler, entertaining; the
Leskelliers, novel; Evelyn Cunningham, en-
cored; Dunbar and Turner, good; Hutchison
and Sadler, pleased; Kealey Bros. and Co.,
clever.

GAYETY (T. R. Henry, mgr.).—"The
Sporting Widows" made good. Next, "London
Belles."

STAR (Dan F. Pierce, mgr.).—The Auto
Girls, opened well. Next, Review of 1918.

STRAND (K. S. Marvin, mgr.).—Pictures.

The two weeks of the Canadian National
Exhibition which closed 31 was a big suc-
cess. The total attendance reached 864,000
for the 12 days.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (September 20)

Players may be listed in this department weekly, either at the theatres they are
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Heather Josie Variety N Y
Hagans 4 Australia Variety N Y
Hermann Adelaide Hotel Pierpont N Y
Holman Harry Co Variety N Y

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De Lyons 3 care F M Barnes Chicago
Demarest & Collette Variety N Y
DeVoie & Livingston Orpheum Kansas City
Devine & Williams Orpheum San Francisco
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Kerr & Weston Columbia St Louis
Krelles The care Irving Cooper N Y C
Kronold Hans Variety N Y

East George Co Orpheum Brooklyn
Ellison Glenn Orpheum St Paul
Elmore Kate & Williams Sam Northport L I
Evans Chas E Co Orpheum Oakland

Faye Elsie 3 Orpheum St Paul
Fern Harry Keith's Providence
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Gabriel Master Co Colonial Erie
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Olcott Chas Orpheum Montreal
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Puck Harry & Eva Orpheum Los Angeles

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Recher's Monkey Music Hall 21 Maiden Hill
Ruth Florence Variety San Francisco

Samuels Ray Palace Chicago
Santley & Norton Maryland Baltimore
Schaffer Sylvester care Tausig 104 E 14th St N Y
Shankle Bertha Shea's Buffalo
Shentons 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
Stanley Alleen Variety N Y
Stanley Forrest Burbank Los Angeles
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more
American Belles 29 Academy Jersey City 27
Gaiety Philadelphia
Auto Girls 20 Savoy Hamilton Ont 27 Cadil-
lac Detroit
Beauty Youth & Folly 20 Englewood Chicago
27 Gaiety Milwaukee
Behman Show 20 Empire Toledo 27 Star &
Garter Chicago
Ben Welch Show 20 New Hurtig & Seamon's
New York 27 Miner's Bronx New York
Big Craze 20 Star St Paul 27 L O 4 Century
Kansas City
Billy Watson's Beef Trust 20 Gaiety Pitts-
burgh 27 Star Cleveland
Blue Ribbon Belles 20 Majestic Indianapolis
27 Buckingham Louisville
Bon Tons 20 Empire Hoboken 27 Casino
Philadelphia
Bostonian Burlesquers 20 Star & Garter Chi-
cago 27-29 Berchel Des Moines
Broadway Belles 20 L O 27 Century Kansas
City
Cabaret Girls 20 Gayety Minneapolis 27 Star
St Paul
Charming Widows 20 Cadillac Detroit 27
Columbia Grand Rapids
Cherry Blossoms 20-22 Armory Binghamton
23-25 Van Culler O H Schenectady 27 Cor-
inthian Rochester
City Sports 20-22 Park Manchester 23-25 Wor-
cester Worcester 27-29 Gilmore Springfield
Crackerjacks 20-22 Gilmore Springfield 23-25
L O 27 Star Brooklyn
Darlings of Paris 20-22 L O 23-25 Park Bridge-
port 27 Gaiety Brooklyn
Follies of Day 20 Gaiety Omaha 27 Gaiety
Kansas City
Follies of Pleasure 20 Gaiety Milwaukee 27
Gaiety Minneapolis
Frolies of 1915 20-22 L O 23-25 Academy Fall
River 27 Howard Boston
Gay New Yorkers 20 Casino Philadelphia 27
Palace Baltimore
Girls from Follies 20 Trocadero Philadelphia
27 So Bethlehem 28 Easton 30-2 Grand
Trenton
Girls from Joyland 20 Empire Cleveland 27
Penn Circuit
Girl Trust 20 Columbia New York 27 Casino
Brooklyn
Globe Trotters 20 Colonial Providence 27
Casino Boston

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Hasting's Big Show 20 Gaiety St Louis 27
Columbia Chicago
Hello Girls 20 Columbia Grand Rapids 27 En-
glewood Chicago
Hello Paris 20 Star Brooklyn 27 Yorkville
New York
High Life Girls 20 Corinthian Rochester 27
Star Toronto
Howe's Sam Own Show 20 L O 27 Gaiety
Omaha

Lady Buccaneers 20 Gaiety Brooklyn 27-29
L O 30-2 Academy Fall River
Liberty Girls 20 Gaiety Washington 27 Gaiety
Pittsburgh
Maids of America 20 L O 27 Empire Brooklyn
Manchester's Own Show 20 Columbia Chicago
27 Gaiety Detroit
Majestic's 20 Gaiety Detroit 27 Gaiety To-
ronto
Marion's Dave Own Show 20 Empire Newark 27
L O 4 Empire Brooklyn
Merry Rounders 20 Casino Brooklyn 27 Em-
pire Newark
Midnight Maidens 20 Grand Hartford 27 Jac-
ques O H Waterbury
Military Maids 20 Gaiety Philadelphia 27-29
Star Scranton 30-2 Majestic Wilkes-Barre
Million Dollar Dolls 20 Miner's Bronx New
York 27 Orpheum Paterson
Mischief Makers 20 Gaiety Baltimore 27 Troca-
dero Philadelphia
Monte Carlo Girls 20 Olympic Cincinnati 27
Empire Cleveland
Parliam Filits 20-22 Star Scranton 23-25 Ma-
jestic Wilkes-Barre 27-29 Armory Bingham-
ton 30-2 Van Culler O H Schenectady
Puss Puss 20 Jacques O H Waterbury 27
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Frear, Baggett, Frear

"Baseball Idiosyncrasies"

Direction, GENE HUGHES

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Record Breakers 20 Buckingham Louisville 27
Olympic Cincinnati
Review of 1916 20 Star Toronto 27 Savoy
Hamilton Ont
Rose Sybell's 20 Gaiety Toronto 27 Gaiety
Buffalo

Roseland Girls 20 Gaiety Boston 27 Columbia
New York
Rosey Posey Girls 20 Star Cleveland 27 Colo-
nial Columbus

September Morning Glories 20 Standard St
Louis 27 Gaiety Chicago

Smiling Beauties 20-22 Bastable Syracuse 23-
25 Lumberg Utica 27 Gaiety Montreal

Social Maids 20 L O 27-29 Bastable Syracuse
30-32 Lumberg Utica

Sporting Widows 20 Gaiety Buffalo 27 L O 4-6
Bastable Syracuse 7-9 Lumberg Utica

Star & Quarter 20 Gaiety Kansas City 27 Gaiety
St Louis

Strolling Players 20 Empire Albany 27 Gaiety
Boston

Tango Queens 20 Century Kansas City 27
Standard St Louis

The Tempters 20 Olympic New York 27-29 L O
30-1 Park Bridgeport

The Tourists 20 Colonial Columbus 27 Em-
pire Toledo

The Winners 20 Howard Boston 27-29 Park
Manchester 30-2 Worcester Worcester

Tio Top Girls 20 Yorkville New York 27 Acad-
emy Jersey City

20th Century Maids 20 Empire Brooklyn 27
Colonial Providence

U S Beauties 20 So Bethlehem 21 Easton 23-25
Grand Trenton 27 Olympic New York

Watson-Wrothe 20 Gaiety Montreal 27 Empire
Albany

Yankee Doodle Girls 20 Gaiety Chicago 27
Majestic Indianapolis

SELLS-FLOTO—17 Kansas City, Kan.; 18
Independence, Mo.; 20 Fort Scott, 21 Inde-
pendence, Kan.; 22 Ponca City, Okla.; 23
Perry, 24 Cushing, 25 Enid.

LETTERS

Where C follows name, letter is in
Variety's Chicago office.
Where S F follows name, letter is in
Variety's San Francisco office.
Advertising or circular letters will
not be listed.
P following name indicates postal,
advertised once only.

A

Adams Eugene
Adams Eugene (C)
Adamey Austin (C)
Alarcon Leon (C)
Allen Claude E
Anderson Harry L
Archer Lillian

B

Baldwin Earl (C)
Barnes Howard C
Barion Jack
Bartholomen C B (C)
Bean Jack W
Bean Thornton C
Blaylock Robert (C)
Bloom Edward L
Blockson Harry
Bonner Emelle
Bennett Wallace
Betry Harry
Bourne Helen (P)
Bourne Wm
Bosturck Fred R (C)
Bronte & Aldwell
Brown Ada
Burton Richard
Burns Chas
Byrons The Four

C

Campbell Allen (C)
Carillo Leo
Carle Grace
Carleton Anita
Carr Merle (P)
Carr Merle (C)
Carter & Carter (C)
Curson J W

D

Dacobeo Troupe
Dalton Casey
Davis Mr W E
Dean Rose M
Deane Al
De Laire May
Dell Jack (C)
Dusey & Babe

E

Edwards Jack (C)
Eldridge Press
Ellison Glen (C)
Evelyn & Dolly (C)

F

Farber Girls
Fern Alma
Fields Salile
Fielding Pauline (C)
Fletcher Ted
Florence Mabel
Florence Helen (C)
Foo Lee Tong (C)
Forrest Jack
Forrester Chas
Franklen Mrs H (C)
Friguet Jules

CIRCUS ROUTES

BARNUM-BAILEY—17 New Castle, Pa.; 18
Sharon, 20 McKeesport, 21 Connellsville, 22
Charleroi, 23 Butler, 24 Washington, 25 Park-
ersburg, W. Va.

HAGENBECK-WALLACE—17 Piqua, O.; 18
Wapakoneta, 20 Washington, C. H.; 21 Lan-
caster, 22 Zanesville, 23 Barnesville, 24 Fair-
mont, W. Va.; 25 Cumberland, Md.

101 RANCH—17 Joliet, Ill.; 18 Racine, Wis.;
19-20 Milwaukee, 21 Madison, 22 Freeport, Ill.;
23 Moline, 24 Peoria, 25 Galesburg.

RINGLING—17 Kirksville, Mo.; 18 Trenton,
20 Centerville, Ia.; 21 Albany, Mo.; 22 Cam-
eron, 23 Nebraska City, Neb.; 24 Falls City,
25 Concordia, Kan.

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"Those Dancing Phriends"

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Direction, MAX HART

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And Her Company

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MACK, ALBRIGHT and MACK

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Featuring "PINEY RIDGE" and "BOM BOM BAY"

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and COMPANY

Direction, M. S. EPSTIN

G
Gallagher Dan (C)
Ganter Archie (C)
George Jack
German Richard
Gibbons Mary
Gleason Lew (C)
Goss Geo (C)
Golden Grace (P)
Golden Morris
Goldsmith Sol
Gould Fred
Gray Trio The
Gregory Frank
Gwynne & Gossetta (C)

H
Harris & Sprague
Harrison Neva
Harrington & Chuby (C)
Hartholz Albert (P)

J
Jason Isabel
Jennings De Wilt
Jesperson Geo (C)
Jessica Duo
Jewell Elizabeth
Jordan Ed C
Judge Mike

K
Kaufman Walter
Keller Edw
Kelles & Haffner

L
Lang Frank Co
La Tell Blanche
Laughlin Jack
La Viva Mme
LeGrange & Gordon
Le Mar Harry (C)
Leonard Billie
Lewis George
Le Vier J W
Lind Francis
Lorraine Hazelle
Lovett Alvert (P)

M
Mack Willard (C)
Maher Mr J R
Manchester d (C)
Mancini Frank (C)
Manning Jack
Mann Billy (C)
Marmion Dolly
Marton Bradley
Martyn & Florence (C)
Mayhew Stella
Maynard Miss D
May Florence
McBann Henry

N
Nasarro Queenie
Nelson Edgar
Nilsson Melba
Nilsson Mr
Nixon
Nolan Louisa
Nordes Alepes

O
Osborn Fred (C)
Palmer Miss C R
Parry B H
Patsy Leah (D)
Phillip Golf
Phillips Wendell
Potter Chas
Prisk Wm H
Prucell Pete

P
Perry B H
Patsy Leah (D)
Phillip Golf
Phillips Wendell
Potter Chas
Prisk Wm H
Prucell Pete

Q
Quinlan Dan
Quinn Paul

R
Ramsey Sisters
Reed Pearl
Reno Geo B
Reynolds James
Rich Edna
Ritchie Adele
Roberts Grace
Roberts Joe
Roberts Vera
Robinson John R
Rooney & Bowman
Rose Harry
Royal Jack
Russell Robert H
Russell Tom
Ryan Ben

S
Schilling William
Sidney O T
Slaby Bertha
Shaw Sandy
Shayne Bert
Sherman Sarah
Smilletta Sisters
Smith Mr L W
Somers Perrin G
Sopola Vida
Stanley & Lea
Straight Chas T (C)
Strong Eugene K

T
Taner B Thos
Thomas Floss (P)

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NEW "WOP" SONG, BY SAM CHIP

Direction ROSE and CURTIS

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PLAYING HAMILTON K. CALHOUN
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NEXT WEEK (Sept. 20) ORPHEUM, NEW ORLEANS

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"The Mysterious Masquerader"
A SURPRISING COMEDY NOVELTY

Just Returned from a Year's Tour of Australia
Managing Director, JOHN C. PEBBLES, Palace Theatre Bldg., New York

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(Jackie and Billy)

JACKIE—The bird who talks so as to be understood by everyone.
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This Week (Aug. 30), Majestic, Chicago

Scotch
Minstrel
With Ziegfeld "Follies of 1914"
Personal direction
JULE
DELMAR

JOHNNY
DOVE



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Late of Chicago Grand Opera Co. Stettin Municipal Opera House (Germany)
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Direction, NED WAYBURN

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With GEORGE F. HARRIS and a cast of seven people
Carload of scenery. Featuring the Great Race Scene from "The Honeymoon Express,"
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DELINEATORS OF SOUTHERN TYPES

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AN ORIGINAL IRON JAW WIRE SENSATION

The Helen Leach-Wallin Trio

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"IT WORKS BOTH WAYS"

The biggest novelty playlet vaudeville has ever known.

Now playing "The Mysterious Will."

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Townsend Miss B
Tranfield Sisters (C)
Triggs Mrs. May (P)
Tulkey Ella J
Turner & Grace

V

Vadette Villa
Van Billy B
Van & Schenck (C)
Vaughan Dorothy
Von Seifried Carl

W.

Waak Henry
Waggoner Rod
Walker & Ill
Wallace Miss V
Walters Clara
Walzer Mabel
Wandling John W
Ward Pop
Warden Geo F
Weston William A
White Jack & B

MAYME REMINGTON AND COMPANY

New Act. Booked Solid U. B. O.

Wiggins Con M X
Wilkes Ruth (C)
Williams Dot Xylophlends Four
Williams William F Z
Wilson Tony Mrs
Window Muriel (C)
Wynn Bessie (C) Zenita

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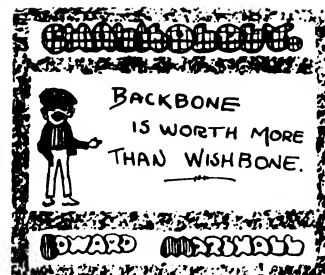
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Presenting an absolute departure from the
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Direction JAMES B. McKOWEN



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ORPHEUM CIRCUIT

This Week (Sept. 13), Orpheum, Omaha

Next Week (Sept. 20), Orpheum, St. Paul



Buster Santos and Jacque Hays

The Girls with the Funny Figure
In their new act,
"The Health Hunters"
Touring
Pantages Circuit



The best things I saw on my vacation, in New York, were: Ed Wynn with Ziegfeld's "Follies" and Marilyn Miller at the Winter Garden.

BILLY BEARD

"The Party from the South"
Booked by ALF. T. WILTON

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Our sailing has been postponed until Sept. 28th. We will play around Frisco for the next 3 weeks. Address care VARIETY, Pantages Theatre Building, San Francisco, Cal.
P. S.—Regards to Al Prince and Helen Deerie.

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Back to Work With a Vim After a Dandy Vacation



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Dancing a la Tanguay on the Wire

SAYS:

"One reason why some wire-walkers are never successful is, that they do not work steady. And 'steady work' is what they get paid for."

MAX BLOOM

(That's My Horse)
In "THE SUNNY SIDE OF BROADWAY"
With Alice Sher
Direction, BOYLE WOOLFOLK



PAULINE SAXON THE "SIS PERKINS" GIRL

PETE MACK Suggests
FANTASIO
PARISIENNE NOVELTY
POSING SINGING



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Famous Cycling Comiques



"CARTOONIST AND SHADOWGRAPHIST"
FOLLOW WHO CAN.
WHERE OTHER SHADOW ACTS
LEAVE OFF, I COMMENCE



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MARTYN and FLORENCE

(Vaudeville's Best Opening Act)

Howard Langford

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Late Feature of the "Night Clerk"
Direction, WM. B. FRIEDLANDER

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Artistic Character Singer and Light Comedian.
"Merrie Garden Revue"
HOTEL PLANTERS, CHICAGO
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"THE TROUBLES OF SAMBO AND DINAH"

Booked Solid on the LOEW TIME

Management HARRY SHEA

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A Novelty Musical Production. Introducing the World's Famous

B-A-N-J-O-P-H-I-E-N-D-S

Last Half (Sept. 16-19), Harlem Opera House, New York
Next week (Sept. 20), Wm. Penn, Philadelphia

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SINGING COMEDIENNE

Introducing "MIKE," the CANINE WONDER. The DOG that really talks. Also "TIP," the Tango Dog. UNITED TIME

Successful at the PALACE, NEW YORK, THIS WEEK (Sept. 6)

Amoros Sisters

Direction, PAUL DURAND.

Management, TONY WILSON

America's
Premier
Xylophonists

4 - XYLOPHIENDS - 4

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17-24-18

VARIETY

VOL. XL, No. 4.

NEW YORK CITY, FRIDAY, SEPTEMBER 24, 1915.

PRICE TEN CENTS.



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A new comic song By BRYAN-WELLS-GUMBLE Plenty of special verses.

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137 WEST FORT ST.

VARIETY

VOL. XL, No. 4.

NEW YORK CITY, FRIDAY, SEPTEMBER 24, 1915.

PRICE TEN CENTS.

FEDERATION LAYS DOWN LAW IN ST. LOUIS LABOR TANGLE

Supreme Body of Labor Unions Orders Missouri Body To Re-instate Grand Duchess Theatre Electricians Who Did Not Walk Out When Stage Hands, Picture Operators, and Musicians Went On Strike. Unique House Situation Develops.

St. Louis, Sept. 22.

The union troubles existing at the Grand Duchess theatre became further tangled this week when the American Federation of Labor ordered the Central Trades and Labor Union to immediately reinstate the electrical workers who refused to walk out of the theatre when a strike was called by the stage hands and musicians.

The electrical workers contended the house was playing fair with the unions inasmuch as it being a picture theatre, but three musicians were needed instead of a complete orchestra as demanded by the union.

The picture operators' union called out their members in sympathy with the musicians, but the electrical organization stood behind the theatre management and defied the C. T. L. U., which resulted in its ejection from the parent body. The electricians had circulars distributed around town defending the action of the house management.

This is rather unique in being the first instance on record where one union stood in sympathy with an employer to a point where it was forced to declare its affiliations unfair.

LILLIAN RUSSELL AGAIN.

Vaudeville is going to have Lillian Russell once more as a headline attraction, this time for ten weeks on a route secured by the Pat Casey Agency.

Miss Russell is asking \$3,000 a week for the vaudeville trip. She will probably arrange with the managers for \$2,500 instead, the amount received by Lillian when last headlined.

Miss Russell is policy, all in all.

an offer of \$2,500 a week to continue in moving pictures, but rejected it for some reason, after having posed before the camera in "Wildfire." For that feature film the star agreed to accept 25 per cent. of the net profits and up to date, it is said, Miss Russell has received as her share \$17,000.

"INDICTMENT" RUMOR.

A report spread Tuesday that "50 theatrical managers have been indicted by the Federal Grand Jury." Nothing more could be learned regarding the rumor nor could some of the theatrical attorneys who looked into the report find anything tangible.

The story is said to have started when an agent of a bonding company called at a theatrical office, offering to provide bonds for any of the indicted men.

The Federal Grand Jury stands adjourned until next Monday. The only possible indictment against a group of theatrical men by it would be under the Sherman Law, and the usual procedure followed by the federal authorities preliminary to such a course has not even been started of late.

Some time ago it was said an investigation by the federal department had begun against the legitimate syndicate to ascertain if they constitute a "trust." After a few days this died down and was not again heard from.

WHITESIDE CLOSING.

Chicago, Sept. 22.

"The Ragged Messenger," with Walker Whiteside, at the Princess will close Saturday. There probably were not enough people in the theatre during the three weeks' run to fill the house once.

PACKEY M'FARLAND ENGAGED.

Chicago, Sept. 22.

Packey McFarland will be one of the feature acts at the Palace next week, offering his usual turn as presented heretofore in burlesque.

Packey's recent encounter with Mike Gibbons at Brighton Beach, which drew the largest house on record, has resulted in considerable favorable publicity for the Chicago pugilist, the local papers being unanimous in giving the stockyard's star the verdict.

McFarland received \$1,500 weekly in burlesque. Incidentally Packey is the second pugilist to play the Palace, Abe Attell having established the precedent during his recent tour of the Orpheum Circuit.

CLARICE VANCE'S RETURN.

Clarice Vance has concluded to return to vaudeville for a full route. She will be assisted at the piano by Tom Mitchell. Frank Evans will look after the booking details.

Miss Vance of late has been more inclined to remain at home rather than to travel, which meant New York engagements, not always a convenient matter for managers to handle. With Miss Vance forsaking the fireplace for the road and with her established reputation as an entertainer, she will fill many a spot on big time vaudeville programs that have been aching for her often.

JANIS AT THE COHAN.

Elsie Janis in "Miss Information" is to be the attraction at the Cohan theatre following the Julian Eltinge piece, "Cousin Lucy," which ends its run Oct. 2. The Janis piece will open Tuesday, Oct. 5. This date has been set instead of the day previous because the company in jumping from Cincinnati will arrive late on Monday morning.

"SMILING" CLOSING FOR GOOD.

Chicago, Sept. 22.

"He Comes Up Smiling" with Bernard Granville, at the Powers will close Saturday and the production will be sent to the storehouse.

The company will be brought back to New York.

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

BABY CARRIAGE GARAGE.

St. Louis, Sept. 22.

A garage for baby carriages exclusively is being built by the management of a new picture house which proposes to open shortly at 12th and Clinton streets. The house when complete will seat 2,500, and is being built by the Columbia Amusement Co., recently organized in this city.

BILLBOARDS DISCONTINUED.

St. Louis, Sept. 22.

Because of the union troubles between the billposters and the billboard companies in St. Louis, the local theatre managers have decided to discontinue billboard advertising until the matter is definitely settled.

Window displays and newspaper advertising constitute their only method of announcing the shows.

TITLE FOR LA SALLE SHOW.

Chicago, Sept. 22.

"The Girl of Tomorrow" is the title for the new musical comedy offering which is to go into the La Salle theatre Oct. 9. The show is being staged under the direction of Frank Smith, and is to open in Milwaukee on October 10. Lora Lieb, Anna Boyd, Jack Gaumer, Clifford Heckinger and Fletcher Norton have been added to the cast.

HANDS OFF FOR AGENTS.

Chicago, Sept. 22.

The various agents holding booking franchises with the Western Vaudeville Managers' Association and the local United Booking Offices branch have been notified not to interfere with acts holding big time routes.

Many of the over-ambitious percentage merchants have been approaching big time acts with attractive small time offers. While no instances of success are as yet reported, the rule has been established to prevent future confusion.

TEXAS HOUSES CLOSE.

Chicago, Sept. 22.

The Hippodrome, Dallas, and the Orpheum, Waco, Tex., closed suddenly last week. The two houses have been booked by Harry Miller in conjunction with the Interstate Circuit.

The theatres may reopen with pictures.

IN LONDON

London, Sept. 10.

The cool weather has had its effect on variety and theatrical business. Houses with good attractions have been packed to overflowing. The Empire, Hippodrome and Comedy, all playing revues, the house bill boards have been out at every performance. This happy state of things also exists at the theatres playing musical comedies and legitimate successes. Business has been great at Daly's with "Betty," and at the Gaiety with "To-Night's the Night," both musical comedies, while at the Haymarket "Quinneys," Globe, "Peg o' My Heart," and Royalty, "The Man Who Stayed at Home," have all substantial reasons to congratulate themselves on the business done during the last week.

The autumn season has started auspiciously at the theatres. The ball was opened on August 24, by the Comedy Theatre, where Albert de Courville produced "Shell Out," a revue written by himself with music by Herman Darewski. Fred Emney, who was making his first appearance in a London revue, carried the weight of the comedy and came through with flying colors, scoring a personal triumph. Much of the general success of the revue is due to the American stage manager, Robert Marks, whose ensembles and original grouping and evolutions went without a hitch. There are now three matinees per week on Monday, Thursday and Saturday and Manager Arthur Chudleigh's face wears a happy smile as it is years since he had a genuine financial success at the Comedy.

"Kick In," the American crook y, was produced at the Vanderbilt theatre on Aug. 28, and met with immediate success. Its brisk action and aint Americanism caught on at once, and the theatre was packed at every performance. Ramsay Wallace, Helen Holmes and Helen Marqua scored personal successes.

"The Big Drum," by Sir Arthur Pinero, produced by Sir George Alexander at the St. James on Sept. 1 has met with extraordinarily varied receptions by the critics, even for a Pinero play. From gulping adulation on the one hand to airy trifling and cold disdain on the other. The real fault is that the play is divided against itself. It reveals the two Pineros, the satirist and the ultra psychologist, and although both parts are well done there is too much talk and too little action. The play is not likely to enhance the author's reputation, although since the first night it has been given a conventional ending in response to public opinion. It is extremely well acted. Allan Aynesworth and Irene Vanburgh especially distinguishing themselves, while Sir George Alexander assumes a role that is by no means a star part.

"The Ware Case," produced by Gerald du Maurier and Frank Curzon on Sept. 4, at Wyndham's Theatre, was an unqualified success. It is a strong drama and held the audience from start to finish. The secret of "Who lured Eustace Ede" was held to the finish and the denouement when Sir Hubert Ware, Mr. Gerald du Maurier, declares that he did, and takes poison, after being acquitted by the judge in a strong trial scene, came as a surprise to the public who had acquiesced in the verdict.

With regard to futures there is great activity. George Grossmith and Edward Laurillard reopen the Prince of Wales Sept. 21 with "The Dummy," Lauri de Frece playing Barney Cook. The cast includes Owen Roughwood, Ambrose Manning, Robert Ayrtton, Julian Royce and George Shelton, Miss Irene Browne, Miss Peggy Andrews and Miss Barbara Goll. The same management will produce the American musical play, "The Only Girl," at the Apollo on Sept. 25, with Fay Compton and Kenneth Douglas in the leading parts, supported by Lawrence Caird, Henry Wenman, Alec Fraser, Charles Sugden and Miss Moya Mannering. It has been revised for the English stage by Fred W. Thompson. Oct. 2nd is the date fixed by Thomas Peecham and Robert Courtneidge for their season of opera in English at the Shaftesbury Theatre. A strong company has been engaged. George Edwardes will produce a new musical play at the Adelphi about the middle of October. Harry Graham and Paul Kubens are responsible for the libretto, the lyrics being by Percy Greenbank and the music by Rubens, with additional numbers by Hayden Wood. The cast includes Phyllis Dare, Mabel Sealby, Yvonne Reynolds, Godfrey Tearle, from "Quinneys," will play a leading role, while George Gregory, Rohan Clensy and the popular dancers, Oyra and Dorma Leigh will also appear.

Alfred Butt produces a new musical play, "Bric-a-Brac," at the Palace. It has been written by Arthur Wimperis and Captain Basil Hood, with additional scenes by Lauri Wylie and Alfred Parker. The music is by Lionel Monckton and Herman Finck. "Bric-a-Brac" will be in ten scenes and gorgeously mounted.

Julian Wylie and James Tate are taking "The Passing Show," produced by Gus Sohlke, on tour at the end of September, with Fred Duprez in Arthur Playfair's part.

Starting French Season.

London, Sept. 22.

Madame Emile Lindey, from the Vaudeville theatre, Paris, starts a season in French, early in October.

PALACE REVUE A HIT.

London, Sept. 22.

The new revue at the Palace, "Bric-a-Brac," was produced Sept. 18 and scored a brilliant success. It is in seven scenes and is a gorgeous production, one of the best produced in London, restful to the eye and ear.

A scene between Simon Gerard, a Frenchman and a newcomer to London, and Teddie Gerard is one of the chief hits. Gertie Millar, Gwendoline Brogden, Arthur Playfair and Nelson Keys scored heavily.

The most beautiful scene of the production is "The Toilet of Venus."

The music is by Lionel Monckton and Herman Finck, libretto by Basil Hood and Arthur Wimperis, produced by Edward Royce.

AT LONDON HALLS.

London, Sept. 22.

At the Coliseum this week the new additions to the bill are Jean Alwyn, Maidee Scott, Saharet, Vivian Foster and Alfred Lester in his latest sketch, "Longshoreman Bill." Next week the Coliseum headliner will be Ada Reeve.

The newcomers to the Palladium program the current week include Weedon Grossmith in the playlet, "Quite So," Wish Wynne and May Moore Duprez.

Jack Norworth is "top of bill" at the Victoria Palace in his latest musical comedy skit, "A Syncopated Romance."

WITH FRENCH FOR ACTION.

Wilfred Douthitt, baritone with Andreas Dippel's "The Lilac Domino" last season, has joined the French army and is now at the front.

Douthitt is an Englishman, but felt that he could get quicker action by joining the French contingent. A raw recruit to the English army, he must train nine months before being regarded as "fit."

SCALA REOPENING.

London, Sept. 22.

The Scala, which housed the Kinemacolor War Pictures for a lengthy engagement, but has been closed recently, reopens Monday with "The Birth of a Nation."



VAN HOVEN

Has arranged to play half of each season in England for the next three years.

DE FRECE FALLS AGAIN.

London, Sept. 22.

A new revue is to be produced at the Garrick next month by Walter De Frece and George B. McLellan. It was written by Harry Risque, Robert P. ("Bob") Weston and Jack Norworth.

It will have a practically all-star cast, including Mlle Polaire, Jack Norworth, Beth Tate and Laura Guerite.

Not so long ago Mr. De Frece had about made up his mind to stick to his music hall enterprises, which consist principally of his large holdings in the Variety Controlling Co. (of which he is managing director in association with Alfred Butt). At regular intervals McLellan would come along and interest him in an outside "flier," which usually proved costly.

"THE LIGHTS" CLUB SITE.

The recently formed Lights (composed of men connected with show business) have purchased a site for a club house and summer rendezvous near the scene of the club's formation, Freeport, L. I. It is at Glover's Point, covering five acres, purchased from the John J. Randall Co.

Besides a clubhouse the plot will have a seabeach front of 150 feet, and a pier.

The Lights Building Committee comprises Harry Bulger, Robert Hodge, Billy Gould, Charles Middleton, Stephen Pettit, Frank Kaufman.

SOME "PRODUCING!"

London, Sept. 22.

Carl Hertz and Charles Morrill will shortly start a season of matinees at the Polytechnic Hall on Regent street, offering a series of classy illusions.

Their big feature will be the "producing" of a tallyho, horses and pack of hounds upon an "empty stage."

VAN HOVEN'S NOW \$600.

London, Sept. 22.

Van Hoven is being competed for by the two biggest circuits here, and his salary is now \$600 a week.

Van Hoven has cabled his American agent, Edward S. Keller, instructing him to book ten weeks in America at \$750.

EMANUEL WOODSON DEAD.

The Charles Bornhaupt office this week received information of the death of Charles Woodson at Brussels, Aug. 26.

Mr. Woodson was colored, and well known as the stage manager of the Palais d'Ete in Brussels. He had appeared upon the variety stage previously as a fast contortionist, and his three daughters played as an act called the "Three Keziah's."

MATINEES OFF.

London, Sept. 22.

Matinees at the Alhambra have been discontinued until the new show is produced there. Business is poor, and Managing Director Charlot, in addition, feels that with morning rehearsals and evening performances the actors can do a day's work.

COLUMBIA, WASHINGTON, D. C. TAKEN BY THE LOEW CIRCUIT

**Will Commence Loew Vaudeville in Former Legit. Theatre
Oct. 11. Capacity, 1,450. Formerly Played Klaw & Erlanger Attractions.**

Washington, Sept. 22.

Marcus Loew has secured the Columbia theatre and will take possession Oct. 11. The house seats 1,450. It formerly played Klaw & Erlanger \$2 attractions under the management of Fred Berger, who placed stock at the house during the summer.

The Columbia is on F street and is looked upon here as the elite theatre of the city. It is now showing pictures and that policy may be continued by the Loew Circuit until next spring, when alterations contemplated by Marcus Loew (who was here this week), will increase the seating capacity to 2,400 through taking in additional space on adjoining lots held by the company owning the Columbia.

There is a bare possibility Loew will open the Columbia with his brand of vaudeville playing a full week, as Loew also books a full week stand (Hippodrome) at Baltimore. This appears rather unlikely, however, from a statement made by Mr. Loew, although Washington just now has no pop vaudeville theatre. The Casino played that policy for a while, but abandoned it some time ago. The local Keith's is the only vaudeville house. It is a big-timer with a \$1 admission scale.

The National is at present playing the Klaw & Erlanger legitimate bookings, with the Belasco showing the Shubert attractions.

The Loew lease on the Columbia calls for five years, with an optional clause giving the Loew Circuit a tenancy of 21 years with a renewal for a like term, provided it makes certain alterations in the theatre at its own expense.

"AROUND THE MAP" PIECE.

Johnny Karney was engaged last week to take the blackface role in the new Klaw & Erlanger musical piece, "Around the Map" (formerly called "Miss Tootsie"). It is the role first tendered to Felix Adler and Ben Deely.

TAMPA'S JITNEY FEVER.

Tampa, Fla., Sept. 22.

Tampa, which has stood unique for years as the only Southern city of its size without a nickel show has become contaminated with the jitney fever. The germ became active two years ago when a new exhibitor opened up in the retail district and offered a film show for a "jit." The Favorite, a vaudeville and picture house in the neighborhood, was forced to cut its admission fee in half and the jitney fever took hold.

However, both houses were below the dead line and the uptown theatres maintained 10-20 policy, but eventu-

ally competition drove them all into desperate straits and then came the war and the summer heat.

Now Tampa's best little high grade theatres including the Alcazar, Montgomery, Kinodrome and the Bonita are "jitney joints" with only the Grand holding out for a dime. But a few months ago a quarter was asked in many of the houses and no less than a dime in any.

WANT BARNES IN LONDON.

Chamberlain Brown has received a cable offer from the management of the London Hippodrome for T. Roy Barnes. The London management offers the comedian a guarantee of \$1,000 a week for ten weeks and will feature him in the new revue which is to open at that house in about two months. Barnes has not as yet decided to accept.

THREE WEEKS IN 'FRISCO.

San Francisco, Sept. 22.

Charles E. Evans and Co. are playing a third week at the Orpheum here in their sketch, "A Forgotten Combination."

The customary stay for Orpheum acts is two weeks, but the Evans comedy was given an additional week in the rearrangement of the current Orpheum program.

SCHWARZ BROS. WITH LOEW.

The Schwarz Brothers signed a contract for 25 weeks with the Loew Circuit Wednesday. The brothers play "The Broken Mirror." They are foreigners and have been appearing on the big-time since arriving on this side.

The act opens for Loew next Monday.

AMERICAN, CHICAGO, REPORTS.

Chicago, Sept. 22.

It is quite likely the American music hall will be thoroughly renovated before the opening of the Dave Lewis show, scheduled for the near future, and there is some talk of altering the present interior decoration altogether.

The American is modeled after the American Roof, New York, with a starlit ceiling and exterior dressings throughout.

Another story has it the lessees are considering the advisability of establishing a dancing club with an annual charge of \$50 for membership (a Ned Wayburn idea at the Century, New York), the latter to admit members to the house at all times. A ball room which is on the site would make this scheme possible, but its materialization is considered doubtful.

MIDGET'S RETURN DATE.

Singer's Midgets, the Liliputian group, under the direction of Frank Bohm, has returned for a trip over the Loew Circuit.

The act is reported to have played to \$10,000 gross at Miles', Cleveland, last week.

Felix Young at Abrahms.

Felix Young has returned to the Maurice Abrams publishing firm and will have charge of the professional department.

OBITUARY.

S. Louise Long, sister of Jessie Graham, died Sept. 15 in Edgeworth, Pa., after a long illness.

Frederick Ecke, for several years conductor of the Metropolitan opera house orchestra, died Sept. 17 in his home at Patrick's Corner, N. J.

Dr. Colin McDougall, formerly physician for the Actors' Fund, died Sept. 19 in his home in New York at the age of 72. He was unmarried.

William Swor, formerly of Ford and Swor, and a brother of John, Bert and Jim Swor, died Saturday morning from an acute attack of heart trouble while visiting with Carl Copeland, a professional friend. Swor leaves a widow and four children. He had not been active of late.

The mother of N. E. Manwaring (of the Max Hart Agency) died this week at the age of 77. The remains were interred in the family plot at Pine Grove Cemetery, Niantic, Conn.

PARKING CHARGE NOT ALLOWED.

The Mississippi State Commission which met Sept. 7 decided in favor of the Car Owners Managers' Association against the railroads that wanted to force a parking charge through the commission.

The railroads were represented by a staff of attorneys, the managers by three members.

Wires from New York theatrical managers mentioned the backing down of the railroads in their attempt to increase the party rates were read to the commission and swayed the decision.

MOSS' EMPLOYEES' BEEFSTEAK

B. S. Moss and Morris Levi were the guests of the B. S. Moss employees at a beefsteak dinner at Healy's Saturday night. A vaudeville entertainment preceded the food.

Among those present were M. J. Moss, L. N. Moss, Walter J. Plaimmer, M. D. Simmons, J. C. Blockhouse, Emil Groth, W. H. Stanley, Louis Flatto, Harold Hansman, Charles Meyers, Henry Krivit, James Conlin, Henry Padden, B. M. Irwin, D. Stein, Joe Greenwald, Clint Wilson, S. T. Lawton, B. F. Heinrich, J. J. Dreyfus, A. E. MacHugh, Sam H. Grisman.

TEXAS GUINAN IN "GIRL."

Texas Guinan is to play the title role in "The Girl from Brazil" when the Shuberts stage that production. Miss Guinan was to have been in the new Winter Garden show but left the cast last week because she felt there was not enough for her to do.

TANGUAY AT ALHAMBRA.

Completing an engagement this Saturday of two weeks at Keith's, Boston, Eva Tanguay will make her first New York appearance of this season at the Alhambra, Monday.

SKETCH PLAYERS MARRY.

E. E. Clive and Miss Ellison, the principals in the sketch "One Good Turn," were married in New York Sept. 13.



KATHRYN OSTERMAN.

A contract for one year's work before the camera best bespeaks the success of Kathryn Osterman in pictures. The agreement was handled Miss Osterman by the Equitable immediately after its latest feature film ("The Bludgeon" with Kathryn Osterman) was privately exhibited last week.

Chief Director Isadore Bernstein of the Equitable declared Miss Osterman to be a wonderful emotional actress. His declaration was confirmed by the officers of the Equitable in the issuance of the long term agreement.

VAUDEVILLE

SHUBERTS' \$10,000 CONTRACT THROWN UP BY JULE DELMAR

Vaudeville Man Abruptly Ends Service Under Shubert Regime. Agreement Had 18 Months To Run. Delmar Booked Vaudeville Turns for Shubert Productions and Arranged Winter Garden's Sunday Programs. Now Going In for Himself.

Jule Delmar terminated his services with the Shuberts Wednesday. In doing so he relinquished a five-year contract from the theatrical firm that guaranteed him \$10,000 yearly. It still had 18 months to run.

The precise cause of Delmar's leaving had not become known when he abruptly quit, but it has been said Mr. Delmar was dissatisfied since assuming charge of the National Theatrical Exchange, a booking concern organized by the Shuberts and over which they appeared to assume a sort of direction even after Delmar had taken charge. The direction by the Shuberts of the exchange included the placing of another representative there besides Delmar, and this, together with other conditions arising, is reported as the real reason why Delmar quit, although in his department he was left supreme.

Jule Delmar is rated as one of the best booking men vaudeville has ever had. He has been noted for "putting bills together," and it was this expert technical knowledge of "framing shows" that is generally credited to the continued success of the Winter Garden's Sunday night vaudeville programs, of which Mr. Delmar had charge since he joined the Shubert staff. Notwithstanding, he was continually limited in securing material for the Sunday night Garden shows and was forced to use "repeats" so often it became a matter of comment; yet Mr. Delmar arranged the Sunday bills at that house in a manner to draw and hold the crowds, the house often playing to as high as \$3,100 on a Sunday night with the average cost of the show to the Shuberts not exceeding \$350 (through Delmar drafting players in Shubert musical productions, who received nothing for the special Sunday performances). He also has made a record while with the Shuberts for securing vaudeville artists for musical comedy engagements, his knowledge of both fields preeminently fitting him for that work, and his information regarding vaudeville salaries, with persuasive arguments used in connection, have saved the Shuberts thousands of dollars.

Before accepting the Shubert contract, Mr. Delmar was with the United Booking Offices for a number of seasons as a booking manager in charge of several U. B. O. houses. While with the Shuberts, Mr. Delmar made his offices in the Loew Circuit headquarters, where he acted as the intermediary between the Loew Circuit and big time acts.

Mr. Delmar intends to become a gen-

eral representative for artists, for vaudeville and legitimate productions. He has several turns under his direction at present.

ATLANTIC CITY CUTS RATE.

Atlantic City, Sept. 22.

Commencing Monday Keith's here cut the admission scale for its big time vaudeville show to a top price of 50 cents. The program of seven acts, two shows daily, remains in effect.

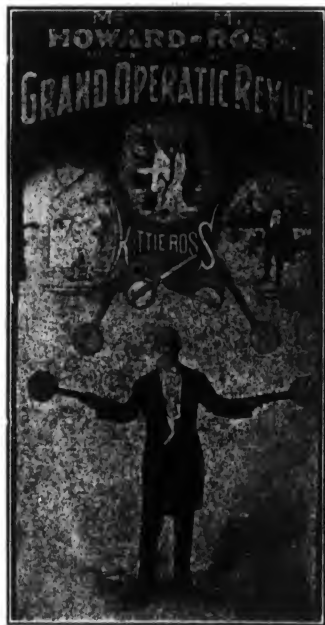
USHERS ORGANIZING?

There was talk this week of organizing an ushers' union in New York by some of the boys who claim the wages are too small and that many of the houses are employing girls. The boys maintain that if they can form the union and get recognition that they can eventually bring about the elimination of the girl ushers.

SLEEPER REPRESENTING.

W. D. Sleeper has replaced Earl Saunders as New York representative of the Chicago branch of the U. B. O. Mr. Sleeper has been connected with the Chicago U. B. O. office for the past two seasons. He has established headquarters in the Palace theatre building on the United floor.

**NOW PLAYING
THE ACT THAT CREATED
A SENSATION IN EUROPE**



**NOW
A SENSATION IN AMERICA
Management
M. S. BENTHAM**

CASE AGAIN ADJOURNED.

The Hammerstein vs. United Booking Offices action was again adjourned Monday, until Wednesday, and from that day to next Monday, when the argument is expected to be held in the New York Supreme Court.

The adjournments were asked for by the Hammerstein side through John B. Stanchfield, the Hammerstein attorney, having other engagements. Meantime the Hammersteins have been securing affidavits in reply to those submitted by the U. B. O., in the matter of permitting the 44th Street theatre to play "Hammerstein's" vaudeville selected in the United Offices by William Morris, under the U. B. O. franchise held by the Hammersteins.

Tuesday morning's Sun carried a story the Hammersteins had been offered \$200,000 by the United to retire altogether from the vaudeville field. It's questionable if the Sun reporter who wrote the article believed it himself.

According to report the German war pictures opening at the 44th Street Monday are in there for a month at least. The announced date of the Hammerstein vaudeville opening at the house was Oct. 1. This will necessarily be delayed through the legal entanglement, regardless of which way the decision goes.

"SUNDAY" AGITATION.

From reports of the attorney for the Sabbath Society calling in Times square this week, it was rumored the Society intended again agitating the Sunday performances in the theatres.

It is claimed the Society's attorney said he thought sketches and dancing should be eliminated from the Sunday program. These, with what have been taken out, would leave a Sunday bill made up of music only.

It is estimated over 300,000 people patronize the theatres of Greater New York on a Sunday.

A conference may be held on behalf of the theatrical managers and the Society, to reach a conclusion. There appears to be some angles to the Sunday concert proposition the Society has given no thought to.

NO ROYAL CHANGE.

There will be no change of vaudeville policy at B. F. Keith's Royal in the Bronx, now playing a big time bill at small time prices.

Theatrical politics are said to have played a part in some Bronx agitation looking toward the Keith Circuit restoring the former big time admission prices at the Royal, but the Keith folk say they are giving attention to nothing beyond supplying the Royal with the best shows obtainable.

COMEDY CLUB MEETING.

The Comedy Club has called a special open meeting for members for tomorrow (Saturday) night, at 10:30, in the clubrooms.

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

IN AND OUT.

The Dancing Lavars did not open at the Prospect, Brooklyn, Monday, replaced by The Kramers.

Lanigan, of Dawson, Lanigan and Covert, hurt his knee at the Majestic, Chicago, last Thursday, but finished the week. The turn was compelled to cancel this week, pending his recovery.

Captain Greene, father of Gene Greene, died at St. Luke's Hospital, Chicago, Sept. 19. Gene Greene, who was to have played this week at the Great Northern Hippodrome, cancelled the engagement.

Through illness, Tracey and Stone were unable to play at the Orpheum, Milwaukee, this week, Grace Wilson deputizing.

NEW ACTS.

Johnny Morris and Eddie Parks have separated.

Kelcy Conboy and Martin Howard (Irving M. Cooper).

Raymond Paine in "Getting Her Rights," produced by Roland West.

"Fantom's" in five scenes and six people (J. A. Van Sant).

Willie Newsome and Marion Campbell, dancing.

Sam J. Curtis and his "Golf Girls," 10 people.

"The Girl at the Cigar Stand" by Geo. Bloomquest, with six people (Jos. Hart).

Ethel Valentine in "The New Wife," by Sacher Masoch, adapted from the Hungarian for vaudeville.

"Beauties of America," 10 people, with lyrics by Phil Schwarz, music by Joe Goodwin (B. D. Berg).

"The Devil's Hour" by Wm. Anthony McGuire with Lucation, English and Co.

Laurie and Aleen in a new "kid" act at the American the last half of this week.

Alf. Grant and Rhoda Bernard in "one." Hal Crane and Co., playlet, "The Lash." (Alf. Wilton.)

Jimmy Marshall has been placed under contract by Jos. Hart, who will present him in a new sketch by Dion Titherage.

DAYTON OPENED.

Dayton, O., Sept. 22.

The new Keith theatre (formerly the National) opened this week to capacity houses, the event being attended by many celebrities from New York and Chicago, including Mr. and Mrs. E. F. Albee, C. S. Humphrey, Harry Weber and Coney Holmes. A number of the Keith managers from nearby cities were also present.

Superintendent Beers of the Cincinnati house worked three days preparing the Dayton property for the occasion.

The opening bill included Ruth Royce, Alexander Kids, Three Emersons, Bernard and Scarth, Meyako Sisters, Grattan and Taylor, Swan Wood, and Raymond and Caverly, and was unanimously pronounced by the opening audience to be one of the best running programs ever shown in Dayton.

Joe Goodman, of the U. B. O., arranged the opening bill for Dayton and will continue to book the house.

CABARETS

The dancing masters held a convention in New York last week and decided this coming winter the people of the U. S. will have to stick to the waltz and the tango. The dancing masters came from all over the country. They must have remained in conference very late nights to have seen the tango on their early hour travels to find out how New York is stepping. The only orchestras around here nowadays that play tango music are those in the all-night resorts. They take a chance late in the morning with the tango thing to give the sharpshooters hanging around an opportunity to show what they used to do in the good old days before the public got wise to them. One of the dancing masters told a reporter the convention had decided a person from Idaho should be fitted to dance with a New Yorker through a standardization of steps, so they picked the waltz and the tango. This particular dancing master said he thought the waltz would again be popular this winter. If he came from Idaho that state has got to make up a lot of lost time. After the dancing masters had settled the grave point how dancing should be done they got their whiskers trimmed in a city shop, packed their grip sacks and took a tourist car for home.

The Arena, at Broadway and 48th street, where roller skating is an especial attraction, picked up in attendance at the first change in the atmospheric conditions. The Arena (formerly the Broadway Dance) opened on the eve of the hot spell. Henry Morton, who is operating the place, was satisfied to perfect his organization during the heat, and the result came Sunday night when the Arena played to capacity. 680 people, at 25 cents gate admission; 280 of the crowd were skating, and 140 danced on the balcony floor. The Arena has a full restaurant license. Underneath the Arena preparations are going on for an uptown Little Hungary restaurant, the Houston street management taking the Broadway stand, with the same kind of a table d'hôte. Little Hungary downtown gave a \$1.50 dinner that included three kinds of wines (although one was plenty).

William Morris is to again operate the New York Roof after all. Mr. Morris has a novelty scheme for the aerial resort he is withholding until the opening. The ice skating idea has been abandoned. That since was lifted by the Shuberts for the 44th Street Roof. Thomas Healy will have the restaurant privilege on the New York. It will reopen in about three weeks.

A Christmas revue is being prepared for production at the Van Cortland Hotel, on West 49th street, where heretofore the entertainment has been along the usual cabaret measures. Jimmy Connors has been delegated by the management to select the principals and rehearse the affair. A stage will

be built in the main dining room, and in order to provide sufficient capacity the west wing of the second floor will be transformed into a balcony. Aside from the theatrical entertainment, the usual Van Cortland course dinner at 75 cents will be featured, the latter having already made serious inroads on the neighborhood patronage where the prices are higher and the service not quite as perfect.

Faust's, on Columbus Circle, one of the earliest of New York present day cabarets, appears to be permanently closed. Harry Salvain, who ran it, has taken Raub's in Brooklyn, and will conduct that cabaret across the bridge with Banjo Wallace's No. 2 orchestra (from Perry's, Coney Island) for the musical end.

Murray's on 42d Street has a revolving dance floor. The cut-in space will revolve very slowly, and those who may dance on it unaware of the movable contrivance will probably go on the wagon.

Sig Bosley, former professional manager for the Chicago office of the Shapiro-Bernstein Music Co., has replaced Sam Ash in Ned Wayburn's "Too Much Mustard" at the Shelburne, Brighton Beach.

Pabst's, 14th street, released all of its entertainers Saturday and a new show, consisting of Carrie Mack, Agnes, Doris Howard and Rene Rene, opened Monday.

Chicago, Sept. 22.

The Boston Oyster House installed a revue Saturday. It has eight chorus girls, five principals, and is called "Keep Smiling." A runway is employed. This is the first time the "Sumurun" idea has been tried in a "Loop" cafe. The revue gives three frolics daily and is drawing business. Of the principals, Johnnie Dale, a dancer, is the best. Alice Schaeffer is nice to look at and a neat worker. The other principals serve the purpose, but could be improved upon. Numbers are well taken care of by the chorus. From description, the local "Keep Smiling" is somewhat similar to the revue at Wallick's on Broadway, New York, which likewise used a run for the girls in abbreviated dresses.

Cincinnati, Sept. 22.

Mrs. Ethel Redmon Moegling, 25 years old, wife of Richard E. Moegling, Cincinnati's best-known tango dancer, testifying in her divorce suit, said that her spouse would not come home to meals on rainy days. Moegling, she charged, was enjoying great sport on these occasions watching women crossing muddy streets. Judge Hoffman granted her a divorce. A notebook containing the names of 100 Cincinnati women, found by the wife in her husband's possession, was introduced as evidence.

STOCK

STOCKS CLOSING.

Long Beach, Cal., Sept. 22.

W. Lee Brandon, manager of the Royal Stock, closed his stay at the Bentley Grand last week and is contemplating moving his company to Spokane.

Sacramento, Cal., Sept. 22.

John Wray wound up his local stock engagement at the Clunie and may reopen in two weeks at the MacDonough theatre, Oakland, Cal.

Corse Payton has been offering one of his brand of stock companies in Paterson, but business has not been of the reassuring sort and last week Payton's regime there ended unexpectedly with members of the company howling for salaries.

Payton has gone west, called home by the death of his mother and the Paterson stock project was taken over this week by Jay Packard, who has been offering "One Day."

POST STOCK AT FRESNO.

Fresno, Cal., Sept. 22.

James Post, the Coast producer, has leased the Fresno theatre and will open Sept. 20 with a stock company, offering "Within the Law" as the initial attraction.

Dorothy Mortimer, Stock Star.

Ed. Schiller has placed Dorothy Mortimer under a contract and will star her in stock pieces, Miss Mortimer is to appear in the former stock strongholds of Emma Bunting in the south. The Mortimer Players, now in full roster, will open this month and Schiller will personally manage.

Miss Bunting is still under Schiller's direction.

LEAHY QUILTS PHILLY.

Philadelphia, Sept. 22.

William H. Leahy, who has been playing legitimate stars on the stock-starring plan at the Walnut Street theatre here, closes his local project Saturday. This week and last he has been offering Richard Buhler in "At the Sign of the Cross."

HAYMAN RETURNING.

Chicago, Sept. 22.

Eddie Hayman, formerly one of the Western Vaudeville Managers' Association bookers, is expected to return to that organization in the near future, although no definite announcement to this effect has been made.

Mr. Hayman will in all probability be given a middle-western route to attend to. He resigned from the association last season when Managing Director Kohl issued orders no employee could be financially interested in any house supplied through the agency. Hayman holds an interest in the Kedzie, one of the best established small-time houses in the middle west. He maintained a ten per cent. office for a brief while, but sold his business and journeyed to the coast for a vacation. Since his return he has been inactive.

STOCKS OPENING.

The Lester Walters Stock Co. is in rehearsal at Pottstown, Pa., preparatory to opening on a route laid out through Pennsylvania. Frances Mead will be the leading woman.

Schenectady, N. Y., Sept. 22.

The Blanche Shirley-James Crane stock opened Monday at the Hudson, expecting to remain all winter.

Troy, N. Y., Sept. 22.

George Ford installed permanent stock at Rand's Monday.

Saginaw, Mich., Sept. 22.

F. P. Horne, who finished a stock engagement at the Jeffers theatre, reopened at the Academy Monday.

Fresno, Cal., Sept. 22.

James Post started a new stock season here at the Fresno theatre, Monday.

El Paso, Sept. 22.

Albert Taylor inaugurated a winter season of stock at the Crawford this week.

Oklahoma City, Sept. 22.

Ed. Schiller came to town this week and installed a permanent stock at the Overholser with Emma Bunting as the star.

With Richard Ogden as leading man, having played characters with the house company last season, the new stock at the Wadsworth will start Sept. 25.

Denver, Sept. 22.

Theodore Lorch, who has been playing stock in Colorado Springs, moved his players to the Tabor-Grand this week.

Chicago, Sept. 22.

The Otis Oliver Players in three companies, have started winter seasons respectively in Moline, Ill., Kalamazoo, Mich., and South Bend, Ind.

Dallas, Sept. 22.

A winter season of musical comedy stock opened here last week at the Jefferson, management C. H. Verschoyle.

Baltimore, Sept. 22.

Another stock company will invade Baltimore shortly, opening at the Colonial under the title of the Colonial Players. The new aggregation will be under the management of Chas. F. Lawrence, who has been attending to the local interests of the Stair & Havlin firm, which will continue to conduct the house with the stock policy. Roy Walten and Margaret Lotus will play the leads.

COPE IN COBB PLAY.

John Cope has been engaged by the Selwyns for the role of Judge Priest in the Irvin Cobb piece which they are to produce shortly.

With a suddenness that gave burlesque a jolt it never before experienced, the Philadelphia North American last Thursday began a ringing crusade against "cooch" dancers in particular and indecency on the stage generally. The appearance on that day of a front page story that went the limit in exposing the character of the performance given at the Gayety theatre, Philadelphia, which was followed Friday and Saturday by articles of equal prominence and severity, struck burlesque house managers of that city like a shell from a 42-centimeter gun.

The North American did not confine its attention to the Gayety. It hit the Trocadero and the National a side-swipe that completely shattered their impudent confidence in the "political pull" behind which they have been conducting their indecent performances for a long time. These publications quickly resulted in surprising activity not only by the police but by the clergy and the various societies organized for the suppression of vice. Many efforts have been made in recent years to overcome the influence of a certain well-known power that has succeeded in protecting the Trocadero, particularly, from police interference with the presentation of "raw" shows. But it seems it required the force of a great daily newspaper to convince those interested in that house that, weighed in the balance with the North American's attack, their vaunted political influence was carried away like a feather in a hurricane.

The death knell of the "cooch" dancer has sounded in Philadelphia. There is no possible chance for the employment of this disgusting "specialty" at any theatre in that city, certainly for a very long time. The North American, by its timely, effective and wholly praiseworthy assault, has done more with a single blow to rid burlesque of indecency than have all the persistent efforts that have been made in this direction by the Columbia Amusement Co. covering a period of several years.

It may be taken for granted, however, that future arrests for this offence will be quickly followed by convictions. Commissioner Woods and Inspector Morris will not again be caught napping. Meantime the directors of the Columbia Amusement Co. are watching the proceedings with serene satisfaction. Detroit, St. Paul, Minneapolis and Milwaukee are among the cities quite likely to feel the shock of the upheaval that has been experienced in Philadelphia and New York.

Clean burlesque has got to come in spite of political influence.

That the crusade against the "cooch" dancer is not confined to Philadelphia is shown in the recent activities of the Greater New York police department. Acting under orders issued by Commissioner Arthur Woods, seven arrests have been made in this jurisdiction within the past three weeks. It is true no convictions were obtained, but the likelihood is Commissioner Woods was

unaware of the influences back of the managements of the theatres that were investigated at his direction and he was consequently unprepared to prosecute the cases with his customary vigor. It is understood the Commissioner is determined to persevere in his insistence upon the complete elimination of the "cooch" dancer from the theatres in New York that include this vile exhibition in their programs, and whose managements up to the present time have arrogantly disregarded the efforts of the police to disturb them in their "protected" disobedience of the law prohibiting indecent and immoral performances.

"THE GIRL TRUST."

An unbroken succession of thoroughly good shows was largely responsible for the two capacity audiences present at the Columbia Monday to witness Joe Hurtig's "Girl Trust." The announcement of the addition of the pictures of the McFarland-Gibbons fight naturally drew a percentage of the unusually large attendance, but the character of the box and orchestra patronage, which included very many women who are not attracted by exhibitions of this kind, must be regarded as an indication of widespread interest in Columbia offerings acquired by the undeviating presentation of performances of genuine worth.

In the parlance of the business, the Columbia has "got 'em coming," and so long as good shows continue to follow one another as they have since the beginning of the present season, this felicitous condition will be maintained.

It is productions like "The Girl Trust" that must be relied upon for the real advancement of burlesque and create for this form of amusement the favorable consideration of a class of theatre-goers that must be appealed to with new material, competent entertainers, attractive scenery and costumes and modern methods of stage management.

At no point in the performance is there a suggestion of anything previously seen on the stage of the Columbia. This was the main reason for the complete success registered by "The Girl Trust" Monday and to this circumstance alone must be attributed the rare occurrence of a marked increase in receipts Tuesday night.

The title of the book is "Two Husbands to One Wife." There is a sustained story that develops many highly amusing situations which take the place of introduced "bits" so commonly used in burlesque with nothing more to justify their presence than they "get by." There is much genuinely funny dialogue that moves briskly and creates frequent outbursts of hearty laughter. It is all played with telling effect by Frank A. Burt, the German comedian, John Bohlman and Arthur Putman, both of whom play straight, and Tom Springer as an irascible army officer.

Maude Heath, a lively, good looking and decidedly winsome young woman, gives an altogether delightful performance in the soubrette role, and Edna Green, in an ingenue part that requires

ability and careful handling, displays those uncommon gifts and charms of person that long ago established her in the favor of the regular clientele of the Columbia.

Nellie Francis, the prima donna, who is this season making her first appearance in burlesque, brings to her work an agreeable personality and vocal accomplishments that will speedily place her conspicuously among the best women in her line. August Lang appears in the second act only and renders efficient service in several important scenes besides leading a number in an altogether praiseworthy manner.

Supplementing the excellent individual performances given by the principals, there is chorus work so distinctly original and effective it gets entirely away from the commonplace in this particular and becomes a delightful feature. On the program credit for putting on the numbers is given to Hal Lane, a previously unknown name in this connection. Mr. Lane has done his work exceedingly well.

And the success that has been attained in creating a new standard without disturbing those distinguishing features that have kept burlesque in a class by itself, proves that industry properly applied cannot fail to achieve the results that are just now so essential to the prosperity of this class of entertainment.

TIP TOP GIRLS.

This production, sponsored by the Burlesque Producing Co., and playing the Yorkville this week, could easily be reconstructed into a first class show for the American Circuit through the introduction of some additional comedy and a partial rearrangement of the cast. The first section is practically void of laugh-producing dialog, the responsibility for its deliverance resting mainly on the musical department, which acquits itself admirably under the circumstances.

The burlesque is short on numbers and long on comedy, but the material proper deserves little credit for the results attained. A combination of rather aged "bits" are skilfully manipulated into genuine comedy by the male principals under the direction and leadership of Frank Harcourt. The reliable slapstick and an occasional fling at low comedy is perceptible at times, but the Yorkville patrons enjoyed every minute of it, and the average auditor would undoubtedly pronounce the show a roaring success.

The show is given in two parts, with an olio intervening, the vaudeville division consisting of three specialties. Rube Barron opened with a repertoire of parodies and a few stories, the parodies lacking the strength to score over the average mark, but Barron held the spot to satisfaction. Niblo and Spencer's dancing specialty makes an appropriate olio turn, and they earned considerable applause with their efforts. Princess Luba Meroff has perfected an excellent headline offering for the olio, opening with a musical bit and proceeding through a routine of songs to a Russian dance (assisted by four Russianized choristers) and encoring with

an xylophoned medley of patriotic melodies. It emphasized Princess Luba's versatility and rounds out the centre of the performance to a nicety. She earned top honors, and justly so.

The Princess is featured in the cast, sharing the type and book parts with Harcourt. This chap is decidedly clever and understands the advantages of a situation much better than the average burlesque comic. He characterized an eccentric attorney in the opener and corralled the laughs (what few were procured through the weak book) and without intentionally monopolizing the centre he cornered all attention. Harcourt is seconded by Barron, a Hebrew funster of the old school. George Niblo was what might be termed a semi-straight in the opener (semi-straight in this instance meaning as straight as is possible in burlesque) and carried his duty with comparative ease. Mike Schulman's character is open to argument. Michael's make-up suggested a Dutch comic, but the dialect led one astray.

The three female principals were all par excellence (always considering the American Circuit requirements), with none outdistancing the other, despite the program type. The Princess led in appearance through virtue of her wardrobe, but Nellie Lockwood was quite as entertaining and doubly so in leading numbers, while Helen Spencer's "pep" and general efforts did much to help affairs. All three were well selected.

The chorus might be termed as a "matured congregation," but those in the front line showed continual evidence of life and careful stage direction. The numbers included several big hits, the majority falling to Miss Lockwood, although Miss Spencer never failed to snare the coveted encores. The production was quite up to expectations, without any display of recklessness.

TWO ARRESTS AT DALY'S.

Princess Doneer and Manager Levine of Daly's theatre were visited by police officers this week and both summoned to appear Wednesday morning at 57th street court on a charge of having sponsored and participated in an indecent performance. Inspector Morris preferred the charges as a result of a report of Monday's show. The hearing was later postponed to Friday.

This is the seventh arrest on similar charges made in Greater New York since the opening of the burlesque season.

STOCK IN BUFFALO.

Buffalo, Sept. 22.

The Garden reopened Monday with stock burlesque, headed by Billy Mossey with a capable cast and large chorus. The house started to business that seems to say Buffalo will support two burlesque theatres.

William Graham continues as manager of the Garden. It has been remodeled and improved.

An extra attraction in a vaudeville turn is a feature, and the theatre holds a nightly contest of some sort.

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VARIETY

Published Weekly by
VARIETY, Inc.

SIME SILVERMAN, President
Times Square New York

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

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Entered as second-class matter at New York

Vol. XL. No. 4

Subers and Keefe closed with Neil
O'Brien's Minstrels this week.

Leon Speckner and Maurice DeVries
are in charge of the box office at the
Longacre theatre.

A baby girl arrived at the home of
Mr. and Mrs. Stanley Murphy last
week.

Dan Dody is walking about, recover-
ing from a recent operation that
didn't change his disposition anyhow.

Keith's (formerly National) Dayton,
O., opened Monday with big time
vaudeville (for the first time).

Freddie Schader of VARIETY's staff
in New York, was married this month
to Ray Daly.

The Palace, LaVerne, Minn., opens
for the first time Sept. 29 with a trav-
eling combination.

Sallie Fisher is being sought by her
mother, who is very ill at her home, 22
Scollard street, Toronto.

Harry Stafford is to be one of the
staff of assistants in the Chamberlain
Brown office in the future.

Arthur Lloyd, also known as Eugene
Lalla, is recovering from an operation
in the Allegheny General Hospital,
Pittsburgh, Pa.

"The Unchastened Woman," opening
at Buffalo, Oct. 4, is now scheduled to
open in New York at the 39th Street
Oct. 11.

Eddie Mack became so ill the first
of the week he had to quit his business
and take orders from a doctor. His
condition is not serious.

J. Percy Meldon is in New York.
He has an offer to go to Milton,
Canada, for the winter. He has a
permanent playing company.

Bernard Riggs, who appeared in
"Last Laugh" at the 39th Street
theatre, is convalescing in the Pe-
dipital from an operation on his
citis.

John Loeffler's son is sick with ty-
phoid and Loeffler has given his office
the go-by until the boy has been pro-
nounced out of danger.

Bernard Daly has cancelled his
vaudeville engagements and plans to
take to the road as a star in a pro-
duction that is now cooking.

Frank Mahara has recast his road
show, "Tipperary," which was pro-
nounced as a rather inferior produc-
tion on its preliminary opening dates.

Evelyn Nesbit opens her vaudeville
season at the Maryland, Baltimore,
next Monday. The Palace, New York,
engagement will be arranged later.

The Garrick, when playing burlesque
under the direction of the Rosenbergs,
will have Sunday vaudeville concerts
placed by Joe Shea.

Lind, the female impersonator, came
back to this country last week and
intends playing vaudeville in a new
act. Jack Levy is looking after him.

Alice Nielsen has engaged to appear
with the Metropolitan Opera Co. this
winter. It will be her first season with
the Met.

Leo Siegel of 6444 Union avenue,
Chicago, is anxious to learn the where-
abouts of Sam Voris, also known as
Vories.

As far as known now Maude Adams
will make her New York appearance
about Dec. 20 in a repertoire of her
former successes.

"Buster" Romer has been appointed
to succeed Clinton Moffat as treasurer
of the Gaiety. He has been the assis-
tant there for some time.

English's theatre, Newark, O. (Harry
English), which for the past year has
not played any traveling combinations,
returns to the one-night list this fall.

Lina Abarbanell, now with "Molly
and I" at the La Salle, Chicago, will
re-enter vaudeville when that produc-
tion closes. Arthur Klein is arrang-
ing for return.

The Yorkville (playing American Cir-
cuit burlesque during the week) had its
first vaudeville concert last Sunday. It
will be a weekly attraction on that day,
booked direct for the house.

The Sheedy Agency is booking four
big acts into the Gordon Bros. new
Olympia at Hartford, Conn. It seats
2,500 and plays a split week of vaude-
ville with pictures.

Nat Lewis is back from a ten days'
pleasure trip to his old home in Vir-
ginia. Lewis took along a picture
camera to prove to his friends he
really took a vacation.

Proctor's 125th Street returned to its
popular vaudeville policy Monday
week, after having played a pic-
ture show during the summer.

During the recent hot spell, Manager
Quaid of Proctor's Fifth Avenue posted
a sign requesting all acts to refrain
from mentioning the weather while on
the stage.

Al Reeves, the three-year-old horse
belonging to Mrs. Payne Whitney,
flashed home first in a steeplechase for
colts at the United Hunts Meet at
Belmont Park last week.

Dunedin and McCloud, reviewed in
VARIETY as such at the Fifth Avenue,
Brooklyn, last week, were not on the
program. The house used a card bear-
ing the act's name for another turn.

The Aerial Budds have been obliged
to cancel their entire route this season
because of a tubercular condition of
the hip of Giles Budd, resulting from a
fall last season.

Mazie Gay has been signed by
William Harris Jr. for the new un-
named play by A. Baldwin Sloane,
Jack Hazzard and Percy Knight, which
is to be produced shortly.

The Hal Johnson Farce Comedy Co.
is making preparations for the coming
season with a route of one-nighters
through New York, Canada and the
northwest. This year's piece will be
known as "Hal Johnson in Skirts."

S. Kay Kaufman has written a one-
act play which has been accepted by
"The Smart Set," and will be pub-
lished next month. Lou-Tellegen has
purchased the acting rights of the
piece.

John Davidson, who was leading man
with George Beban, was very much
wrought up this week because a Ty-
rolean skater by the same name was
announced as one of the attractions for
the "Castles in the Air."

Harrison Ford, who was to have
played "Youth" in what is termed as
the "New York company" of "Experi-
ence," has stepped out of the cast. The
company will open in Albany, Oct. 17,
and come to New York for six weeks
before taking to the road.

Max Spiegel's initial legitimate pro-
duction which will be launched this
season will be the English version of
"Hattie," the former German piece
which will be renamed "That's the
Limit." It is by Horst Bules with
music by Leon De Costa.

The Westchester theatre in Mt.
Vernon, N. Y., is after regular attrac-
tions and will be one of the "around
the city" one night stands. The house
has been playing stock, but the future
policy will be vaudeville with a lay
off for the road attractions.

Dan Hennessy of the United Book-
ing Offices is backing George N.
Brown, the champion long distance
walker in a ten mile hike against
Gordon Le May, to be held at the state
armory in Auburn, N. Y., Oct. 7.
Brown is giving his challenger a
quarter-mile handicap. The side bet is
\$500.

Mrs. Eloise Lewis, wife of Jack
Lewis, a cowboy actor, has started
action to secure a divorce, alleging her
husband allowed questionable women
to come to their home in her absence,
and that they stole her jewelry. Mrs.
Lewis is an art critic, musician and
press agent.

Clinton Moffat, treasurer for a num-
ber of years at the Gaiety theatre, re-
tires from that position Saturday night.
He tendered his resignation last week.
In the future Mr. Moffat will devote
his time to productions. The retire-
ment of "Clint" will leave Henry
Young at the Globe as the dean of the
box office men in the city.

Reisenweber's, on Columbus Circle,
opened its fall season this week, the
cabaret starting Wednesday, and to-
morrow night (Saturday) in the ball-
room. Mons. Andre Revue will be the
special attraction. It was placed by
Gus Edwards, who is directing Andre,
the latter having been brought on with
his show from Tait's Zinkand Cafe
in San Francisco, where the show was
given as "Andre's Broadway Revue."

Some cabaret managers breathed a
sigh of relief this week when they
learned that the famous reform cru-
sader, Anthony Comstock, was dead.
While they were not inhuman enough
to rejoice over his demise yet they felt
intuitively had he lived that he would
have directed his cleaning up process
upon some of their places this winter
as he had a list all penciled out with a
line of proposed crusading operations.

Nick Norton, who is vacationing at
Mt. Clemens, and will return to the
United Booking Offices next week
some time, received the following post-
card Monday: "Mr. Norton, Dear
Sir—Can you fix me some time on
your list, a novelty musical act in one.
A good laughing single act, violinist,
banjoist and milk bucket solos, also
playing the violin and dancing at the
same time. Just closed with a big
medicine show, Doctor Sharpstein's.
can change for six nights. Let me know
at once. Book me and I will do the
rest. (Signed)

Musical Smith.

Seven years ago Robert Grau retired
from theatricals and went into semi-
seclusion at his Mt. Vernon home.
There, in an entirely new field, he
quickly made his impress so emphatic
that his reputation today is that of one
of the most prolific writers in the coun-
try. The day was bound to come when
Grau would come back, though he in-
sists that he is merely devoting a part
of his time to the four different pub-
licity jobs he now has, namely, Pav-
lowa and Bernhardt for the Universal,
Thomas H. Ince features for Triangle
and the F. F. Proctor chain of theatres.
Here's a man well past the half cen-
tury mark devoting a part of his time
to four undertakings, any one of which
would be enough for a general staff.
Yet Grau issues a book a year and con-
tributes to half a dozen magazines.

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

WITH THE PRESS AGENTS

John W. Ransome has been engaged for A. G. Delamater's production "Too Near France."

Julia Arthur will return to the stage this season.

The Washington Square Players will open their season at the Bandbox Oct. 4.

Laurie Cowie will be leading woman for Sir Johnstone Forbes-Robertson.

Lou Telegen is to be starred in a new play by Jules Bois.

Selwyn & Co. have secured Janet Beecher for "The Morning After."

Elsie Ferguson will appear in New York during the coming season in Hall Caine's "The Prime Minister."

George Nash will this season play "The Mark of the Beast" by Georgia and Fannie Cannon Earle.

George Mooser's "Our Children," with Emmet Corrigan, remains at the Maxine Elliott.

Tamaki Miura, the Japanese prima donna, who is to appear in Max Rabinoff's "Madame Butterfly," arrived in New York this week.

Paul Capellums, a French juvenile, arrived last week to appear in the Theatre Francaise here.

Roland G. Frey will be manager of the Aborn's "Bohemian Girl" with William I. Love ahead.

The supporting company for William Gillette in "Sherlock Holmes" and "Secret Service" includes Joseph Brennan, Edward Filding, Edward Mordant, and Marshall Vincent.

Arthur Keller will have charge of the advance work for the new George Fawcett play, "What Money Can't Buy," due next month sometime.

Grace George will be seen in "The New York Idea" at the Playhouse for four weeks after which she will be seen in other pieces, none of which will be retained more than four weeks.

A regiment of Toronto soldiers at the front have laid out their present location in Flanders after the plan of their home town giving each trench the name of a Toronto street or some land mark. One dugout is known as "Loew's Theatre."

William Boyd is rehearsing with the Ethel Barrymore company, playing "opposite" the star. Others with the new show, "Roast Beef Medium," are Donald Gallagher, Dorothy Walters, W. H. St. James, Romaine Callender, Hugh Dillman, Anita Roth, Lois Fisher, Carey Clarke.

The Godowsky disappearance which ate up a lot of daily newspaper space in New York and which turned out to be a press yarn pure and simple is going to make it harder for the local press publicists in the future, according to late gossip from Park Row. The dailies generally are aware when a "plant" is going through but the Godowsky story started out so palpably true that not until a few days after his reported disappearance did the "wise ones" smell a mouse. Godowsky was reported Monday as being slated for a theatrical appearance in New York. A manager is talking of surrounding him with a company of concert people.

Eddie Sullivan of the Orpheum, Winnipeg, sent Nellie Revell a box of Mallard candy this week, getting it to Nellie in a hurry through a wire. In letters passing between the two, Mr. Sullivan casually mentioned to the special press rep of the Orpheum Circuit he thought she deserved a box of candy for some slight favor or something Nellie did. Nellie didn't let Eddie forget it. The candy duly came around. And now John Pollock is sore. John is the Orpheum's gen. press rep. Nellie and he are so friendly Nellie has been doing outside graft for John. When anyone offered Nellie fruit, flowers or candy, she said she wanted cigars for a poor fellow, and then she gave the cigars to Mr. Pollock. John got so used to it he looked for the smokes, and when Nellie accepted the candy from Mr. Sullivan, John thought it must have been a mistake, as he doesn't eat candy. The only thing that's worrying Nellie is she has gotten Pollock in the habit of smoking good cigars.

"NOBODY HOME" ON COAST.

Los Angeles, Sept. 22.

Blanche Ring began a starring engagement this week under the direction of Oliver Morosco at the Morosco in "Nobody Home," and while the principal scored an individual hit the play is unsuitable and gives sad parts to

Charles Winninger and Walter Catlett. The company works hard to put over the songs, but the latter are hardly up to the Blanche Ring standard.

Two scenes with Winninger and Catlett are quite brilliant, particularly the travesty on "War Brides." William Rock, Frances White, May Boley and Bronson and Baldwin also scored.

The performance would have undoubtedly been better had not too many experts directed its staging, Morosco having imported two women from the Shubert offices to assist in the direction, in addition to his own staff.

FRAZEE'S "SHERMAN" SHOW.

Harry H. Frazee has not abandoned his new play, "Brother Masons," but has simply shelved it temporarily. He is giving all his attention to another new one, "Sherman Was Right," which is expected to start a preliminary road season Oct. 5. A New York premiere will be arranged but nothing definite has been settled.

"Sherman Was Right" will likely remain on the road until some time in November when it will be brought to Broadway. Then Frazee will again bring out "Brother Masons," giving it a rebuilding in the reproduction.

Sam Sidman and Hale Hamilton are to be featured in the piece.

Immediately after this production opens, "Are You My Wife?" a farce by Max Marcin and Roy Atwell will be placed into rehearsal under the direction of Edgar McGregor.

"GARTER" AT LYCEUM.

"My Lady's Garter," originally scheduled for the Booth, will be the attraction at the Lyceum theatre, following the present engagement of Marie Tempest.

The show is to open out of town next week.



VIOLINSKY.

VIOLINSKY'S return to vaudeville after seven months' absence was marked by a big ovation; his opening at the Orpheum, San Francisco, a "huge" success. Enroute East; agent HARRY WEBER.

DOES BLOOM FRIGHTEN THEM?

Can a man know too much about show business? The question apparently applies to Edward L. Bloom, from reports of the concerns that would like to engage him in an executive capacity, but seem frightened of the knowledge of the theatricals possessed by Mr. Bloom.

This feeling has made itself manifest mostly in the picture division, where film men, who are dependent themselves upon "putting it over" to the board of directors governing their respective companies, seem agreed that Bloom is an excellent choice for general overseer but that his knowledge, combined with activity, might be brought to the attention of the same board.

A legitimate producing manager is said to have remarked re Bloom: "I'd like to have him in charge here but I'm afraid he would 'show me up'." Meanwhile the odd case of Bloom vs. The Field continues along, with Bloom reported considering a couple of propositions.

\$2 SEATS AT \$1.50.

Grace George announced last week that when she takes over the Playhouse with her production of "The New York Idea," there will be a number of nights which will be designated as bargain nights when the price will be cut in half. This was followed early this week by the Shuberts issuing a statement that they would split the lower floor prices at the Shubert, Booth and 44th Street theatres. The new policy to go into effect at the latter house when it returns to the legitimate field. The scale is to be \$2 for the first six rows, and \$1.50 for the balance of the floor. The balcony prices will be scaled accordingly.

Cohan & Harris announced that they would follow suit at the Candler, where their production of "A House of Glass" is playing. The Longacre with "The Girl Who Smiles" also fell into line on Tuesday of this week.

HILLIARD PLAY SELECTED.

Klaw & Erlanger have selected a new play for Robert Hilliard. The piece is said to have a theme which bears with the marriage of a man with a taint of negro blood and a white woman, with offspring results that are said to give the play "atmosphere." The Rev. Thomas Dixon has been noted for this same style, but Dixon did not write the Hilliard play.

MOOSER-FISKE'S NEXT.

George Mooser and Harrison Grey Fiske, in conjunction with the Shuberts, have in rehearsal "Widow Bol-tay's Secret" which opens out of town Oct. 18, playing a Shubert house in New York some time later.

In the cast are Rita Jolivet, Harrison Hunter and George Leguere.

"POPPY" STARTING.

"Poppy," which is to be produced by the Times Producing Corporation, will be placed into rehearsal next week. Ben Teal will direct the production.

THE BRONX YIELDING.

If the heat of last week hit the Bronx like it did other Eastern spots, J. J. Rosenthal who is at the reins of Cohan & Harris' Bronx opera house, must have put a hypnotic eye over the section above the Harlem Bridge. "On Trial" last week at Jake's theatre did \$7,100. The Bronx opened four weeks ago with "The Yellow Ticket." It drew \$6,000. The second week the opera house got \$8,000 with "Twin Beds," and this week it is playing "It Pays to Advertise."

Between the current and incoming attractions Mr. Rosenthal passes over a program of vaudeville and a feature picture to keep the house busy on Sundays.

The Standard at 90th street and Broadway did about \$3,400 last week, affected by the heat as was the Lexington opera house, that got around \$3,000. The York, on 116th street, which commenced playing combinations this season, started slowly, but has signs of profitable business in the Harlem neighborhood when the weather settled down.

REHEARSING IN NEWARK.

"What Money Can't Buy," the new George Broadhurst piece in which George Fawcett is to be featured, will begin rehearsals under the direction of the author in Newark next week. Sundays the rehearsals will be held in New York.

The completed cast at present includes George Fawcett, Robert Kane, Frank Kimball Cooper, Sydney Shields, Edith Campbell Walker and Frank Westerton.

WHAT THE HEAT DID.

For the first time in over 20 years a number of legit theatres in New York were forced to close because of the excessive heat during September. Four theatres closed their doors during the week, but not really because of the heat, but because they could not get an audience. Tuesday night last week two attractions gave up the ghost. They were "Just Boys" at the Comedy which had only opened the night before and "Our Children" at the Maxine Elliott. The latter has since reopened but there isn't a sign at present that "Just Boys" will again see the light of day. Wednesday, May Irwin decided to close her comedy, "33 Washington Square." Friday night the Lyceum with Marie Tempest in "Rosalind," and "The Duke of Killcrankie" as the attraction also closed, but reopened Monday this week.

Of the openings scheduled last week four were postponed. The shows were "Husband and Wife," which opened at the 48th Street Tuesday night, "Two Is Company," opened Wednesday night at the Lyric. The opening of "Town Topics" and "Stolen Orders" were also postponed until this week. The former opened at the Century last night, the latter at the Manhattan Op house tonight.

The change in weather came last Saturday, business at the jumped up all over the

HIPPODROME OPENS NEXT WEEK PLAYING AT \$1.50 TOP SCALE

Charles B. Dillingham May Present His Initial Production At Big New York Auditorium On Thursday Night. Sextette of Names Featured. Matthews Will Serve Tea For the "Journalists."

The biggest show in town at \$1.50 is the decision reached by Charles B. Dillingham in regard to the policy of the Hippodrome when it opens under his management next week with "Hip, Hip, Hurray." The day for the opening has not been definitely decided as yet, but indications are that the premiere will take place next Thursday night.

The Dillingham office states there will be no postponement of the opening date once it is announced. Of the company to be in the production presented those featured will be John Phillip Sousa, Orville Harrold, Nat Willis, Chas. T. Aldrich and the stage director, R. H. Burnside.

Mark A. Luescher took charge of the publicity bureau officially Wednesday. His assistant associate will be Murdock Pemberton. Jimmie Matthews who is to be the manager of the house, has stated that there will be tea served for all of the "journalists" in his office at 4.30 daily.

SELWYN'S NEW PLAY.

"The Eternal Magdalen" is a new play by R. H. McLaughlin (who was the manager of the Colonial, Cleveland) which has been accepted for production by Selwyn & Co. It will be placed in rehearsal in about ten days. Thus far the only engagement recorded is that of John Junior.

"The Demi-Tasse," a one-act play by the same author, is Laura Nelson Hall's vaudeville vehicle at the Royal, Bronx this week and it may open at the Palace New York, Oct. 4.

GOODWIN GOING OUT.

Nat C. Goodwin, who last March called off his booked tour of the legitimate theatres to take up what then promised to be one solid year of feature picture work, notified his manager, George H. Jordan, this week, he was ready to commence his third annual tour in "Never Say Die," starting Oct. 18, for two or three weeks playing prior to playing a six weeks' engagement at the Plymouth, Boston. Goodwin will play only Eastern territory.

Goodwin, so the story goes, listened to the call of pictures on an agreed contract of \$2,000 a week for six months' consecutive picture work with the remaining six months optional with the film people. After much bantering the picture people refused to pay \$10,000 and sign a bond to guarantee full payment for Goodwin's yearly service. So it's Goodwin back to the legitimate after having established a precedent in theatricals by cancelling an entire route and disband-

ing his entire company to take up photoplaying exclusively.

Jay Hunt will again manage Goodwin and Henry (Hank) Smith will travel ahead. The company will include Margaret Moreland, leading woman, Charlotte Lambert, Dennis Clough, Isadore Mareil, Lute Brohman and Frank Lynch.

MARGARET FAVAR MURDERED.

Memphis, Sept. 22.

Margaret Favar was found murdered here yesterday morning, in an apartment. Her throat was slashed and her head crushed.

The dead woman last appeared professionally with the Anna Held show, and recently opened a dancing academy here. Her home was at Greenwood, Miss.

Los Angeles, Sept. 22.

Word reached here this week to the effect that Marguerite Favar was slain in Memphis this week. Miss Favar was well known on the coast in picture and stock circles, having played here on various occasions and at one time lived in Los Angeles for a lengthy period.

SHOWS IN 'FRISCO.

San Francisco, Sept. 22.

"The New Henrietta" at the Cort last week got about \$10,000. Indications point to big business this week.

Margaret Anglin is doing nicely in "Beverly's Balance" at the Columbia.

The Bert Lytell-Ethel Vaughan stock is drawing well at the Alcazar.

CHICAGO OPENINGS.

Chicago, Sept. 22.

The new Joe Howard show, "The Girl of Tomorrow," will open at the La Salle Oct. 9.

William Elliott in "Just Boys" opens at the Princess next week, while "Inside the Lines" will replace "The Lie" at the Cort Oct. 3, the outgoing attraction closing one day previous.

Split Season in Philly and Hub.

Bookings have been made by Frank Hopkins, of the H. H. Frazee offices, for the company playing "A Full House" at the Lexington O. H., New York, this week, to play eight weeks in the Adelphi, Philadelphia, with Boston to follow for the remainder of the season.

The company will play Baltimore and Newark prior to going to Quakertown.

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

"PAT'S" BIG SATURDAY.

Philadelphia, Sept. 22.

"Princess Pat" recorded the high-water mark in its gross at the Lyric, Saturday, when the show did almost \$2,300 on the day. In the morning there was a \$75 advance for the matinee and night performances, but the sudden turn in the weather, coupled with the fact that it was a holiday, started one of the greatest window sales in Philadelphia in some time, which caused the show to get top money.

"Princess Pat" is to open at the Cort, New York, Monday. The house had to be remodeled to the extent of placing an orchestra pit in the auditorium for the musical attraction.

WAYBURN FARCE CLOSES.

Boston, Mass., Sept. 22.

"She's In Again," the Ned Wayburn farce at the Hollis Street theatre closed Saturday night because of the tremendous heat. The show did in the neighborhood of \$1,000 on the two shows Saturday in spite of the hot weather and the notices that the production received on the opening were flattering.

At the Wayburn office in New York it was said "She's In Again" would be sent on tour again in about six weeks. The hot weather hit the show a rap its opening week in Brooklyn and in Boston it continued to hurt business. The notice was posted Thursday night and the company returned to New York Sunday.

MAY IRWIN SINGING.

When May Irwin returns to the Park theatre Monday in "33 Washington Square," the comedienne will sing three songs during the play, something she did not do when opening in the piece, which the heat obliged to temporarily close.

The songs Miss Irwin has selected are "Araby," "Back Home in Tennessee," and "Floating Down the Green River."

LEAVES PUNCH & JUDY.

Stuart Walker, who was the director at the Punch & Judy theatre, resigned last week and is to spend a month or so on the Pacific coast for his health. Upon returning he will be associated with another miniature theatre in this city.

Mr. Walker has also obtained the rights for a new play, entitled "The Crier by Night," which he will produce.

New Company Operating Garrick.

St. Louis, Sept. 22.

A new company known as the Cincinnati-St. Louis Amusement Co., with a capital stock of \$5,000 has been incorporated to operate the Garrick as a picture house. The incorporators include I. Libson, Ben Bruce and Ben Heidingsfeld. They took over the house from the Shuberts, who were forced to pay a heavy annual rental although the house has been dark for some time.

"LAW OF LAND" NOTICE.

Cincinnati, Sept. 22.

A tentative notice of closing, to go into effect at St. Louis next week, was posted here Monday for "The Law of the Land."

The show may continue after St. Louis if business takes a change with the weather. The hot spell caused the protecting "notice" to be posted.

"LIFE" AND "BIRD" GOING OUT.

"Life," the big Manhattan O. H. spectacle, now reposing in the Auditorium, Chicago, will be sent out in its entirety by William A. Brady, opening in the west and playing east into Boston. James H. Decker will personally look after the advance.

Another "annual tour" of "The Blue Bird" has been arranged, the show opening at Cleveland Sept. 27.

AFRAID OF THE WAR.

St. John, N. B., Sept. 22.

The management of the opera house complains it is impossible to induce any high grade road attractions to play this town or any of the Eastern Canadian territory while the war is still in progress. The opera house will go to stock Oct. 11, with the Partello Stock Co. The Clark-Urban Repertoires Co. at present playing there will close Sept. 25.

WERBA'S PROPOSITION.

Several propositions are before Louis F. Werba in his office in the New York theatre building, one of which Mr. Werba expects to shortly take up. It is said to be a production affair that will have a moving picture connection. Mr. Werba was lately of the firm of Werba & Luescher, which dissolved when Mark Luescher became a Charles Dillingham press representative.

SHOWS IN NEW ORLEANS.

New Orleans, Sept. 22.

The Tulane season opened with "Girl of My Dreams" that has an ordinary cast and a fair production. Business started very well.

The Baldwin Players in their third stock week at the Crescent are drawing large houses to "The Man from Home."

NASH PIECE NAMED.

"The Mark of the Beast" is the title bestowed on the new play in which George Nash is to star under the Shubert management. William Rossell, who was rehearsing with the company, left this week.

"Night on Broadway" Going Out.

Phil Fisher and Manny Greenberg are to send Murray and Mack on tour this season in their former success, "A Night on Broadway." The show will open at Allentown Oct. 14 for three days under a guarantee of \$1,500 for the engagement.

NOTICE.

If Dan Malumby will communicate with the White Rats, 227 West 46th street, New York City, he will hear something of interest to him.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around

New York

"The Clock Shop," Orpheum.
Bellong Trio, Bushwick.

Constantino Bernardi.

Protean Production.

35 Mins.; Full Stage (Special Sets).

Colonial.

Constantino Bernardi should not be mistaken for his brother, Arturo, who introduced in this country what was reported as a copy of Fregoli's protean specialty, a few seasons ago, working throughout in Italian. Constantino is debuting in America with a double bill, opening with a singing affair in which he plays three characters and following this with "A Performance in a Continental Music Hall," which allows for many changes, all behind a transparency. The main idea is very good for it carries a plausible theme and gives the principal a reason for the various characters introduced; but Bernardi's act, aside from the interest contained in the rapidity of the changes, is valueless, for Bernardi as an artist is a wonderfully quick dresser. Bernardi, with due respect to his stage apology anent his dialect, wabbles through a story that is never understood. It's of a music hall manager who is disappointed in his program and his agent sends Bernardi to impersonate the entire cast. Bernardi comes and, after a few exits and entrances, proceeds to give a vaudeville bill in which he plays the role of a musical clown, magician and hypnotist. It allows for a few crude illusions, but this portion carries no quick changes, for each character requires a new stage dress, and Bernardi is never hurried. He also went into the orchestra pit for a series of changes impersonating composers without any announcement. This didn't consume much time, hence it did not interfere with general results. The best is the opening bit, which entails some remarkably fast changes and for awhile had the audience guessing; but from there on it was the usual fast work with inferior acting. As a headline attraction, following the many others, Constantino will not break any records for quick changes have become so common over here even our second grade magicians include it in their list.

Wynn.

Lulu Coates and Co. (3).

Songs and Dances.

15 Mins.; One.

Orpheum.

Lulu Coates, with the assistance of three negro boys has framed a snappy singing and dancing turn. Miss Coates makes several changes and is a good dresser; also having her boys looking well. The first number, "Sweetest Girl in Monterey," gives her a start. A rube number by the picks gets over on the dancing. The song amounts to little. A Hula Hula number comes next with a characteristic dance by Miss Coates, with "Alabama Jubilee" closing, put over easily by the fast dance in conjunction with it. The whirlwind finish firmly placed these people in favor in the second spot at the Orpheum Monday night.

McWatters and Tyson.

21 Mins.; Full Stage.

Alhambra.

Arthur McWatters and Grace Tyson are making another bid for approval with the kind of act they have essayed for several seasons. This time they have probably reached nearer perfection than in any of the previous efforts. And the answer is simple: they haven't tried to do too much. In the past they endeavored to squeeze into a vaudeville turn practically enough material to make up a full evening's entertainment. Now they are doing 21 minutes of diverting entertainment, without a dull moment, with the result that at the finish of the turn Monday night Mr. McWatters had to apologize to the audience for not doing more, explaining that they had nothing else prepared. It would be difficult to detail just what the act comprises. They sing, singly and together, recite, do bits of travesty, dance and, for an encore, a whirlwind dramatic duet. Throughout, Miss Tyson's exuberance of good nature is as infectious as ever and there is a noticeably large improvement in Mr. McWatters' legitimate work.

Jolo.

Ida Brooks Hunt.

Songs.

16 Mins.; One.

Colonial.

Ida Brooks Hunt, this time in vaudeville, has well picked numbers, with Gordon Hentson at the piano. Miss Hunt looks good, sings better and measures up generally beyond the average musical comedy deserter. Opening with a ballad, she followed with still another, and then Mr. Hentson soloed. An operatic medley came next and then a card announced "You Are My All," another ballad, credited to Julius Lenzberg who dedicated the number to Miss Hunt. It earned an individual hit. "My Hero" closed, but Miss Hunt, who popularized that ballad, sings it somewhat differently. Possessing a pleasant personality and a cheerful stage presence, Ida Brooks Hunt is a sure thing for any program.

Wynn.

"The Midnight Rollickers" (10).

Cabaret Act.

Full Stage (Exterior).

Columbia (Sept. 19).

For the small time the number of people, with the idea, will count. There are ten, including an orchestra of four. The other six are dancers, of the Texas Tommy and ball room style. This turn must have been framed for the small time but may make the small big time in the same spot given it at the Columbia "No. 3." A Texas Tommy finish, with two couples in cowboy rigs, makes a fast finale that, although the "Tommy" thing expired long ago as far as any real stage value remained, may still bring forth a last lingering bit of applause for the really swift whirling. A rag orchestra containing a noisy drummer and a dancing violinist do as much for the turn as anything else in it. Other than the orchestra the girls take all the credit for looks and dancing. As a "small time flash" "The Midnight Rollickers" should do, if they and the managers can agree upon price.

Time.

Marjorie Bonner and Billy Power.

"On a Saturday Afternoon."

14 Mins.; One.

Palace.

Marjorie Bonner and Billy Power are in a turn prepared for them by Jean Havez. The principal trouble at present is the team do not seem sure of themselves. The material contains a real idea, but it is not put over to the best advantage. It is a husband and wife skit, with each thinking the other is the "boob." They meet on a Saturday afternoon and tell their individual plans for the afternoon, after which they go their separate ways. Then a picture is brought into play to show what they really did. The wife hopped into a taxi and beat it to a dancette, where she met an A. K. admirer willing to spend all sorts of money on her. While there, hubby, instead of going to see a sick friend, as he said, is at the club playing cards and later he leaves to meet a girl who conducts a massage parlor. The latter is a little rough touch. The girl and he decide, to spend the afternoon hitting the high spots, and they pick the same cafe wifey is at. Suddenly husband and wife realize it is time for a meeting arranged earlier and start for the rendezvous. The taxis of both have been standing outside the cafe, waiting, and the merry little meters have been clicking along. Both start running for the meeting place, chased by the chauffeurs. Finally, as the picture shows them rounding the corners in opposite directions, they run on the stage. The couple tell each other sweet lies and each believes he is putting it over the other, with a final touch apparent when two stage hands dressed as the chauffeurs walk on and are taken aside for a settlement. The closing with a fast talking number a la Cecil Lean makes a rather weak finish for the act, which just about passed at the Palace.

Fred.

Geo. Richards and Wm. Armstrong.

Talk and Songs.

One.

Columbia (Sept. 19).

George Richards and William Armstrong, in a two-man sketch in "one" are respectively a rube and a policeman. They each look the type, but their material in the talk division has been so poorly turned out it will be hardly of any avail to them anywhere. It is playing upon words mostly, and when not that "Jamacia" is used, also a repetition spell about a "friend named 'Goodbye'", something a little worse than "Watt street." Otherwise the rube as a country sheriff meets a city cop, and they gab about "Mystery," one referring to a horse and the other to a crime, then the rube interprets the description by the cop of a horse race, both men later singing, the cop using "Ben Bolt." If the two men retained their types and had them refitted with something more suitable, with a finish of popular songs, they would stand an excellent chance, but can not expect much from what they displayed Sunday, in "No. 2" at the Columbia.

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

NEW SNOWS NEXT WEEK

"Hip, Hip, Hurray" (Revue) Hippodrome (Sept. 30).

Brierre and King.

Singing, Dancing, Talking.

17 Mins.; One (Special Drop).

Riviera.

Brierre and King use the same basis for their new act—a scene on a college campus—but have eliminated the much-abused idea of "going into vaudeville." They now introduce their songs by referring to a college entertainment given by the boys. They open with a duet, "The Little Girl from Boston and the Boy from New Orleans," almost immediately after their entrance, to create "atmosphere." After some bright cross-fire dialog, Miss King does a New England character number, "They Can't Fool Me," about as fine a piece of comedy spinster characterization as has been seen hereabouts for many a day. There is a published ditty designed to display Mr. Brierre's dramatic ability, and for a finish a conversation song entitled "Will That Be All?" The act is built on musical comedy lines, the numbers being legitimately introduced. Miss King's costumes have been carefully planned and show good taste, elegance and refinement. This clever pair are worthy of playing any circuit, but the turn is essentially of big time calibre. If they do not land the big time, or the big time them, it will be a loss to both. The act runs 17 minutes, but with a little pruning could readily be cut to 15.

Jolo.

Florenzi.

Palming.

Columbia (Sept. 19).

Florenzi is a palmer, and a good one. His star trick is palming cigarettes, lighted. This is entirely new, the way he does it. Florenzi first lights a full cigarette, smoking it down while palming it from one hand to another, also holding it (lighted) in his mouth. Thereafter he takes the lighted ends of other cigarettes, substituting them for what the audience believes is a continuous use of the original smokelet, although the fire of that was stamped out early by a woman assistant. His palming of a 50-cent piece and a penny simultaneously was deft work worth watching, he borrowing the 50-cent piece from a man in the front row. In the early part of the short turn Florenzi did some handling of a deck of cards that was perplexing in the adroit manner he appeared to manipulate this much used article of the magician. Florenzi seems to be a Spaniard though possibly Italian. A blonde merely fills in the picture. Opening the bill at the Columbia Sunday afternoon Florenzi appeared in a parlor set but likely he could go as well into "one." As a palmer he ranks with any, and his cigarette trick alone will carry him. Speaking English sufficiently Florenzi, if he can polish up his stage work including himself, should be heard from. A Broadway revue producer should be able to place him in a production for the cigarette thing. It would be a novelty as a bit in a big show.

Time.

Richard Baker	Robert Edeson
Doris Baker	Don Olive Tall
Porter Baker	Dina Thierage
Beay	Marrie Howell
Patrick Allison	Montagu Love
Ralph Knight	Dodson Mitchell
Mrs. Prescott	Isabelle Lee
James Watson	William A. Norton
Fraulien	Mabel Reed
Kamura	Allan Atwell
Schrieber	William S. Lyons
Expresman	Nick Long

The cast is wonderfully well suited to the roles assigned. Olive Tell, who plays the wife, will have to go down in theatrical history as one of the real dramatic "finds" of the season. She has a role that calls continually for emotional acting of a sort that might easily be overdone. Mr. Edeson played with

The bill was one hard to lay out and the running order Monday night was about the best it could have been under existing conditions. There wasn't any too much comedy in show and this caused the bill to drag a little at times. Cole and Denahy opened with dances following the Pathe Weekly. The act gave the

In the laughing division Rockwell and Wood, next to closing, topped all. It's a real "nut act" and a big timer. The turn has played around before and easily stands a second or third showing. Their matter is different and really enjoyable. This kind of talk especially in the manner delivered should be a continuous gale of laughter in a big hall. Boston Globe. The following was said by Ethel Clifton and Co. in "The Saint and the Sinner," a preachy talkolog between two women, termed "A big problem of morality and woman's love." Just so. The "saint" got the sympathy of the audience which apparently overlooked the little spotlight on the centre table the two women were, certain always to pose before. Miss Clifton, a tall good looking girl and convincing actress, attracted attention but she studied very little detail of this sketch. She overlooked nothing, and the "sinner," not so modestly dressed, had

Murray Bennett -ot away to a slow start but rounded them up in his favor with his stories and the dialect songs. The Travilla Brothers and Seal provided the novelty and this aquatic turn proved a good "slight" closer. **Mark.**

BILLS NEXT WEEK (September 27)

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-Conscience 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-Conscience Circuit; "M." Marcus Loew Circuit; "Int." 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-Nirdlinger (Philadelphia); "BL." Bert Levey (San Francisco); "J.-I.-S." Jones, Linick & Schaeffer (Chicago).

New York
PALACE (orph)
 Fritz Scheff
 Ralph Hers
 Worth & Brice
 Morton & Glass
 Frank Fogarty
 Willie H. Wakedfield
 "Edge of World"
 (One to fill)
COLUMBIA (ubo)
 Morin Sisters
 Rae E. Ball
 "Motoring"
 Williams & Wolfus
 Geo. Kant Co
 Ryan & Tierney
 V. Lackey Co
 Farber City
 Brennan & Anderson
 ALHAMBRA (ubo)
 Eva L. L. L.
 Gaston Palmer
 Burns & Lynn
 Louisa Barry Co
 H. E. Kenna
 Ed Leonard Co
 1 & B Smith
 Barnes & Crawford
 3 Ankers
H. O. H. (ubo)
 (2d half, Sept. 23-26)
 Kitty Edwards Co
 Wilson & Rich
 Murray Livingston Co
 Ward & Faye
 Mimio 4
 Lewis & Norton
 Jessie Sterling
 (1st half, Sept. 27-29)
 Newfield's Monks
 Polla Sis & Leroy
 Chas. Wayne Co
 Copeland & Payton
 Leoben & Dupreese
 Santos Band
 (One to fill)
ROYAL (ubo)
 (2d half, Sept. 24-26)
 Maynon's Birds
 Frosini
 Dorothy Regal Co
 Fenton & Fenton
 Bankoff & Girls
 Henry Fink
 "College Girls Folies"
 (1st half, Sept. 27-29)
 Burke Bros & Kendall
 Little Lord Roberts
 S. Miller Kent Co
 Bixley & Lerner
 Odvoo
 (Two to fill)
5TH AV (ubo)
 (2d half, Sept. 23-26)
 David Ross Co
 Billy Johnson Co
 Bels & Carter
 Conrad & Samson
 Hal Stevens
 McDevitt, Kelly & L.
 Rose & Moon
 Harry Cutler
 (1st half, Sept. 27-29)
 La Belle Marie
 Aubrey & Rich
 L. France & Bruce
 "To Save a Girl"
 Solomon
AMERICAN (loew)
 Mario & Trevette
 Holmes & Holliston
 Masetti Family
 Pippino
 Big Revue
 (Four to fill)
 2d half
 Edgar Berger
 Fox & Mayo
 Samorin Troupe
 The Kempa
 Paul Gordon
 Jenkins & Covert
 "Man in Dark"
 Kane & Thomas
 The Parlova
7TH AVE (loew)
 Paul Gordon
 Kleib Bros
 Rawson & Clare
 Connors & Witt
 Samorin Troupe
 (One to fill)
 2d half
 4 Windemeres
 Mario & Trevette
 American Comedy 4
 "The Surgeon"
 Neil McKinley
 (One to fill)
LINCOLN (loew)
 Scamp & Scamp
 Frances Renault
 "I Died"
 Fox & Mayo
 Darrell & Conway
 2d half
 Les Carangeots
 Klein Bros

"The Secret"
 Duquesne Comedy 4
 Colunquin Quintette
GREENEY (loew)
 Frey Twins & Frey
 Jennings & Evers
 Schwartz Bros
 Willie Smith
 Geo. & Lily Garden
 (One to fill)
 2d half
 Seymour & Seymour
 Dorothy Herman
 "The Fixer"
 Frank Terry
 Equillo Bros
 (One to fill)
ORPHEUM (loew)
 Jenkins & Covert
 Elizabeth Cutty
 "The Fixer"
 Tom Brown Trio
 Stone & Hughes
 (One to fill)
 2d half
 Usher Trio
 Vio & Lynn
 Rawson & Clare
 Telegraph Trio
 Scamp & Scamp
 (One to fill)
NATIONAL (loew)
 Usher Trio
 Dorothy Herman
 "The Surgeon"
 Bell McKinley
 Equillo Bros
 (One to fill)
 2d half
 Stone & Hughes
 Holmes & Holliston
 Connors & Witt
 Darrell & Conway
 (Two to fill)
BOULEVARD (loew)
 Wilkins & Wilkins
 "The Secret"
 Frank Terry
 4 Windemeres
 (One to fill)
 2d half
 Elizabeth Cutty
 "Master Move"
 Keefe Langdon & W.
 Dairy Mads
 (One to fill)
DELANEY (loew)
 Melody Trio
 Golding & Keating
 Stanley Burns & H.
 "Off in Morn"
 Home
 Frank Bush
 Leonard & Louie
 (One to fill)
 2d half
 Harold Yates
 Barnes & Robinson
 "Enchanted Forest"
 Marshall & Tribble
 Jolly Jack Trio
 (One to fill)
Brooklyn
ORPHEUM (ubo)
 Toyo Troupe
 McDevitt K & L
 Winsor McKay
 "The Clock Shop"
 Watson Sisters
 Wm. Courtleigh Co
 Lyons & Yosco
SWANWICK (ubo)
 (Anniversary Week)
 Belong 3
 Lulu Coates Co
 Meehan's Dogs
 Honey Boy Minstrels
 Whitfield & Ireland
 "Woman Proposes"
 Mae Melville
 G. Alexandria Co
 Doyle & Dixon
 Banjophlends
 Ellmore & Williams
 Lunette Sisters
PROSPER (ubo)
 Valentine Bell
 Jones & Sylvester
 Sylvester Schaeffer
 Stone & Hayes
 V. Berg-re Co
 McKay & Ardine
 Dancing Lancers
 (One to fill)
FLATBUSH (ubo)
 3 Whalens
 When We Grow Up
 Felix & Barry Sis
 Dixie Monks
 Kaufman Bros
 Dan Burke Co
 Dixie White
 Ernie & Ernie
GREENPOINT (ubo)
 (2d half, Sept. 23-26)
 Lillian & Lucille
 Mosher, Hayes & M.
 S. Stembler & Bro
 Jas. Thompson Co
 Mills & Moulton

Carl McCullough
 Travlin & Seal
 (1st half, Sept. 27-29)
 3 Guys
 Eliza Geogely Co
 Frank Doane Co
 Ketchum & Creamum
 Selbert Sis Co
FULTON (loew)
 Harold Yates
 Morris & Wilson
 Laurie & Alven
 Dairy Mads
 Rockwell & Wood
 The Parlova
 Vase & Hazen
 Leonard & Louie
 "Getting Her Rights"
 Jennings & Evers
 Paul Gordon
 (One to fill)
BIJOU (loew)
 Van & Hazen
 Scott & Marke
 Vio & Lynn
 "Getting Rights"
 Keefe Langdon & W.
 Jolly Jack Trio
 (One to fill)
 2d half
 Melody Trio
 Masetti Family
 Nevins & Gordon
 Schwartz Bros
 Willie Smith
 (Two to fill)
DE KALB (loew)
 Demareet & Collette
 Fred Hildebrandt
 "Man in Dark"
 Rucker & Winifred
 Bob Tip Co
 (One to fill)
 2d half
 Peppino
 Frey Twins & Frey
 Wilkins & Wilkins
 "Big Revue"
 (Two to fill)
PALACE (loew)
 Edgar Berger
 Bud & Nellie Helm
 Telegraph Trio
 Colonial Quintette
 (One to fill)
 2d half
 Rob Tip & Co
 Morris & Wilson
 Golding & Keating
 Stanley Burns & H.
 "Off in Morn"
WARWICK (loew)
 P. & J. Regay
 "Master Move"
 Stanley Burns & H.
 (One to fill)
 2d half
 Harold Yates
 Barnes & Robinson
 "Enchanted Forest"
 Marshall & Tribble
 Jolly Jack Trio
 (One to fill)
Albany, Pa.
ORPHEUM (ubo)
 Harrington & Perry
 Valentine Vox
 3 Leikhtons
 Richards & Kyle
 Billy Bouncer Co
 2d half
 Fairfax & Stafford
 Lyons & Yosco
SWANWICK (ubo)
 (Anniversary Week)
 Belong 3
 Lulu Coates Co
 Meehan's Dogs
 Honey Boy Minstrels
 Whitfield & Ireland
 "Woman Proposes"
 Mae Melville
 G. Alexandria Co
 Doyle & Dixon
 Banjophlends
 Ellmore & Williams
 Lunette Sisters
PROSPER (ubo)
 Valentine Bell
 Jones & Sylvester
 Sylvester Schaeffer
 Stone & Hayes
 V. Berg-re Co
 McKay & Ardine
 Dancing Lancers
 (One to fill)
FLATBUSH (ubo)
 3 Whalens
 When We Grow Up
 Felix & Barry Sis
 Dixie Monks
 Kaufman Bros
 Dan Burke Co
 Dixie White
 Ernie & Ernie
GREENPOINT (ubo)
 (2d half, Sept. 23-26)
 Lillian & Lucille
 Mosher, Hayes & M.
 S. Stembler & Bro
 Jas. Thompson Co
 Mills & Moulton

Althea Twins
 Jones & Johnson
 "Style Review"
 Chas. Kenna
 The Riads
Appleton, Wis.
BIJOU (wva)
 Klein & Rinkner
 Armstrong & Odell
 2d half
 Helen Gunnion
 Fink & Feltus
 W. Walters Co
 Green Bay & Green
Atlanta, Ga.
FORSTH (ubo)
 Reed Bros
 Pisano & Blugham
 Flo. Irwin Co
 Hickory Bros
 Clara Moray Co
 Har. J. Brown
 Metropolitan Dancers
Atlantic City, N. J.
KEITH'S (ubo)
 Blinn & Bert
 Brent Hayes
 John R. Gordon Co
 Loney Haskell
 Married Ladies' Club
 Al Lydell Co
 Baraban & Grohs
Auburn, N. Y.
JOHN J. KELLY (ubo)
 "Tennant's Filtration"
 Hong Kong Mysteries
 Gerard & Clark
 Seymour's Family
 2d half
 Clalie & Alwood
 Fred. Hyder
 Hayward & Thornton
 Ward Sisters
Baltimore
MARYLAND (ubo)
 Balzer Sisters
 Lloyd & Britt
 Mr. & Mrs. Phillips
 John O'Malley
 Walters & Lorraine
 Chas. Mack Co
 Evelyn Nesbit
 Thurber & Madison
 "Aurora Light"
HIPP (loew)
 The Holdsworths
 DeLisle & DuPont
 Vase & Hazen
 Danny Simmons
 Ogden Four
 Kamerer & Howland
 Blanche Sloane
Banger, Va.
BIJOU (ubo)
 (1st half)
 Leonard Kane
 Peterson Dick & M.
 Freemont Benton Co
 Wilton Sis
 Schmeltans
 Mattie (Greek, Mich.)
BIJOU (ubo)
 Versatile
 Leonard & Kolmossy
 Chris Richards
 Al Fields Co
 2d half
 Allman & Nevins
 Lettingwell & Gale
 Fred. Ferguson
 "Trained Nurses"
Bay City, Mich.
BIJOU (ubo)
 Sadie Fondeller
 Antrim & Vale
 Zelaya
 Bowman Bros
 "Summer Girls"
 2d half
 Paul Kest
 Gladstone & Talmadge
 W. J. Ward & Girls
 Neil Abel
 Barnolds Dogs
Belfast, Wis.
NEW WILSON (wva)
 1st half
 Stewart & Mercer
 Mac O'Neill
 Southern Trio
 Knight & Moore
 (One to fill)
Birmingham, Mont.
BARCOCK (wva)
 Webb & Ingalls
 Arthur Valli & Sister
 2d half
 De Graffs
 Cook & Otman
Binghamton, N. Y.
STONE O. H. (ubo)
 Swan & Swan
 Fred Hyder
 Inhoff, Conn & C
 2d half
 Woolley & Meher
 Majestic Musical 4
 (One to fill)

Birmingham, Ala.
LYRIC (ubo)
 Nashville split
 Macrae & LaPort
 Bert Levy
 Allen Stanley Co
 Lamb's Manikins
 (One to fill)
Bloomington, Ill.
"Four husbands"
 3d half
 3 Roanoy Girls
 Little Nerve, N. C.
PIEDMONT (ubo)
 Billy Bouncer
 4 Roses
 Eldridge & Barlow
 Jack Polk
 2d half
 Albert Donnelly
 Midgely & Elton
 Jim Reynolds
 Leach-Wallen 3
 2d half
 Herakind
 Eldridge & Barlow
 4 Roses
Boston
KEITH'S (ubo)
 Adonis
 Linton & Lawrence
 Cartnell & Harris
 W. Walters Co
 Dooley & Sales
 G. Hoffman Co
GLOVE (loew)
 Hazel Kirke Trio
 Mulally-Pingree Co
 Ben Hall
 Bunt & Rudd
 (Two to fill)
 2d half
 Lee Barth
 Deif & Franklin
 "Mysterious Will"
 Brown Fletcher 3
 4 Victors
 (One to fill)
ST. JAMES
 Mons Herbert
 Johnnie O'Connor Co
 "Mysterious Will"
 Marie Russell
 (One to fill)
 2d half
 Nestor & Duval
 Chas. Mason Co
 Elizabeth Otto
 Bunt & Rudd
 (One to fill)
Bosman, Mont.
LYRIC (wva)
 Gruber & Kew
 Keough Sisters
 2d half
 Fenner & Tuman
 Neville & Zink
Bridgeport, Conn.
POLI'S (ubo)
 Adler & Co
 Richards & Montrose
 Variety Four
 Marjorie Fairbanks
 Corbett, Sheppard & D.
 Ford's Dancing Revue
 2d half
 Minnie Kaufman
 Wayne & Warren Girls
 Billy Sexton Co
 Tower & Darrell
 Webb & Burns
 Chinko
PLAZA (ubo)
 Youngs
 Wilson & Burns
 Ellsworth & Ardley
 Merry Makers
 2d half
 Merius & Clemons
 Eddie & Randon
 Rogers & Hart
 Inas Family
Buffalo
SHEA'S (ubo)
 Amoros Sisters
 Burnham & Irwin
 Heras & Preston
 Mison
 H. Shone Co
 Palfrey H. B.
 (Three to fill)
Butte, Mont.
EMPRESS (sc)
 Bean & Hamilton
 Irving Goslar
 Alice Berry Co
 Cassidy & Longton
 "Young America"
 Mack & Mabelle
 Melody Boys
Calgary, Can.
PATY (sc)
 "Green Venus"
 3 Chums
 Joe Whitehead
 Carrie Van Dyke
 Swain Oatman 3
Calumet
CALUMET (ubo)
 Tri State Four
 2d half
 5 Romeros
Canter, O.
LYCEUM (ubo)
 Quinn & Lafferty
 Evelyn Cunningham
 Sherman DeForest C
 Henshaw & Avery
 Fatima
 2d half
 R. & K. Henry
 Fox & Stewart
 Girl from Milwaukee
 Dewitt Brown & F.
 (One to fill)

Champaign, Ill.
ORPHEUM (wva)
 Six Military Dancers
 Benny & Woods
 Donata Brenner Co
 Camille Trio
 Murry K Hill
 2d half
 Reddington & Grant
 Geo. Damerel Co
 Al Abbott
 Cadets DeCagoyne
 Gilroy & Corrie
 Evans, N. C.
PIEDMONT (ubo)
 Billy Bouncer
 4 Roses
 Eldridge & Barlow
 Jack Polk
 2d half
 Albert Donnelly
 Midgely & Elton
 Jim Reynolds
 Leach-Wallen 3
 2d half
 Herakind
 Eldridge & Barlow
 4 Roses
Cleveland
KEITH'S (ubo)
 Terry
 Patricia & Meyers
 Francis Nordstrom Co
 G. Aldo Rendegger
 Sam Mann Co
 Nora Bayes
 Nat Nazarro Tr.
 (One to fill)
Columbus, Mo.
STAR (wva)
 Bell & Eva
 Evans Sisters
 Bander La Valle 3
 Gerald & Griffin
 2d half
 The Puppets
 Pearl Davenport
Columbus, Ohio
KEITH'S (ubo)
 Kelt & Dumont
 Bernard & Scarth
 T. & W. Cutty
 DeLeon Sisters
 French & Els
 Chick Sales
 4 Jansleys
Dallas, Tex.
MAJESTIC (inter)
 August Family
 Creighton Bros & B.
 Great Howard
 Mystic Bird
 Alan Brooks Co
 Willing, Bentley & W.
 Knapp & Corralia
 Davenport
COLUMBIA (wva)
 Rice Sully & Scott
 Cantwell & Walker
 Mme. Sumiko Co
 Ed & Jack Smith
 Cycling McNutts
 2d half
 Louis London
 Olympia Deavall
 Henry B. Toomer Co
 The Randalls
 (One to fill)
Dayton, O.
KEITH'S (ubo)
 Hill & Sylvania
 Harry Hines Co
 Raymond & Bain
 Eleanor Gordon Co
 Travato
 Mercedes
 Stuart Barnes
 Jordan Girls
Empress, Ill.
EMPRESS (wva)
 Leonard
 Gordon Eldrid Co
 Cadets Degascogne
 Geo. Damerel Co
 (One to fill)
 2d half
 Benny & Woods
 Dorothy Brenner Co
 White Bros
 Vernie Kaufman
 Edwin George
Detroit
TEMPLE (ubo)
 Louise Gunning
 Scott & Keane
 Frank North Co
 Lyons's Dogs
 Scotch Lads & Lass's
 Minnie Allen
 Harry B. Mason
 Leo Zarrell 3
MILES (sc)
 Musical Hunters
 Joe K. Watson
 Norine Coffey
 Herron-Douglas Co
 Wright & Davis
 Diving Nymphs
Denver, Col.
ORPHEUM
 "Society Buds"
 Frankie Murphy
 Ball & West
 Bernard & Phillips
 The Gaudemids
 (Others to fill)
Des Moines
ORPHEUM (wva)
 Six Waterlilies
 Boudin Bros
 Cameron & Gaylord
 Hopkins & Artelle
 Lewis & McCarty
 Wilfred DuBois
 2d half
 Duzmanli Trio
 King & Harvey
 Hymch
 Joe Quong Lat
 Morgan Dancers
 Cantwell & Walker
Des Moines
GRAND (ubo)
 Clarence & Flo Gould
 Calloway & Roberts
 Chastres Sis & Holl
 Swain Cockatoos
 2d half
 Morton & Bro
 Jessie Hayward Co
 3 Alcarons
 Prince Charles
Des Moines, Pa.
ORPHEUM (ubo)
 Grace Wason
 Fagg and White
 "Back to Montreal"
 Bob Warren
 Will Oakland Co
 2d half
 Harrington & Perry
 Ward & Howell
 Hyman Adler Co
 Richard & Kyle
 3 Leightons

East St. Louis
ERBER (wva)
 Evelyn & Dolly
 Keno & Green
 Pearl Davenport
 Willie Bros
 2d half
 Two Storys
 Tom Davies & Co
 Jas. Cullen
 Roy & Arthur
East St. Louis, Wis.
ORPHEUM (wva)
 Electric & Co
 Hawaiian Trio
 Mac O'Neill
 2d half
 Clayton & Russell
 Church Sisters
 Mr. & Mrs. McGreevy
Edmonton
PRYNGES (m)
 Prosperity Eight
 "Sorority Girls"
 Santha & Hayes
 O & J Vanis
 Stein & Hume
Elgin, Ill.
GRAND (wva)
 Will Morris
 Burnham & Yant
 Mr. & Mrs. F. Allen
 Jess Libonati
 "School Days"
 2d half
 Stock Co
Elizabethtown, Pa.
KEITH'S (ubo)
 (2d half, Sept. 23-26)
 Henry & Liselle
 Knice & Dunne
 Mulally-Pingree Co
 Murray Bennett
 In Toyland
 Ketchum & Cheatum
 Mang & Snyder
 (1st half, Sept. 27-29)
 Ziska Co
 Partners
 Kinkaid Kilties
 (Others to fill)
Elkhart, Ind.
ORPHEUM (ubo)
 Harry Sterling
 3 Creighton Girls
 Paul Bowens
 Burlow Sisters
 2d half
 Josephine Leonard
 For Lorraine
 Connolly Sis & Co
 La Toy Bros
Elmira, N. Y.
MAJESTIC (ubo)
 Woolsey & Meher
 Beauties & Spot
 Haviland & Thornton
 Kanawasa Japs
 2d half
 Swan & Brown
 Brown & Taylor
 Ethel McDonough
 Imhoff, Conn & C
Eric, Pa.
COLONIAL (ubo)
 Prevost & Brown
 Kolb & Harland
 Harry Holman Co
 The Murphy Co
 Gen. Ed Larus
 (One to fill)
Everett, Wash.
ROSE (sc)
 (N. Yakima split)
 (last half)
 Gedmin
 Weatherford & K. Sis
 Frolicsome Friars
 Ray & Monday
 Epe & Dutton
 The De Bars
Fall River, Mass.
BIJOU (loew)
 Nestor & Duval
 Lee Barth
 Deland-Carr Co
 Carl Damann Troupe
 (One to fill)
 2d half
 Mons Herbert
 Johnnie O'Connor Co
 Mulally-Pingree Co
 Marie Russell
 (One to fill)
Fargo, N. D.
ORPHEUM (sc)
 Mahatma
 Ned Norton & Girls
 Ford Wanderers
 Eicknell & Loney
 2d half
 Seymour & Dupree
 Rice Bros
 Grey & Old Rose
 Ernie Ballot 3
Ft. Mich.
MAJESTIC (ubo)
 Paul Kielet
 Gladstone & Talmadge
 Will J. Ward & Girls
 Neil Abel
 Barnolds Dogs
 2d half
 Sadie Fondeller
 Antrim & Vale
 Zelaya
 Bowman Bros
 "Summer Girls"
Ft. Dodge, Ia.
PRINCESS (wva)
 Visions De Art
 Lane & Harper
 Zeno & Mandel
 Ford & Hewitt

2d half Lona Haggi Willie Zimmerman McGowan & Gordon Gregorie & Elmore Ft. Wayne, Ind. PALACE (ubo) Vera Sabina Co Henry Rudolf Arthur Sullivan Co Parillo & Frabito Julia Bianco Raymond & Caverly Howard's Ponies LYRIC (ubo) Delea & Orma Hal Davis & Co 4 Entertainers Corr, Amore & Corr 2d half Ruth Page Wm Lytell & Co Ray Conlin (One to fill) Fort Worth. MAJESTIC (inter) Page, Hack & Mack Shannon & Annis Wardward George Primrose Co Barry & Wolford Horelick Family Fremont, Neb. EMPRESS (wva) Swor & Westbrook 2d half Clark Sisters Galesburg, Ill. GAITY (wva) Gordon & Day H B Koch Co Cockley Hanvey & D (One to fill) 2d half Cole, Russell & D Guerra & Carmen (Two to fill) Gladstone GLADSTONE (ubo) Mapes 2d half Lloyd Sisters Glendive, Mont. ORPHEUM (wva) Pepper Twins 2d half Judson Cole Glens Falls, N. Y. EMPIRE (ubo) Dave Kindler Kendall Sisters Crapo & Prager 2d half Bud Williamson Force & Williams Musical Hodge Gloversville, N. Y. GLOBE (ubo) Force & Williams 2d half Perona Wood Melville & P Grand Forks, N. D. GRAND (sc) Seymour & Dupree Rice Bros Grey & Old Rose 2d half Ned Norton & Girls Four Wanderers Huddleston's Animals Grand Island, Neb. MAJESTIC (wva) Clark Sisters 2d half Swor & Westbrook Grand Rapids, Mich. EMPRESS (ubo) Al Rover & Sis Bill Robinson McCormack & Wallace J Warren Keane Co Bessie Clayton Co Ray Samuels Myel & Delmar ORPHEUM (ubo) Smilletto Sisters Grace & Ernie Forst Everts & Forrest Johnstons Sisters Chuck Haas 2d half Lam & Expert Boniger & Lester Dones & Gomes Labours Grand Falls, Mich. PALACE (wva) La Ttee Bros La Tell Bros Housch & La Velle The Nellies Cooke & Oatman Green Bay, Wis. ORPHEUM (wva) 2d half Nip & Tuck Melnotte Twins Senator F Murphy Mary Ellen (One to fill) Hancock, Mich. ORPHEUM (ubo) Otto & Olivio 2d half Tri State Four Hanshal, Mo. PARK (wva) Baader & La Velle Troupe Stroud Trio Kamil	2d half Swain's Animals Gerald & Griffin Evelyn & Dolly Hartford, Conn. PALACE (ubo) Richard Bros Henry Frey Hal Crane Co Foy & Paige Hunting & Francis Kirksmith Sisters 2d Half Lawton Olga & Alado Pierce & Burke Capt Auger Co Ed Morton "Is He Chaplin?" Helena, Mont. ANTLER (wva) Fletcher & Talman Neville & Zink 2d half La Tell Bros Housch & La Velle Hoboken, N. J. STRAND (ubo) (2d half, Sept 23-26) Norton & Noble Antwerp Girls Murphy & Lachmar "Motoring" Anthony & Ratiff Lorain 3 (1st half, Sept 27-29) Nasia Bros Carter & Waters Dorothy Mueher Arthur Havel Co Conlin Steele 3 Colonias 5 (2d half, Sept 30-3) Soretti & Antoinette Aubrey & Rich Hal Stephens Tom Mahoney Harry Hayward Co (One to fill) LYRIC (loew) Allan & Edwards Enchanted Forest Gordon & Marx (Two to fill) 2d half Laurie & Aileen Frank Bush (Three to fill) Houston, Tex. MAJESTIC (inter) Lockett & Waldron Chas B Lawlor Co Tatars & Douglas Co Johnny Ford Owen McGivney Hallen & Hunter Harry Tauda Idaho Falls REX (wva) Monahan & Monahan 2d half The Osars Williams & Fuller Indianapolis KEITH'S (ubo) Tusciano Bros Chief Caupaulican Eddie Carr Co Rene Wynne Geo Howell Co Kramer & Morton Dunbar Bell Ringers Shippings, Mich. ISHPENDING (ubo) Payne Children 2d half 4 Kings Ithaca STAR (ubo) Ward Sisters Majestic Music 4 2d half Kanesawa Japs Hong Kong Mysteries Jackson, Mich. BIJOU (ubo) Althea Twins Jones & Johnson "Style Review" Chas Kenna The Risla 2d half Plicer & Douglas Doc O'Neil Oliver White Co (Two to fill) Jacksonville, Fla. ORPHEUM (ubo) Young & April L M Hunting Marshall & Chevalier Morris & Sherwood The De Leons Jefferson City, Mo. GEM (wva) The Puppets 2d half Bell & Eva Jersey City, N. J. KEITH'S (ubo) (2d half, Sept 23-26) Barr Twins Higgins & Rogers Chas W. Co Pernan Garden Frank Morrell Capt Sorcho (1st half, Sept 27-29) Gleeson & Houllhan Kitty Frances Co Redford & Winchester (Two to fill)	Johnstown, Pa. MAJESTIC (ubo) Bell & Caron McCloud & Carp Russell & Calhoun Toney & Norman Preille's Dogs Jelliet, Ill. ORPHEUM (wva) Stock Co 2d half Will Morris Burnham & Yant Mr & Mrs F Allen Jess Libonati "School Days" Joplin, Mo. ELECTRIC (wva) Zerthos Novelty 2d half Neffsky Troupe Alice Hamilton Kalamazoo, Mich. MAJESTIC (ubo) John Zimmer Leffingwell & Gale Altman & Nevins Dave Ferguson "Trained Nurses" 2d half Versatile 4 Leonora & Kolmossy Chris Richards Al Fields Co (One to fill) Kansas City. ORPHEUM "Song Review" The Volunteers Alan Dinehart Co Nan Halperin Musical Johnstons Lew Dockstader Kansas City, Kan. ELECTRIC (wva) Jerger & Hamilton Ishikawa Japs 2d half Zerthos Novelty Kansas City, Mo. GLOBE (wva) Paul & Ozella Silver & Gray Kittner Haynes & M Shaw & Lee 2d half Kamil Bogart & Nicoll "Master Move" Ives & Cervo Kenosha, Wis. VIRGINIA (wva) Last half Ploppers Regal & Bender Burkness & Gibney Abbott & Mills Mabel Fonda Troupe Knoxville, Tenn. GRAND (ubo) Ivan Vernie Co Warren & Dietrich Zelma Co 2d half Holmes & Buchanan Hawley & Hawley McRae & Clegg Kokomo, Ind. SIPE (ubo) Josephine Leubart Co Connolly Sis Co La Toy Bros 2d half "All Girl Show" Lacrosse, Wis. MAJESTIC (wva) Mack & Williams Flisk & Fallon Bicknell & Gibney 5 Musical McLarens Lew Hawkins (One to fill) 2d half Corrigan & Vivian Reed & Wood Blanche Colvin Jno P Wade Co Friend & Downing (One to fill) Lafayette, Ind. FAMILY (ubo) 3 Jeanettes Scanlon & Press Tom Swift & Co Coskley, H & Dunlevy La Graciosa 2d half "Night Clerk" Lancaster, Pa. COLONIAL (ubo) Chas Ledegar V & C Avery Simpson & Jean Lorraine Hannell Co 2d half "Beauties & Spot" Porter White Co Fern & Shannon 4 Kings Lansing, Mich. BIJOU (ubo) Grace Twins Johnson & Day "After Wedding" Chung Hwa 4 Ley Diodattis 2d half Wartenberg Bros Bruce Morgan & B "Golfing" Atkins & Rogers "Belles of Seville"	Leviaton, Mo. MUSIC HALL (ubo) 1st half (Bangor split) Fagan & Geneva Tracey & Vincent Kelly & Pollock Jack Prince Colonial Mins Maids Lincoln, Neb. Colorado Spgs Split) ORPHEUM 1st half 4 Melodious Chaps Jackson & Wahl Wm Morris Co James Teddy Mason Wilbur & J David Reese & B LYRIC (wva) Huling's Seals (One to fill) 2d half Bill Pruitt (One to fill) Little Rock, Ark. MAJESTIC (inter) Purcella Bros Diamond & Grant La Pettite Elva "Bride Shop" 2d half Spencer & Klaus Maxlin Bros & Bobby Roxly La Rocca "Bride Shop" Logansport, Ind. COLONIAL (ubo) Ruth Page Byam York & Faye (One to fill) 2d half Will Fields Delea & Orma Scanlon & Press Los Angeles, ORPHEUM Chas E Evans Co Salon Singers "Tango Shoes" River & Harrison Harry & Eva Puck Willie Solar Mrs. L Carter Co Eva Shirley HIPPODROME (sc) Juggling Wilbur Mendel & Nagel La Salle Opera Co The Gregorys North Dakota Squad PANTAGES (m) Inness & Ryan Sullivan & Mason Lalia Selbini Karl Emmys Pets Louisville. KEITH'S (ubo) Gladiators Morrissey & Hackett Musical Gordons Derkin's Animals Byal & Marly Hugh Herbert Co Marie Nordstrom Co Ameta Lewell, Mass. KEITH'S (ubo) Cliff Bailey F & A Astaire "Cranberries" Margaret Farrell Stan Stanley 3 Big City 4 Sylvia Loyal Madison, Wis. ORPHEUM (wva) Cavanna Duo "Porch Party" Onalp Bertie Fowler (One to fill) 2d half Linton & Girls Onael & Walmsley Raymond Sisters Wilfred DuBois Skipper & Katsup Manchester, N H PALACE (ubo) Great Richards Van Bros Ray Dooley 3 4 Slickers Roeder's Invasion 2d half Ida Rayton The Doughertys McCloud & Fagan Stewart & Donahue Imperial Opera Co Warquette, Ind. OPERA HOUSE (ubo) 5 Romeros 2d half Otto & Olivio Mason City, Ia. REGION (wva) 6 Cecellans 2d half Gordon & Rica Monde & Sella Memphis, Tenn. ORPHEUM Belle Baker "Mysteria" Mme Ayer C & F Usher Comfort & King Werner Amaro Tr Schreck & Percival "A Bachelor's Din'r" Middletown, N. Y. OPERA HOUSE (ubo) J C Mack Co 2d half Gypsy Countess	Milwaukee, Wis. MAJESTIC (orph) McIntyre & Heath Roehana Mack & Walker LeRoy Lytton Co Julia Curtis Bertha Shalek Skaters Bijou Minneapolis, Minn. ORPHEUM Houdini Ben Beyer Co Musical Byrons Glen Ellison Reine Davies Elsie Faye 3 Dainty Marie GRAND (wva) 3 Van Staats Joe Daniels Norris Babboons (One to fill) 2d half UNIQUE (sc) Seymour & Robinson Mumford & Thompson Jack Gardiner Co Ollie Carew "Act Beautiful" Missoula, Mont. BIJOU (wva) The Osars Williams & Fuller 2d half Sigabees Dogs Geo Dixon Montreal, Can. ORPHEUM (ubo) Lew Fitzgibbon "Don't Walk Sleep" A & F Stedman Willy & Ten Eyck Corcoran & Dingle Gautier's Toy Shop Dorothy Toy Pauline Muscatine, Ia. ORPHEUM (wva) Knight & Moore Dick Ferguson Gusman Trio (One to fill) 2d half Murray Love Trio Becker & Adams Dolly & Mack Georgias Trio Nashville, Tenn. PRINCESS (ubo) (Birmingham split) 1st half B Shephard Co Helene Davis P Pelletier Co Boothby & Everdeen 5 Statues Newark, N. J. MAJESTIC (loew) King Bros "Girl in Moon" Marshall & Tribble Andy Lewis Co Duquesne Comedy 4 Gilding O'Hearns (One to fill) 2d half Seymour & Seymour "When It Strikes Home" Gertrude Barnes Rockwell & Wood O & L Garden (Two to fill) New Haven POLI'S (ubo) Rooney & Bowman Bill Barton Co Miller & Cogan "Is He Chaplin?" Tower & Darrell 7 Bracks 2d half Bowen & Bowen Archer & Belford Clark & Two Roses Corbett Sheppard & D "Jappyland" (One to fill) BIJOU (ubo) Marlus & Clemons Eddie & Randen Rogers & Hart Capt Auger Co 2d half Adler & Co Henry Frey Ford's Dancing Revue O'Brien Moore & C New London, Conn. LYCEUM (ubo) Klne & Dunn Ed Dowling Musical Klees 2d half Rouble Simms Fred Roberts "In Jappyland" New Orleans. ORPHEUM White Hussars J & B Thornton Fred J Ardath Co Eddie Ross Singer & Twins Hope Varnon New Rochelle, N. Y. LOEW Seymour & Seymour Ethel Mae Hall Co Gertrude Barnes 2d half Demarest & Collette Lichter & Alex Everest's Monkeys	Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half Ritter Bros Hathaway & Mack Emmett Devoy Co Burke & Walsh N. Yakima, Wash. EMPIRE (sc) (Everett split) 1st half Gedmin Weatherford & K Sis Frollicose Friars Ray Monde Lape & Dutton Tne De Baro Oakland, Cal. ORPHEUM (Open Sun Mat) Payne & Niswayer Lohse & Sterilizer Monte Trio Lucas & Lucille "School Playground" El Cleve Wilson & Aubrey ALHAMBRA (loew) Chas Ledegar 3 O'Neill Sisters Schrodes & Chappelle Excellior Trio "Coney Island to Pole" 2d half Alvin & Kenny Lillian Watson 3 Keltons Harvey DeVora Trio Krazy Kids KEYSTONE (ubo) Cycling Brunettes Mack & Sangster Sylvester Isabelle Miller Co McCabe Leves & P Dayton Family Pittsburgh DAVIS (ubo) Pierlot & Schofield Sophie Tucker Tom Lewis Co Hayden Borden & H Ballet Divertissement Sam & Kitty Morton 6 Demons SHERIDAN SQ (ubo) Marcou Lambert & Fredericks Gray & Graham Murray Bennett Co Vad & Girls HARRIS (ubo) Les Valadons The Balkans Tuxedo Trio Marlette's Mannikins Ed Howard Co Rice, Elmer & T Pittsburgh, Kan. ORPHEUM (wva) Roland Travers Co 2d half Harry Davies Co Portland, Ore. ORPHEUM (Open Sun Mat) Long Tack Sam Co Rood & Bent Beaumont & Arnold Bessie Browning Eugene Diamond "Aurora of Light" EMPRESS (sc) Little Caruso & Co Owen Wright Stansfield, Hall & L Herron & Arnsman Ambler Bros PANTAGES (m) "Miss U S A" Ober & Dumont Kennedy & Hurt Gray & Wheeler Will & Kemp Providence KEITH'S (ubo) Clown Seal White & Clayton Delmore & Lee The Sharrocks G & S Opera Co Cantor & Lee Orange Packers EMERY (loew) Delf & Franklin Chas Mason & Co Elizabeth Otto 4 Victors (One to fill) 2d half Hazel Kirke Trio Andy Lewis Co Bob Hall Carl Damann Tr (One to fill) Reading, Pa. ORPHEUM (ubo) Cummin & Seaham Bennington Sis Hyman Adler Co Pearl Bros & Burns 2d half Leoben & Dupreese Fagg & White Walsh, Lynch Co Bob Warren Richmond, Va. BIJOU (ubo) (Norfolk split) 1st half Tyson & Harbour Billy Morse "Last Laugh" (One to fill) Roanoke, Va. ROANOKE (ubo) Herskind Burns & Kisan	WM. PENN (ubo) Ross & Falls Emmett & Tonge "War Brides" Walter Brower Howard, Kivel & H Silverton Girls GRAND (ubo) Martin Howard T & C Breton Mr & Mrs Murphy Baby Beeson Kenney & Hollis Capt Sorcho Co ALLEGHENY (ubo) Gallon Dale & Boyle Eugenia Blair Co Warren & Conley Al Herman Artolo Bros BROADWAY (ubo) Sweeney & Falke Monte Trio Lucas & Lucille "School Playground" El Cleve Wilson & Aubrey ALHAMBRA (loew) Chas Ledegar 3 O'Neill Sisters Schrodes & Chappelle Excellior Trio "Coney Island to Pole" 2d half Alvin & Kenny Lillian Watson 3 Keltons Harvey DeVora Trio Krazy Kids KEYSTONE (ubo) Cycling Brunettes Mack & Sangster Sylvester Isabelle Miller Co McCabe Leves & P Dayton Family Pittsburgh DAVIS (ubo) Pierlot & Schofield Sophie Tucker Tom Lewis Co Hayden Borden & H Ballet Divertissement Sam & Kitty Morton 6 Demons SHERIDAN SQ (ubo) Marcou Lambert & Fredericks Gray & Graham Murray Bennett Co Vad & Girls HARRIS (ubo) Les Valadons The Balkans Tuxedo Trio Marlette's Mannikins Ed Howard Co Rice, Elmer & T Pittsburgh, Kan. 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ROANOKE (ubo) Herskind Burns & Kisan	Les Yards (Two to fill) 2d half Leach Wallin 3 Holmes & Buchanan B Bouncer Co (Two to fill) Rochester, N. Y. TEMPLE (ubo) Elizabeth Murray C Gillingwater Co Elsie Ruegger Monroe & Mack M Montgomery Co Marion Weeks Robbie Gordons Pal Lavan & Dobbs LEOW Nevins & Gordon "Easy Money" American Comedy 4 3 Barios (One to fill) 2d Half Loules Mayo Robt O'Connor Co Pealson & Goldie Tallman (One to fill) Rochester, Ill. PALACE (wva) Amoros & Mulvey Rosella & Rosella Linton & Girls Roach & McCurdy Buch Bros Rock Island, Ill. EMPRESS (wva) Georgals Trio Becker & Adams Flo Lorraine Co Cooper & Ricardo Lucie Gullite 2d half Bessie De Voy Co Ted & Uno Bradley Harbo Mason & Co Bob & Dale 3 Rosaires Saginaw, Mich. FRANKLIN (ubo) Wartburg Bros Brice Morgan & B "Golfing" Atkins & Rogers "Belles of Seville" 2d half Grace Twins Johnson & Day "After Wedding" Chung Hwa 4 Lis Diodattis St. Joe, Mo. CRYSTAL (inter) 2 Loews Billy Swede Hall Herschel Hendler Granville & Mack Gordon Highlanders 2d half Mint & Werts Baker & Clark Kittner, Haynes & M Arthur Rigby Ishikawa Japs ELECTRIC (wva) Mile Gills Co 3 Missiourians Allen, Cheyenne Min Shaw & Lee St. Louis, Mo. COLUMBIA (orph) Harry Cooper Co Creasy & Dayne Cansinos Smith & Austin Staine's Circus Mae Francis Co Newbold & Gribben Herbert & Goldsmith EMPRESS (wva) 5 Musical Germans Victoria Four Tom Davies Co May West Roy & Arthur 2d half Corr Thomas 3 Rome & Kirby Mrs Gene Hughes Schooler & Dickinson Creole Band GRAND (wva) Dix & Dixie Norwood & Norwood Helen Primrose Australian Greightons Johnny Small & Sis Howard, Chase Co Clark & McCullough Live Wires Herbert Germaine 3 St. Paul, Minn. ORPHEUM (Open Sun Mat) Bison City 4 Olga Margot Francois Chebert's Manchus Sherman Van & H Novelty Clintons Mazie King Co PRINCESS (wva) Morton Bros Jessie Hayward Co 3 Alcarons Prince Charles 2d half Mack & Williams Beker & Adams Musical ...acLarens (One to fill) EMPRESS (sc) Three Romans Doyle & Elaine Beatrice McKenzie Co Ross & Ashton Hector Bogers & Nelson (Continued on page 24.)
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PACK OF LIES SAYS SELZNICK AT WORLD-EQUITABLE FEAST

William A. Brady Also Makes Some Direct Remarks About Pictures. World's First Anniversary and Equitable Film Co.'s Start Celebrated at Luncheon at Hotel Astor.

The first anniversary of the World Film's features and the birthday of the Equitable feature service was celebrated Monday at a luncheon tendered by the two corporations at the Hotel Astor to their combined members of staff and the moving picture press. Brief speeches were made by Lewis J. Selznick, Joseph Rhinock, William A. Brady, Felix Feist, Harry Reichenbach and one or two others.

The affair was a pleasantly informal one, and in addition to the usual verbal "bouquets," Brady and Selznick said some very pertinent things.

Selznick opened his little "speech" by referring to the rumors that were and are still current that the World corporation was bankrupt, and kindred other reports about town calculated to injure the World. He then let those present into some of the inner secrets of the concern, reciting its progress from its inception. He said that their first release 52 weeks ago was "The Dollar Mark." He didn't know, he said, whether this piece was a success in the legitimate for Brady, but that in picture form it would yield a net profit of over \$80,000. He referred facetiously to an article in a motion picture trade journal inspired by one of their competitors, which, he claimed, was designed to belittle the World's efforts, and said that the World and Equitable would continue along the lines originally laid out, minding their own business; that both corporations were financially sound and paying bills promptly.

Brady, who always speaks straight from the shoulder, said that in his opinion the moving pictures were pushing the legitimate theatrical business off the map; that he had been making this prediction for some time now, but that it is still being pooh-poohed by showmen and some day they would wake up to the condition that regular show business had been superseded by motion pictures. Brady didn't say so at the luncheon but probably based his statements and predictions from the fact that his rake-off last year from the World from picture releases netted him over \$125,000, and that he proposes to double his picture output in the next 52 weeks. He concluded by paying a glowing tribute to the genius of David W. Griffith, with whom he has no business connection. Of Griffith he said: "I consider that Griffith is the finest product that the amusement world has brought forth."

About fifty men were present at the luncheon, which was a most unique affair, marked by all absence of "red fire."

GLOBE BUYS NEW FEATURES.

A. J. Duffy (Tony), manager of the Globe Feature Picture Booking Office, Inc., annexed several big film subjects this week, one of them "Maciste" (six parts), made by Itala being taken over for booking in the United States and Canada.

Duffy is going to make "Maciste" as widely known as "Cabiria," if hard work and booming mean anything. It is understood that part of the territory will be sold in State rights and the remainder of the exhibition realm handled through the Globe bookers.

Samuel Grant and Charles (Cap) Kimball will supervise the publicity and distribution of the "Maciste" feature, which will be released about Nov. 1.

Duffy also landed some important territorial rights to the German war picture, "The Battle and Fall of Przemysl." The film will be distributed in the New England states by Samuel Grant, manager of the Olympia Film Co., Boston. It opened a two weeks' engagement at Tremont Temple, Boston, Sept. 20, to capacity. Joe DiPisa is doing the publicity.

The Globe is out to correct the impression that it is booking only through United Booking Office theatres, but is well equipped to take in any independent picture house playing features.

BEBAN WITH WORLD CO.

George Beban has contracted to act for two features with the World, the first to be entitled "The Roue," written by the actor. It is to be a five-reeler.

Beban's contract with the Paramount calls for 60 per cent. of the profits and his "Alien" film is said to have yielded him \$80,000 to date.

TRIES TO BAN PICTURE.

Norfolk, Va., Sept. 22.

The local authorities at first refused to grant a permit for the showing here of "The Birth of a Nation," but later withdrew from that position.

New York's 25 Cent Scale.

The New York theatre (Loew) this week commenced charging 25 cents at all performances, also using a big feature film changing daily.

Previously the New York had a 10-15 scale, excepting on week-ends when it was 25.

ALDERMEN TO INVESTIGATE.

A measure is to be introduced in the Board of Aldermen for an investigation of the floating fire forces of the City of New York as the result of the taking of one of the scenes in the William Fox film, "The Regeneration." One of the big scenes in the picture is the burning of an excursion large on the Hudson River.

On the day that the scene was taken the boat was off the foot of Dyckman street. All of the smoke pots were going and the actor excursionists were leaping madly over the sides of the boat while the cameras were grinding merrily. From the windows of a number of apartment houses along the river front the burning boat was visible and some of the upper New York residents rushed madly to the telephone and informed police and fire headquarters of what they imagined to be another Slocum catastrophe.

One of the householders made it a point to mark the time of the call over the phone and it was a full hour later before one of the floating fire fighting craft of the city arrived on the scene and a half hour later before one of the police boats arrived.

The tardy arrival of the city's paid servants whose duty it is to act speedily in emergencies of this kind is to be made the subject of an investigation by the Aldermanic Board which it is to be hoped will be sufficiently exhaustive to bring about necessary reforms.

It is not so long ago that more than a thousand lives were lost in a fire on the water which was exactly the same as the one which the picture men were getting and under the existing conditions the city can be thankful that the scene that was enacted on the Hudson a few weeks ago was only a "picture stunt," for had it been the real thing there is no telling how many lives may have been lost.

PICTURE BARRED IN LONDON.

The World Film Corp. has received word from London that its photodrama, "Hearts in Exile," has been barred by the British Government on the ground that it might give offense to Russia. Investigation disclosed that the objection emanated from the British war office.

Immediately upon receipt of this advice, Lewis J. Selznick sent a lengthy telegram to Secretary of State Lansing protesting against the ruling and asking Mr. Lansing to appeal, through the American Embassy in London, to a higher British authority. The picture has been shown in Canada and it is hoped that this precedent may have some weight.

INJUNCTION REFUSED.

The application of the Rolands F. F. Co. for an injunction restraining Commissioner of Licenses George H. Bell from interfering with the showing of their feature picture, "The Frank Case," was denied last week by Justice Cohalan in the Supreme Court. The National Board of Censorship had also refused to pass the picture.

FOX'S SECRET PRODUCTION.

The news has leaked that William Fox is making a secret film production, directed by R. A. Walsh, and in which Theda Bara is to be starred. The production is to be a picture version of "Carmen," and it is to be placed on the market within two weeks after the picturization is completed. It is the hope of Fox people that they will be able to beat the Geraldine Farrar "Carmen" feature to the exhibitors.

The Lasky people have about decided that they will send out the Farrar picture as an individual road production and not release it through the Paramount program. The picture is booked to open at Symphony Hall in Boston on Oct. 1. There has been a special arrangement between the Lasky firm and C. A. Ellis who is manager of the Boston Symphony Orchestra and also manager of Miss Farrar's concert and operatic affairs, for the picture to be shown at Boston auditorium. Mr. Ellis is also supposed to be declared in on the picture end of Miss Farrar's contracts.

There have been several other picture productions of "Carmen" in the past, the most notable being that with Marguerite Sylva in the title role, but none of them have ever achieved fame from a box office standpoint.

MASS MEETING IN CHICAGO.

Chicago, Sept. 22.

A mass meeting will be held by the Motion Picture Exhibitors' League of Illinois, to discuss questions of vital importance to exhibitors. The meeting will take place on Oct. 1, at the Masonic Temple here.

It is thought, while protesting against things in general, the Chicago Board of Censors will come in for their share of the big knock.

SUIT OVER TITLE.

Nathan Burkan, as attorney for the Selig Polyscope Co., has started an action in the Supreme Court to restrain the Mutual Film Corporation and the American Film Co. from releasing a feature film entitled "The House of a Thousand Scandals." The Selig people have the rights from the Bobbs-Merrill people to picturize the book entitled "The House of a Thousand Candles" and they allege that the title the American Co. has given their feature is an infringement.

The case came up for a hearing Thursday.

MABEL NORMAND HURT.

Los Angeles, Sept. 22.

Mabel Normand, the prominent Keystone star, who was seriously injured several days ago while performing for the camera, has been continually unconscious since the accident and it is said her physicians hold out little hope for her recovery. Miss Normand was injured internally.

TRIANGLE LEASES OFFICES.

The Triangle has leased an entire floor in the new Brokaw Building, now in course of completion at Broadway near 42d street, the former site of the Saranac Hotel and later the Cafe de Paris.

FINE ARTS MAKING FILM TEST 'TWIXT STOCK STAR AND LEGIT

Famous Producer At Western Triangle Studios Gives Personal Views As To Proposed Screen Showing of Both Stage Stars and Regular Photoplay Leads In Separate Features In Contest for Picture Popularity.
"Movie Contest" of Ability To Speak for Itself. Public To Decide Winner.

By D. W. GRIFFITH.

It is an interesting question whether "legitimate" stars or the so-called "stock stars" of film organizations will prove the more serviceable in making the highest quality of pictures. We are now experimenting at the Triangle Fine Arts Studios along both lines. Each kind of service has certain elements in its favor.

The legitimate star brings to the studio not only the well-deserved reputation of a great name in old line theatricals, but also usually an enormous amount of material in the way of scripts, characters and "business." He has been associated with fine traditions but it depends upon himself chiefly whether he shall prove adaptable to the new conditions. For example, Douglas Fairbanks has already proven himself of such great worth in the pictures that we have engaged him for an exclusive three years' contract and he has definitely abandoned his old associations for that time at least. Other stars whose names it were invidious to mention have tried and failed at the motion picture art. Sometimes they have put out one picture. In other instances stars have proved hopelessly inadequate and not even one picture of theirs has been distributed.

The stock star on the contrary has the advantage of having been trained in all the niceties of the new art. Generally he has years of experience in picture making to his credit. He has nothing to unlearn and if blessed with the requisite genius each achievement registers a higher mark than the previous one.

Comparing the two kinds of talent directly, it would seem that artists like Mae Marsh, Lillian and Dorothy Gish and Robert Harron are on a par with the best sent us from the theatrical world. Who shall say with which branch the future of the motion picture art rests?

Our line of experimentation consists largely in making pictures alternately with the one kind of talent and then with the other. For example in the Fine Arts contribution to the Triangle series we offer first Douglas Fairbanks, a legitimate star who has proven so valuable to us in "The Lamb." Next we offer "Martyrs of the Alamo," in which practically all the players are selected from our own stock company.

Future releases will present such old time histrions as Frank Campeau in "Jordan Is a Hard Road," and Tully Marshall and Thomas Jefferson in "The Sable Larcha," and such excellent

studio stars as Dorothy Gish and Wallace Reid in "Old Heidelberg," Lillian Gish in "The Lily and the Rose," and Mae Marsh and Robert Harron in a new picture as yet unnamed. We feel confident of artistic results in all instances, but the problem will work itself out probably in a judicious selection of transient and stock stars according to the nature of the different plays selected for presentation.

MAUDE MAKING ANOTHER.

Cyril Maude, while in town, is posing for another feature film, this time for the Premo. Lois Meredith is playing the "opposite" role. Harley Knowles is the director.

The scenario is not an adaptation from the legitimate stage, but an original story.

NEW OFFICE MGR. FOR WORLD.

Owing to the rapid increase in the business being transacted by the World Film Corporation, there is to be an addition to the business staff. A. S. Aronson has been engaged as office manager, commencing next Monday, succeeding Milton E. Hoffman, who will be promoted to a more important executive position.

OLD MOVIE SITE SOLD.

Buffalo, Sept. 22.

The site of the Bijou Dream, the oldest movie theatre in Buffalo, at Main and North Division streets, has been sold to the Bank of Buffalo, which banking institution contemplates erecting a new structure upon the site in the near future. Liggett Co held a twenty-year lease, but were induced, it is understood, to give up same for a consideration.

PUTTING WAR FILM ON ROAD.

Road outfits of the "War of Worlds" have been sent through the one-nighters and reports this week from Iowa show that Ray C. Bennett's exhibition has been packing 'em in on rainy nights, proving that there is considerable interest in war films in the wild and woolly.

The Chicago Tribune war pictures are also being routed for a road tour.

AFTER "TRUXTON KING."

The Equitable about completed negotiations this week for George Barr McCutcheon's "Truxton King," which will be made into a melo-feature if accepted. Marshall Farnum thinks favorably of the story as a film scenario.

WAR PICTURES PACKING.

The 44th Street theatre is doing business at last, with the German War Pictures fathered by the Chicago Tribune, retailing the 4,000 feet of film at a box office scale up to 25 cents.

The pictures opened Monday, and played to \$2,269 on the day in nine shows. A line stood outside the theatre all of the first day. The box office Tuesday is reported to have taken in \$2,273.

Exchange advertising between the Chicago Tribune and New York papers gave the pictures a tremendous quantity of publicity. It is said the Tribune is practically satisfied with the advertising it is securing, which allows F. Ziegfeld, Jr., who has the war film under his direction for New York, a large margin of profit on the returns.

Percy Hammond, the dramatic editor of the Tribune, arranged for the local display when lately in New York. He has a piece of the profits.

The pictures have the 44th Street for three weeks, paying a weekly rental of \$1,400.

Chicago, Sept. 22.

The Chicago Tribune's German War Pictures are being used as a drawing attraction in the pop vaudeville houses around here. This week they are at the Lincoln Hippodrome. As the pictures run about an hour, three vaudeville acts appear instead of the regular five-act bill.

FRESH WAR FILM.

The American Correspondent Film Co. is just in receipt of 11,000 feet of negative from its two correspondents, Albert K. Dawson and Edward Lyell Fox in Europe, at the front. These men are said to have been in the thick of the battle on numerous occasions and have managed to get some most exceptional war pictures.

LUNCHEON NOTE.

The luncheon trade at the Astor and Claridge was 80 per cent. off its average on Saturday (Yom Kippur).



MARIE WAYNE.

Who is featured with Richard Carle in the Pathe production of "MARY'S LAMB."
 Miss Wayne, despite her brief career in pictures, is considered one of the most attractive and able leading women before the camera.

GETTING PICTURES FREE.

A large feature concern was rudely awakened to the fact last Sunday that it was being cheated out of several hundred dollars by exhibitors showing their pictures in New York City that they were not paying for.

An exchange man for the film concern, passing an uptown air-dome, noticed one of his concern's newest pictures billed. Inquiries were made of the manager as to what it meant. The exchange manager made himself known before questioning, and the exhibitor immediately told him that the boy had made a mistake and brought some wrong lithographs up. The excuse was taken, but the week before the same place had shown a feature of the same concern which was not booked. It seems that picture house managers in Jersey and towns not playing a Sunday show are slipping the films on hand over to the New York small house exhibitor for a small remuneration. Had the feature concern's representative laid low until the picture had been shown upon the screen he could have brought a charge of grand larceny but bungled the opportunity by asking questions. The picture was not shown that night.

BANKERS AS FILM DIRECTORS.

At the next meeting of the directors of the World Film Corporation there will be elected to the board a representative of the banking house of Ladenberg, Thallman & Co., which means that the Wall Street financial house has invested heavily in the World.

NEW HOUSE IN NORWALK.

The town of Norwalk, Conn., made famous by Walter Rosenberg and his friend parent, Henry, some years ago, is to dedicate the handsome new \$100,000 Regent theatre to-day (Friday) with Henry W. Savage's "Every Woman." The policy of the new theatre is to be feature pictures, interrupted by K. and E. attractions, and from the present outlook the venture will be a winner from the start. Here the leading local paper thinks well of the enterprise and of the builder and manager, Samuel Kantor, who was a moving picture operator three years ago. And incidentally, Kantor will open the theatre with everything paid for.

EQUITABLE BUSY.

The Equitable has signed Vivian Prescott for "ingenue lead" to play opposite Kathryn Kalraed in "Idols."

Muriel Ostriche has started work on "The Fisher Girl," written by Fred Jackson, author of "A Full House."

"The Matador," a Spanish piece, is being written by Don Jose Del Castro, for production by the Equitable.

U'S NEW SIX-REELER.

The Universal will present King Baggot in a new six-reel feature, entitled "Son of the Immortals," which is to be started in about three weeks. Harry Spingler will be one of the all-star supporting cast in the film, which is to be directed by Harry McRae Webster.

AMERICAN FILM IN LONDON

London, Sept. 9.

Thomas Bentley, the well-known Dickens man now producing for Universal in England, will leave that concern as soon as he completes his present picture. Bentley has only survived two productions. His first Universal picture, "Hard Times," although a nice production is proving a "sticker" and will probably have to be sold cheap.

The bill against Montague Pyke, cinema director, was thrown out by a Grand Jury here to-day. Pyke was charged with the manslaughter of a workman who lost his life in a fire at a theatre where Pyke had stored a large quantity of unprotected film. Montague Pyke was the first Englishman to start a decent class picture theatre in London. At one time he was a power in the British trade. Recently, however, several of his theatres failed, his wife divorced him, and he is now going through the bankruptcy court.

John D. Tippet left for France on the 6th, with a cheque for \$10,000, which he will hand to Sarah Bernhardt in Paris in payment for her services for a Universal Broadway Feature. The picture has been completed in Paris and Tippet will in all probability bring home the negative with him. A publicity man accompanied him to interview Sarah to secure the necessary press dope.

The Albert Chevalier - Florence Turner Feature, "My Old Dutch," has been bought for America by the Universal. Cecil Hepworth produced this feature which is based upon a number of Chevalier's song successes. Universal will likely make it a Broadway Universal Feature, their object in buying it being in some part due to a desire to conciliate British manufacturers who are grumbling loudly that their pictures never get a fair chance in America.

An injunction has been served on "Answers" to prevent that paper publishing Charlie Chaplin's life-story. "Answers" is one of the best selling penny weeklies and is owned by the Northcliffe press. The injunction was served through London solicitors acting on advice from Chaplin in America. Essanay here has granted sole rights for Chaplin's life story to another paper and probably cabled Chaplin to raise the rumpus. Just after the serving of the writ the Northcliffe weekly newspaper, "Weekly Dispatch," came out with an attack on Chaplin, doubtless in revenge for his action.

Viewers here are unanimous in praising the first two "Metro" subjects seen on this side. Ruffell's Exclusives are handling these pictures.

There will be a big trade show shortly of the Williamson Submarine pictures, one of the large London halls being the probable place of presentation. The choice at present lies between the Queen's Hall and Albert Hall.

Keystone sales are on the increase again now that exhibitors are realizing the danger of banking too solidly on Charlie Chaplin. The Western Import Company handling Keystones, and the New Majestic Co. dealing with Reliance and other Mutual brands are selling between them four hundred thousand feet a week.

Now that cut prices are in force over here and no open market stuff fetches the old eight cents a foot, manufacturers and agents are beginning to realize that there is a big saving to be made on stock. Before the war Gevaert stock was in favor, but this stock which was manufactured in Belgium near Mons is now no longer available. British Film Stock is coming to the fore, and there is no doubt that it will before long oust Eastman on both sides of the water. Kalem, Biograph and other big American Companies are likely to use it solely in America before long. Over here Western Import and Trans-Atlantic are about the only people left who insist on printing solely on Eastman. The Eastman price is a penny and five-eighths per foot less ten per cent., while British stock costs a penny farthing, and a saving of a farthing a foot means a lot in these times. Printers over here charge twopence a foot for printing on Eastman stock, and as some of the price cutters sell as low as twopence-half penny the profits are none too big.

CINCY'S MUSIC HALL CLOSES.

Cincinnati, Sept. 22.

The Music Hall has again failed as a picture house, closing last Saturday after a two weeks' run with a feature program under the management of Milton Gosdorfer. Lack of newspaper publicity and its location outside of the downtown district are given as the reasons for its failure. This is the Music Hall's second failure with pictures. Arthur Smallwood operated it a few years ago but failed to make it go with a picture policy. The latest venture is said to have cost the backers \$6,000 for the two weeks.

FAIRBANKS LONG CONTRACT.

Douglas Fairbanks has signed a three years' contract with the Triangle Film Corporation. His first Triangle feature, "The Lamb," was regarded as so good that the Triangle made him a flattering proposition to forsake the legitimate stage for a period of years and devote himself exclusively to movie acting.

DIRECTORS STILL CHANGING.

While there is greater activity than usual in photoplayers jumping to and fro in the picture realms there continues to be some important changes in directorships of some of the companies.

Horace E. Plimpton, the old Edison standby, has gone into the producing of features on his own and his newly organized concern, will be known as the Plimpton Epic Pictures. He will produce one feature a month and expects to establish a new studio close to New York. The first two features have already been chosen. One's by Mary Imlay Taylor and the other, "By Post Register," by Reginald Wright Kauffman.

Eugene Nowland and William Parke are to direct the new companies which Edwin Thanhouser has added to his producing corps. Nowland was long with the Edison company while Parke was with the stage forces of Richard Mansfield at one time and later with Arnold Daly.

Oscar Lund, who lately returned from the Coast, has been engaged as chief director of the Pluragraph Co.

Since J. P. McGowan's recent jump from Kalem to the Universal, where he directed the Helen Holmes' "Hazards of Helen" series, the U has now engaged Miss Holmes and she will appear in photoplays produced by her former director.

Beverly Bayne, now enrolled with the Metro, has been assigned the "opposite" to Francis X. Bushman. E. H. Calvert will direct all of the Bushman-Bayne features.

Victor Herrmann, a former vaudeville agent in New York, is now a real director. Hereafter Vic will produce one and two-reel subjects with a newly organized L-KO company of juvenile players.

Burr McIntosh, who has been making "My Partner" for the World Film, has been engaged by Pathe for the Wharton feature of "The New Adventures of J. Rufus Wallingford."

ANOTHER CENSOR ROW.

Following upon the heels of the activities of out of town censors in tabooing films of different types, came word Monday from Portland, Ore., that the local censors there had turned down the Metro's feature of "The Soul of a Woman" which has Emily Stevens as a star.

The entire film was censored and the moment the Metro offices, New York, were notified steps were taken to enjoin the Portland censors from interfering. If these prove unsuccessful the Metro will take the matter to the higher courts as the picture had been passed upon favorably in New York by the National Board of Censorship.

While the picture shows certain scenes of vice, the Metro officials claim that it has the preachment of a powerful moral lesson and that it can be favorably compared to a parable sermon. "The Soul of a Woman" was first entitled "Destiny." It was written by Anthony P. McGuire and directed by Edwin Carewe.

WORLD-FROHMAN CO'S CLASH.

Lewis J. Selznick, of the World Film Corporation, and William L. Sherrill, president of the Frohman Amusement Corporation, are at loggerheads—or may be, in the near future.

The Frohman concern had a contract with the World to produce ten pictures a year, on which the World was to have the option of releasing. The first production of the Frohman corporation was "The Fairy and the Waif" and the second, "The Builder of Bridges," which were accepted by the World. The World then rejected the third one submitted, "Just Out of College," which, according to Sherrill, is yielding the Frohman people a handsome profit. Selznick also rejected "John Glayde's Honor."

On July 31, Sherrill entered into an agreement with Pathe to release their future productions through that channel. The World, through its attorney, notified Pathe they held first call on the Frohman pictures.

Mr. Sherrill, when called upon to explain the situation, said: "Yes, I made a contract with Pathe. Selznick released the Frohman Amusement Corporation, and on the strength of that I made a new deal with Pathe."

"Your story is, in substance, correct," said Mr. Selznick. "My attitude in this matter is that the two pictures we rejected were, in our opinion, not up to standard, and, by the terms of our contract, we had the right to do so. As far as releasing the Frohman Amusement Corporation from their contract is concerned, I, personally, would be willing, but I put the matter before our Executive Committee and they declined to cancel. I believe Mr. Sherrill to be a gentleman, but this is a business proposition and if he will comply with certain requirements we shall be glad to call everything off."

SECY DANIELS FOR RED CROSS.

With the co-operation of Secretary Daniels and Surgeon General W. C. Braisted of the U. S. Navy the official picture work of the activities of the National American Red Cross being made by the Pluragraph Co. is going forward.

Raoul le Mat, the well-known airman, and William Robert Coleman, the director, first made a visit to Washington, with several expert cameramen, where they took some pictures at the Walter Reid Hospital and of the first relief work of the police department, which included a five-year-old child towing a two-hundred-pound man. Pictures are now being taken at Newport of marines in sham battle, stretcher drills, etc. Charles W. Allen, a brother of Viola Allen, is general manager of the Pluragraph Co. Arthur Rosenbach, late of the Alliance, is office manager, and John Wiltstach press agent.

PICTURE ACTRESS MARRIES.

Los Angeles, Sept. 22.

Laura Oakley, the police chieftess of Universal City, and a well-known local stock and picture actress, was married this week to Milton Moore, a cameraman employed by the Universal firm.

FILM FLASHES

Betty Shannon is doing special publicity work for the Mutual.

William Roselle is appearing in "The Card Players," a Mutual feature.

Tommy Mead, the ex-jockey, left Tuesday for the coast to appear in a U feature.

Helen Eddy enacts a dual role in the Lubin "The Red Virgin."

Bud Duncan (Ham and Bud) is a son of A. O. Duncan, the ventriloquist.

Jay Hunt is now under a long contract with David Horsley.

W. S. Hart is now under a long term contract to act and direct for the Nymph.

Donald Bowles is now with the Bostock Co. He was with the Morosco Coast Players for a long time.

Mary Probat and her photoplay bear, Billy, are due in New York this week after a vacation at Tom's River, N. J.

H. S. Sheldon is the author of "The Circular Path," an Essanay release (three parts) with Henry Walthall featured.

Both Jack Bonavita and Milton H. Fahrney have been given long term contracts with the Horsley forces.

Eddie Foy and the Seven Little Foyes have completed their first two-reel comedy subject for the Triangle.

Alma Hanlon, appearing in "The Fixer" (Bickel and Watson) feature, is a daughter of George Hanlon (Hanlon Brothers).

Oiga Clark is the accredited authoress of the feature "Little Maverick" which Norval MacGregor directed for the U.

Clara Whipple and Roy Applegate are in Cape Cod, Mass., appearing in "The Fishergirl" for the Equitable.

The fourth feature, starring Elsie Janis, will be released by Bosworth, Inc., which is to be called "Twins Ever Thus."

Ralph Kellard will make his first appearance in pictures in the Fox production of "The Gift of the Sea."

Alfred Vosburgh has been signed by the American. He will probably play opposite Vivian Rich.

Bosworth, Inc., is experiencing trouble with the Ohio censors, who are not content to pass its production, "Hypocrites."

Sam Blair is thinking seriously of getting an option on Fox features and take them personally to Honolulu for the winter.

The Universal has secured "Blood Heritage," which will be produced by Brinsley Shaw.

Frank Borzage has been engaged to play opposite Neva Gerber in one of the Beauty companies.

Tod Browning, who fractured his leg in the auto accident that killed Elmer Booth, is again back in picture harness.

Charles Bartlett has been given the direction of American company headed by Winifred Greenwood and Ed. Coxen.

Carl M. LeViness, former director Ideal and Universal, is with the Bostock Co. directing "The Bogle Man."

Glenn Martin, the aviator, will make his screen debut in the Famous Players Mary Pickford feature, "A Girl of Yesterday."

The Famous Players production of "Zaza," with Pauline Frederick, was saved from the recent fire at the F. P. plant.

Jack Magie, the aviator, has been engaged by the Eastern Film Corporation for a series of pictures.

The Famous Players are to picture "The Red Widow" with John Barrymore and Lillian Tucker.

True Boardman will look after the lead in the "Stingaree" special feature which Kalem is to make.

William H. Thompson is now engaged in picture work with the Billie Burke company on the Coast.

H. Cooper Cliff has been entrusted with the picture's male role opposite Ethel Barrymore in the forthcoming Metro feature.

Jane Grey is industriously at work in a new feature for the Fine Arts Co. (D. W. Griffith's brand for the Triangle) which C. M. and S. A. Franklin are producing.

The Yansel Dohy debut in pictures was made Monday in the Mutual release of the Broad-

way Favorites in a four-part subject, "The Call of the Dance."

Edwin Thanhouser announced plans recently for the release by his company for the new Mutual program a three-reel feature every three weeks.

The B. S. Moss picture forces who have just completed "The Salamander" are to start work next week on the film version of Elinor Glynn's "One Day."

The Cort Film Corporation has obtained the screen rights for Edwin Bower Hesser's spectacle "The Triumph of Venus" which will be released as a seven or eight part picture.

Douglass Bronston of the Pathe scenario forces has written a song for "Neal of the Navy," which is to be published by Waterson, Berlin and Snyder.

Than-O-Play has been selected by Edwin Thanhouser as the brand title for his three-reel subjects released this winter by the Mutual.

George (Bugsy) Sidney has signed a contract to do some "starring" in new comedies for the Gaumont, the releases to be made via the new Mutual program.

The Strand, Jersey City, now in the course of construction will be ready to open around Dec. 15, according to report. It is one of the Mark Strand houses.

The V. L. S. E. has added two more men to its sales force—P. B. Elliott, who has been assigned to the Cincinnati office, and E. B. Shaw who joins the Cleveland branch.

The finishing touches are being put to the Vita's feature of Margaret Anglin's former play, "Green Stockings" which Wilfred North is directing.

Douglas Fairbanks, whose first subject for the Triangle was "The Lamb," is busily engaged in his second, "Double Trouble," with William Cabanne Christy as director.

"Thou Art the Man," is a five-part feature which S. Rankin Drew is directing for the Vita. In the cast are Virginia Pearson, Joseph Kilgour and George Cooper.

H. F. McGarvie, director of Exploitation at the Panama Exposition, successfully handled the recent moving picture field day at the fair.

Claire Whitney sailed last Wednesday for Kingston, Jamaica, where she is to play opposite to William Shea in several features that are to be directed by Herbert Brenon. She expects to be gone for four months.

The Academy of Music on 14th street may use a supplementary orchestra of eight pieces for the "super show" picture displays. A piano or organ has been the music at this time heretofore.

Fred. W. Zweifel, who was with the "Birth of a Nation," first in Boston and then Asbury Park, is taking the feature through the southwest and will give it his personal attention in Tennessee and Texas.

Florence Stone, a well-known stock actress, has been signed by the Triangle and will work at the Griffith studios. She and Raymond Wells will appear in a feature of the Fine Arts brand.

Donald Brian will make his debut as a photodrama player in "The Voice in the Fog," adapted for the screen from the novel of the same name by Harold MacGrath. It is a Lasky production, to be released Sept. 27.

William Faversham is putting the finishing touches to his screen production entitled "One Million Dollars." Faversham will return to the legitimate stage in his former play, "The Hawk."

In "The Salamander" feature which Ben Moss has completed, appear Ruth Findlay, John Sainpolis, Edgar L. Davenport, J. Albert Hart and Iva Shepherd, Arthur Donaldson did the directing.

Orrin Johnson isn't returning east just yet. Having made a feature for the Nymph he is now with the Griffith forces and may be co-starred in a big subject with Paul Gilmore, which will be a future Triangle release.

Eddie Well figures on some film productions. With the screen in mind he has procured options for the United States on "Amour d'Apache," "A Bank Holiday in an Auto," and "The Explanation."

William Bertram, director, has started work with the Mustang Co. on the second of the Charles E. Van Loan "Buck Parvin and the Movies" stories. It will be released in October. The stars are Anna Little and Art Acord.

Tom Kane has been sent with "The Birth of a Nation" through the southeast, opening on Monday in Norfolk. Kane has booked the feature through some of the Jake Wells houses.

"Sunshine and Tempest" is a new three-part Riato feature which will be released by the Mutual Oct. 6. The scenario was written by Rev. Clarence J. Harris, the film featuring Florence Tempest and Marion Sunshine.

The Columbus, Ohio, Attorney General refused to allow a private showing of Bosworth's "Hypocrites," which was to have been shown to a special audience, who were to have voted whether the picture should be shown in Ohio or not.

Selig is going to put Rex Beach's "The Spoilers" out in the original form, adding 3,000 feet which were provided for in the first taking but which were cut out when the feature was released. Extending it to the original 12 reels will result in Selig advertising a brand new feature.

At the Edendale studios of the Keystone these days one would imagine he was on Broadway. Posing there or preparing scenarios at the present time are Weber and Fields, William Collier, Eddie Foy, Vincent Bryan, Harry Williams, Aaron Hoffman, William Jerome, Joe Jackson and Bert Clark.

William L. Sherrill, president of the Frohman Amusement Co. is in receipt of cable from London from Alfred Butro, author of "The Builder of Bridges," which was put into film form by the Frohman Co., congratulating him on the excellent work done in filming it.

When the Features Film Producers (Incorporated in Colorado) makes pictures starting the latter part of October, they will be released as the Producers' Star Features. Each will be in five parts. The Features Film Producers plan a complete program, having six companies and twelve market brands.

The Annette Kellermann company, having arrived safe and sound at Kingston, Jamaica, work has been begun on the big Annette Kellermann picture, directed by Herbert Brenon. While Miss Kellermann will be the central figure of the picture, William E. Shay will figure strongly in her support. Altogether more than 2,500 people will participate in the picture.

Anita Stewart remains with the Vitagraph, although there was a recent rumor that she as well as Ralph Ince were shortly to sever connections with the Brooklyn concern. The Vita has cast Miss Stewart for the lead in the production of "My Lady's Slipper," the Cyrus Townsend Brady costume play which Ince will direct. Earle Williams will be leading man.

Another film capture by the Triangle is Fay Tincher who rose to screen popularity through her work in the Ethel and Bill series. The comic produced in past years. Miss Tincher, who originated the "black and white" dressing idea, became known as the "black and white" girl, has been assigned to the DeWolf Hopper Company, now making "Don Quixote." Miss Tincher will have one of the most important roles.

Max Machet, manager of the Tiffany theatre in the Bronx was placed under arrest Saturday at 8:30 p. m. when he turned off the lights in his picture house, taken for the day by a Hebrew assemblage to observe the religious ceremonies in connection with Yom Kippur. Machet let the house until six. The services extended beyond that time when the manager demanded \$10 more for the lights. Not receiving the amount, he turned off the lights, creating a small panic, when a police officer present as a member of the congregation put him under arrest. Several picture houses through Greater New York were taken over for the Hebrew holidays, the managements guaranteeing a rental, with seats sold to those who wished to worship.

NEW INCORPORATIONS.

David Chanler Dramatic Co., \$20,000. Albert S. Hoffheimer, Lillian Sulwalsky, Nayan Saeguer, New York.

Whitlow-Fisher Corporation, \$10,000. Theatrical, Richard Nugent, Robert M. Werblow, Ben F. Fisher, New York.

Big Ben Amusement Co., \$10,000. Ben and Benj. A. Levin, Benj. Kahn, New York.

SELIG SUING FOX FILM CO.

William Fox and the Fox Film Corporation have been made defendants in a suit instituted by the Selig Polyscope Co. through Nathan Burkan attorney. The suit is to restrain the Fox firm from giving any further exhibitions of its feature entitled "The Two Orphans." The action is being brought in the Federal courts.

The Selig people allege that they have secured the rights to produce a picture of "The Two Orphans" from Kate Claxton, who holds all rights to the play, and that the Fox feature is an infringement on the rights which the Selig people hold and that the picture was produced by the Fox firm without the sanction of Kate Claxton.

COAST PICTURE NEWS.

BY GUY PRICHARD
William Campbell has been promoted from the Keystone scenario department to the position of director.

A new monoplane has been added to the mechanical equipment of the Keystone Film Company.

It has just been discovered that Billy Gilbert and Norma Felicia have been married since May 24.

Marshall Stedman is now Master of Productions at the Universal under the supervision of General Manager Henry McRae.

Joe Weber and Lew Fields have arrived in Los Angeles and have started work at the Keystone Film Co.

Aaron Hoffman and William Jerome have joined the Keystone scenario writing staff under Managing Editor Hampton Del Ruth.

W. H. Thompson, once a stock actor, has joined the Inceville Co.

Lew Cody is spending a few days at the Exposition in San Diego.

Courtenay Foote, the English actor, has been engaged at the Fine Arts Films studio.

Jack Pearce, assistant cameraman with the William Worthington company, won in a litigation against his brother by which he becomes the possessor of \$45,000.

Leo Hill has taken up his duties with the Chaplin-Essanay company as assistant to Director General Jesse J. Robbins.

Lester Cuneo has completely recovered from an injury sustained in an automobile accident and has returned to work.

Kathryne Arbuckle, sister of Maclyn Arbuckle, has joined the Universal.

Wedgwood Nowell has been engaged by Producer Thomas H. Ince in the capacity of Musical director of all forthcoming Ince-Triangle films.

Director Jack O'Brien, with a company of players headed by John Emerson, have left for San Francisco where they will stage scenes for the Fine Arts Films Players.

KEENAN WITH TRIANGLE.

Frank Keenan, having recently finished a feature for the Universal, has been signed by the Nymph. The U had a tentative option on the further services of Keenan, which wasn't exercised. Keenan is also to appear in a new war play which J. G. Hawkes has written, for a Triangle production.

NEW METRO PRODUCTIONS.

Martha Hedman and Lionel Barrymore have been signed to fat contracts to engage in feature work for the Metro. Miss Hedman is to be starred in "The Turmoil," the Booth Tarkington story, which Edwin Carewe will direct.

Mary Miles Minter started work Monday for the Columbia in "Barbara Fritchie," having completed "Stork's Nest" for the Metro program last week.

Barrymore's Metro connection will start in about ten days. A scenario is now being arranged for him.

Ethel Barrymore's feature for Metro will be entitled "The Final Judgment."

Valli Valli, who had to stop her camera work owing to an injury to her wrist, will resume her Metro feature duties next week.

Emily Stevens and Emmy Wehlen have been placed under contracts by the same concern, Miss Wehlen having started work on her second film, which will be called "The Green Witch."

HOLDING BACK FEATURE.

The release date for the Equitable's feature, "Trilby," in Brooklyn is to be one month later than the New York date so that the picture will not conflict with the revival of the original production which is to play that city.

Wunder

The Reading Railway, Wednesday of last week, put into effect the rule of prohibiting the carrying of moving picture films in its passenger coaches. The order has greatly affected the exhibitors throughout Pennsylvania who intend to make an appeal to the Interstate Commerce Commission. Other railroads have the same rule, which is being enforced.

There Must Be a Reason

(BOYS, YOU HAVEN'T

THE RECORD



The Only Big Time Act that h

REMEMBER THE NAME-

MAURICE

*The Boy from
New Orleans*

BRIERR

Using the Following

"The Little Girl from Boston and the Boy from

"You Can't Fool Me"

No excuse any longer.
demand us?

If you don't look us over, well
Of course, if they shouldn't

Why? Why? Why?

BEEN ON THE JOB)

OF VAUDEVILLE

has never played the two-a-day 

IT'S ALWAYS THE SAME

E and KING

GRACE

*The Little Girl
from Boston*

Exclusive Numbers:

from New Orleans," by Louis Weslyn

"Me" by Don Lindsay, V. Chandler Smith and Louis Weslyn

"Will That Be All?" by Louis Weslyn

What are you going to say to the managers when they demand us---but, boys, protect yourselves.

Correspondents Wanted

VARIETY has an attractive proposition to submit to those wishing to be VARIETY correspondents.

It will not interfere with other pursuits, and may be developed into a permanent income by active people.

Newspapermen should be particularly interested in it.

Address applications to

VARIETY New York City

BILLS NEXT WEEK.

(Continued from page 15.)

Sacramento, Cal.
EMPRESS (ac)
Aerial Patts
Billy Roder
Francesca Redding Co
Le Roy & Cabili
Imperial Quartette
Salt Lake City.
ORPHEUM
(Open Sun Mat)
Joan Sawyer Co
Calliste & Romer
Allman & Dody
Albert & Irving
Kingston & Ebner
(Others to fill)
PAN-AGES (m)
(Open Sun Mat)
Klein's Production
Siber & North
Julietta Dika
Josie Flynn Mins
Rio & Norman
Rice & Francis
San Antonio.
MAJESTIC (inter)
Olga & Mishka Trio
Gertrude Long Co
Mrs L. James Co
Conrad & Conrad
De Pace Opera Co
Joe Welch
Paul Conchas Co
San Diego.
PANTAGES (m)
Henrietta DeSerris Co
Welch Carabasse Co
University 4
Alexander Eros
May & Kilduff
San Francisco.
ORPHEUM
(Open Sun Mat)
Telephone Tangle
Devine & Williams
Brown & McCormack
Wilson & Le Nole
Mr & Mrs Connolly
Alice Lyndon Doll Co
H Ohlmeyer 6
EMPRESS (ac)
Albert Rouget & Co
Christy, Kennedy & F
"Within the Lines"
Karl
Alpha Troupe
PANTAGES (m)
(Open Sun Mat)
Scottie Dancers
Will Armstrong Co
LaZar & Dale
Gascolines
Archer & Carr

Seranton, Pa.
POLI'S (ubo)
The Youngers
Mellor & DePaula
Stevens & Boudesux
Kenneth Casey
"Boarding School"
Florrie Millership
Kraat & Gross
2d Half
LeVier
Yvette & Co
Eckert & Parker
College Girls
Gallagher & Martin
Billy Bouncer
(One to fill)

Seattle.
ORPHEUM
(Open Sun Mat)
Nellie Nichols
Brown & Spencer
Ernaelle Sis Co
Harry Berensford Co
Brooks & Bowen
Hooper & Cook
EMPRESS (ac)
Smillett Bros & M
Carolina Stockhill
Mortyn & Valerio
Emily E. Greene Co
Mailey & Dayton
Five Greens
PANTAGES (m)
"Peaches & Pair"
Countess V. Dorman Co
Norwood & Hall
Vander & Palmer
VanderKoots
Sioux City, Ia.
ORPHEUM (wva)
McGowan & Gordon
Carietta
Hymack
Princeton & Yale
Morgan Dancers
2d Half
The Mozarts
Hopkins & Axtelle
Cameron & McCarthy
Huling's Seals

South Bend, Ind.
ORPHEUM (wva)
Hubert Dyer Co
Dunn & Dean
Doris Wilson Trio
Clarke & Verdi
Adeleide Herman Co
2d Half
"Sunny Side of
B'way"
Spokane, Wash.
PANTAGES (m)
(Open Sun Mat)
Hardeen
Howard & Fields Co
West's Hawaiians
The Longworths
Patty Bros
Springfield, Ill.
Reddington & Grant
Jewell Comedy Trio
Mrs G. Hughes Co
Hobbs & Dale
Parks & Hawaiians
2d Half
Clarke & Verdi
Hugo B. Koch Co
Six Military Dancers
Five Foolish Fellows
(One to fill)

Springfield, Mass.
PALACE (ubo)
Two Georges
Lee Tung Foo
Dan Kusel Co
Eddie Clark & 2 Roses
Hicksville Minstrels
"Jappiland"
2d Half
Fred & Albert
Richards & Montrose
Kirksmith Sisters
Mullen & Coogan
Fulgura
Malverns Comiques
Stamford, Conn.
ALHAMBRA (ubo)
Ed Estus
Kenne & Williams
Lavine Cimeron 3
Lucody & Costello
Omar Opera Co
2d Half
Gormley & Gaffery
Joe Hardman
5 Girls
Gardner & Nicolai
DeVoy 3
Tarcoma, Wash.
PANTAGES (m)
Ze Zendas
Lewis & Chapin
Melody 6

W. J. Moore Co
3 Pattersons
Lady Betty
Terre Haute, Ind.
HIPP (ubo)
(Evansville split)
Princess Minstrels
Smith Cook & B
Fanton's Athletes
Bill Foster Co
Eller's Circus
Toledo, O.
KEITH'S (ubo)
Samayoa
Bond & Casson
Emerson & Baldwin
Colonial Belles
Milo
Blanchette Walsh Co
Tahoe & Barnett
Mori Bros

Topeka, Kan.
NOVELTY (inter)
Mae Curtis
Hannin Bros
Browning & Deane
Willie Hale & Bros
(One to fill)
2d Half
2 Lowes
Billy Swede Hall
Herschel Hendler
Granville & Mack
Gordon Highlanders
HIP (wva)
Allers Cheyenne Min
Ord Bohannan
2d Half
Mile Gillis Co
3 Mississippis
Toronto
SHEA'S (ubo)
Booth & Leander
Largay & Sneeze
Katherine Clifford
Bancroft & Boski
Dillon
Voon Comedy 4
Kerville Family
Middleton & Spellmyer
HIP (ubo)
Harry Milton's Dogs
Adair & Wyant
Adolfo
Pauline Porters
Capital City Trio
"Radiant Spectre"
YOUNGE (loew)

Tulsa, Okla.
EMPRESS (inter)
Vandinoth & Louie
Arline
Bigelow Campbell & R
Geo Roemer
Johnson Howard & L
2d Half
Victorine & Zolar
Math Bros & Girlie
Moore & Haager
Hippodrome 4
Hartman & Varady
Vancouver, B. C.
PANTAGES (m)
Charley Case
Lombardi 5
Howard & White
Santucci 3
The Bimbos
Bottomley Troupe
Victoria, B. C.
PANTAGES (m)
Dockrell's Horses
Five Normans
4 Gillespie Girls
4 Renes
Mr & Mrs P. Fisher
Sol Berns
Washington
KEITH'S (ubo)
The Seacks
Wright & Dietrich
Harry Fern Co
Augusta Glove
Chas Granewin Co
Old Soldiers Fiddlers
Vanderbilt & Moore
Victor Morley Co
Waterbury, Conn.
POLI'S (ubo)
Minnie Kaufman
Wayne & Warren Girls
Ed Morton
Archer & Belford
Webb & Burns
Chinko
2d Half
Two Georges
Morton & West
Niblo & Nugent

Herbert Clifton Co
Variety Four
Betting Betts
Wichita, Kan.
PRINCESS (inter)
Victorine & Zolar
Math Bros & Girlie
Moore & Haager
Hippodrome 4
Hartman & Varady
2d Half
Mae Curtis
Hannin Bros
Browning & Deane
Willie Hale & Bros
(One to fill)
Wilkes-Barre, Pa.
POLI'S (ubo)
La Vier
Yvette & Co
Eckert & Parker
Porter J. White Co

Jallagher & Martin
Inas Troupe
2d Half
The Youngers
Mellor & DePaula
Kenneth Casey
Stevens & Boudesux
Florrie Millership
"Boarding School"
Winnipeg, Man.
ORPHEUM
Carolina White
Houner Circus
The Flemings
Mack & Vincent
Willie Weston
Norcross & Holdsworth
Gardiner 3
STRAND (wva)
Fields & Brown
Quigg & Nickerson
Ed Gray

PANTAGES (m)
"Lion's Bride"
Chas Carter Co
Kelley & Violet
Carson Brothers
Hopkins & Axtell
Worcester, Mass.
POLI'S (ubo)
Castellani
Dance Dream
Niblo & Nugent
Fulgura
Harry Green Co
Herbert Clifton Co
Fred & Albert
(One to fill)
2d Half
Draewe Frisco & H
Lee Tung Foo
Marjorie Fairbanks Co
Foy & Paige
Hunting & Frances

Hicksville Minstrels
7 Bracks
(One to fill)
PLAZA (ubo)
Local Act
Morton & West
Rubel Simms
Betting Betts
2d Half
Ferreros
Wilson & Burns
Dan Kusel & Co
"Dancing Follies"
Youngstown, O.
HIPP (ubo)
Brithons
Donovan & Lee
Alexander Kids
Ruth Royce
"The Coward"
Moore Gardner & R
Ward Bell & W

CORRESPONDENCE

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

JACK JOSEPHS
IN CHARGE

CHICAGO

VARIETY'S
CHICAGO OFFICE:
MAJESTIC
THEATRE BUILDING

Taylor, Krantzman and White may become an act again according to reports around here.

Al White and Norrine Coffey are both working at the Green Mill Gardens during the absence of Patricia who is on a vacation.

"The Only Girl" will move from the Garrick in about three weeks to make way for the "Fading Show of 1915."

Pearl Davenport, wife of Paul Davenport, manager of the Wilson theater, is doing a single act out this way.

Ed Viton and Buster quit at the Windsor last Thursday and were immediately canceled for all time booked on the Western Vaudeville Managers' Association circuits.

Carolina White did not play the week out at the Orpheum in Minneapolis last week her voice giving out on Tuesday. Winona Winter substituted.

Following the monkey troubles of last week, a couple of circuits connected with the Western Vaudeville Managers' Association have already put the ban on trained baboons.

Ruben and Finkelstein are planning to build a vaudeville house in St. Paul that will seat 2,500 people. This firm controls the Palace in Minneapolis.

The Orpheum in Muscatine and the Orpheum in Eau Claire both opened their season last Sunday. Both houses are booked by Dick Hoffman of the Western Vaudeville Managers' Association.

The Roy Cummings houses, the Bijou, Appleton and the Majestic, Oskosh, are now being booked by the Western Vaudeville Managers' Association. The idea, in Fond du Lac, was also added to the Association string.

The authorities in Danville made it clear to the vaudeville people in that town that a violation of the Sunday law would be promptly prosecuted, so the Sunday show was not given as planned two weeks ago.

Jack Haskell, producing manager for Hugh McIntosh in Australia, stopped off here for a few days last week. Haskell booked Skating McClain, who has been at the College Inn for some time, for a production in Australia. Herbert and Goldsmith also are fixed for a show in that country.

By a ruling of the heads of the Western Vaudeville Managers' Association the money received by Behler and Jacobs in an attachment suit against the Cadets de Gasconne last week had to be handed back, according to reports. The attachment took place in Evansville the first half of last week.

The Fitzpatrick & McElroy theatrical firm have completed plans for a \$100,000 theater to be built in Manatee, Mich. Blue Island, Ill., is another town that is to be invaded by this firm in which city a theatre is to be built. The firm also recently bought the Lyric, Ludington, Mich., and this house will open shortly.

Francis Yates was attached by the Empress theatre last week while playing the

Avenue. The action came through Yates' forgetfulness in not playing the Empress though having signed a contract for same. Adolph Marks, who handled the case for the Empress, when he found that Yates was going to start a counter suit told Yates he would take the case for him.

BLACKSTONE (Edwin Wappler, mgr.).—"Pollyanna" (4th week). Business good.

COHAN'S GRAND (Harry Ridings, mgr.).—"It Pays to Advertise" (4th week). Best business in town.

COLONIAL (George L. Bowles, mgr.).—"The Birth of a Nation" (5th week). Still drawing big.

COLUMBIA (William Roche, mgr.).—Burlesque.

CORT (U. J. Hermann, mgr.).—"The Lie" with Margaret Illingworth. (7th week). Business good.

CROWN (Edward Roland, mgr.).—"September Morn."

ENGLEWOOD (Louis Quitmann, mgr.).—Burlesque.

FINE ARTS (Albert Perry, mgr.).—Pictures.

GAITY (R. C. Schoenacker, mgr.).—Burlesque.

GARRICK (John J. Garrity, mgr.).—"The Only Girl" (4th week). Business good.

HAYMARKET (Art. H. Moeller, mgr.).—Burlesque.

ILLINOIS (Augustus Pitou, mgr.).—"Watch Your Step" (3d week). Getting big money.

LASALLE (Harry Earl, mgr.).—"Molly and I" with Lina Abarbanell (4th week). Last week.

OLYMPIC (George L. Warren, mgr.).—"Kick in" (8th week). Growing more popular.

POWERS (Harry Powers, mgr.).—"He Comes Up Smiling" (2d week). Business fair.

PRINCESS (Sam P. Gerson, mgr.).—"The Ragged Messenger" with Walker Whiteside (last week). Three weeks of poor business.

STAR & GARTER (Chas. Walters, mgr.).—Burlesque.

STUDEBAKER (Alfred Hamburger, mgr.).—Pictures.

VICTORIA (Howard Brulaski, mgr.).—"When the City Sleeps."

ZIEGFELD (Alfred Hamburger, mgr.).—Pictures.

GREAT NORTHERN (A. H. Talbot, mgr.; agent, W. V. M. A.).—"The weather being more on the autumn order the business at the early show on Monday was fine. The show was entertaining and the early gatherers seemed to enjoy it immensely. Smith, Cook and Brandon held down the headline position and established themselves as favorites for the week. The Ward and Vokes style helped them along for a beginning and they finished strong. Lona Hygi opened the show. Skipper and Kastrop sing songs and divulge in a little talk. Both are pleasing. Orville Stam is a fine specimen in a muscular way and has a showman's idea of vaudeville. His lifting of a piano is a stunner in itself. Herbert and Dennet furnish ten minutes of nonsense. The silliness of the act makes it a hit as does the acrobatics of the first fellow. Mile. Asoria and Co. are two women and a man. Outside of the whirlwind stuff that they do now the three attempt modern ballroom dancing with only fair results. The man in the act looks a bit awkward in the modern style and really shouldn't do it. The whirlwind work is passable. The Buch Brothers closed the show.

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LARGER SPACE PRO RATA

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Calve drew a full house Monday afternoon and indications are the Majestic will play to capacity the entire week. While a large number came for the sole purpose of hearing Calve warble, they were also rewarded by hearing the splendid tenor voice of Signor Gasparri. The Signor is the first to make his appearance with an aria from "Tosca." He was forced to do an encore, which delayed the entrance of the prima donna. Calve was given a big ovation and received tremendous applause after her "Carmen" and other selections. They closed with a duet from "Faust" to a big hit. Romualdo Sapio accompanied at the piano, the orchestra being idle during the entire act. In contrast to the class of the headliner, the remainder of the bill consisted mainly of acts suited more for a regular vaudeville clientele. Ethel MacDonough was the only other singing act on the bill and did remarkably well with her style of songs, considering the position "No. 2" on a show headed by the diva. The Clairmont Brothers with some good acrobatics on a swinging ladder opened the show. The third position held Staine's Tan Bark Comedians, consisting of two ponies and a mule. The ponies do not have very much to do, while the mule goes through the usual routine. It is a very ordinary act of its kind but manages to get laughs and entertain the youthful ones. Harry Lester Mason was a laughing success. His recitation on Eugenic Marriages and its results scored big. Guerra and Carmen programmed fifth were out of the bill. Cressy and Dayne in their second week presented "Town Hall Tonight" to only fair results, perhaps due to the ancient theme. Corelli and Gillette followed the sketch. The boys have a nice frameup and though gymnasts sit in the centre of any bill. Herbert and Goldsmith were sacrificed in the closing position following Calve. It looked like they would have a hard time, opening as they do in "one" with a popular song, but upon reaching the full stage for their finale, "The Dance of the Siren," they were safe, and were surprisingly successful in holding them in.

PALACE (Harry Singer, mgr.; agent, Orpheum).—The Palace got away to a capacity house on Monday. McIntyre and Heath were the drawing attraction. They were placed down next to closing which proved a pretty late position for the two. The comedians are giving three of their different sketches. The

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one presented Monday is a trifle long and the audience grew restless towards the finish. Frances Nordstrom and William Pinkham in their clever sketch were placed much too early. It was the start of the comedy and this fun

was of too quiet a nature to stir up the cold audience. The surprise finish put it over. No. 2 were Newbold and Gribben. Newbold, without announcements, imitates Ernest Shand and George Robey, both in looks and by using

their songs. Newbold passes, but Miss Gribben flounders through attempting to sing songs out of her range. The act did not fairly and was much too long. Morton and Moore, "No. 5," were a big hit. Dupree and Dupree in their bicycle act opened the show well. The Luigi Roma Troupe of acrobats closed it to only a few people, which was unfortunate for so splendid an act. Moore, Gardner and Rose also appeared.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—The first show on Monday opened to big business. It was a friendly audience that gathered at McVickers so the acts all were well received. The Victoria Trio were well liked for their efforts, though on in an early spot. Hallen and Hayes, handclapped by the orchestra, made more than good in their talking, singing and dancing act. The two men are expert dancers and they also amuse with their quaint patter. Douglas Flint and Co. are playing "Other Peoples Money" under the name of "Easy Money." The act that Gerald Griffen has played for some years did well enough though the company at no time display much prowess in getting the vehicle across. The old man part being the main comedy item was badly handled in every respect. Ethelyn Clark is a single girl who sings. Miss Clark places too much confidence in herself when she attempts a number that is worthy of a trained soprano voice. Outside of being good looking Miss Clark has a pleasing manner. The Jules Levey Family are a trio of musicians. The boy is a cornettist of no mean ability while the girl plays a violin well. The act for popular priced vaudeville houses should be a winner. Mack, Albright and Mack present a singing act. The boys have rathskellar voices and where style is liked will do well. Brown, Harris and Brown were placed to open the second show. Mozart was on early.

WILSON (M. Licalsi, mgr.; agent, W. V. M. A.).—A good sized crowd filled the Wilson Avenue theatre Monday night. The show was a fair one, it resting with the closing act to put the big punch over. Lew Hawkins was featured in the lights outside as was "The Awakening of Mr. Pipp" played by H. B. Toomer and Co. Lew Hawkins was next to closing and he gained many laughs. Toomer and Co. do well until just before their finish when they let the interest of the sketch sag. There is enough laughs throughout its action and if the finish was built up in some way Toomer would have a great vehicle for houses out this way in this "souse" sketch. Most of the audience seemed to enjoy Toomer's enacting of Grapewin's old role. Evelyn and Dolly opened the show. These two girls attempt to sing and dance besides doing a routine on the bike. The act at present isn't framed well enough to get anything in the way of applause. The Three Loretas on number



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"Bennett is very effective in pictures. His acting is splendidly adapted to the screen, for the reason that his facial expressions are particularly powerful. The supporting company is excellent and the play promises to be one of the moving picture successes of the year."—Washington Herald.

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two were a hit in their musical offering. The act is composed of two men and a girl. One of the men is responsible for the hit through his trombone and saxophone playing besides being an acrobat and giving a great impersonation of Chaplin. Panton's Athletes in closing the show were a big hit.

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ORPHEUM.—Great comedy bill. Four Marx Brothers, biggest kind of laughing hit. Alice Lyndon Doll, big applause. Lohse and Sterling, splendid closer. Nina Payne and Joe Niemeyer (holdover), again successful. Charlie Howard and Co. (holdover), scream. Violin-isky (holdover), well received. Frank Ekan's "California Beauties" were replaced by Charles Evans and Co. presenting "A Forgotten Combination," making third week for this sketch, which kept them roaring. Obimeyer and his Sextette, opened the show quietly.

EMPRESS.—Aerial Patts, fast opener. Roder and Ford, good. Francesca R. Redding and Co., fairly well received. Leroy and Cahill, excellent. Alvis and Alvia, big applause. Two feature films were added to this week's bill.

CORT (Homer F. Curran, mgr.).—"The New Henrietta" (third week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Margaret Anglin (second week).

ALCAZAR (Belasco & Mayer, mgrs.).—Lytell-Vaughan Stock.

WIGWAM (Jon. F. Bauer, mgr.).—Del. S. Lawrence Players.

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

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

Hugo Hertz, manager of the Orpheum, made the Eureka, Cal., pilgrimage with the Shriners.

Local agencies report the demand for good dramatic people exceeds the supply.

After creating nothing short of a sensation around here Hermann and Shirley have started eastward.

The number of acts with open time is diminishing, but there still seems a large number of idle vaudevillians.

Sept. 11, William Abram and Agnes Johns, who have been presenting sketches together for several years past, were married.

J. B. Kalver, of J. H. Remick & Co., stopped here for a few days last week while on a tour of the coast.

Recently Garrick Major was discovered playing vaudeville under a hide-away name. He and a partner are breaking in an act and he didn't want it known until after the turn has been thoroughly tried out.

If reports are correct it looks as though the Lyric theatre, which recently opened on Fillmore street, will not help things theatrically in that section. Prior to the opening of the Lyric it had the Republic, Princess and Poast to support. Now it seems that there are too many theaters for the neighborhood.

The Oakland Orpheum is resuming its policy of eight-act vaudeville bills. During the summer it used a tab dramatic company which furnished half of the show and did away with four of the vaudeville turns thus causing several of Orpheum acts to miss the Oakland week.

Charles Farrell, formerly a newspaper man here, and Harry Bishop of Oakland (of Bishop's Stock Company) are preparing to put out a small rep show to tour the interior. For transporting the company automobiles will be used.

ATLANTA.

BY LOUIS COHEN.

FORSYTH (George Hickman, mgr.; agt., U. S. O.).—The bill this week is headlined by "A Bachelor's Dinner," a musical comedy sketch featuring Henry and Gardner. It scored heavily. The show opened with the DeLeon Sisters, who pleased; Lew and Mollie Hunting, applause; Barrett and Opp, the laughing hit of the bill; G. Aldo Randegger, fair; Alleen Stanley, showed them how to stop a show; Horelick Family, very good.

BONITA (Geo. Campbell, mgr.; agt., Greenwood).—Elsie McGeorge Musical Tabloid Co. were held over for this week. Show good.

DEBOTA (Mr. Stillman, mgr.).—Lester Richards Tab. Co., show fair. Business good.

Grand. Selecta, Regent, Georgian, Savoy, Alamo, Strand, Victoria, Vaudeville. Business good. Pictures only. Alpha theatre is using one act of vaudeville.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Olshe, mgr.).—Louis Mann in "The Bubble" attracted large audiences during first half of week engagement. Should be a great success on road tour with present assisting cast. 27, "Tribby."

STAR (P. C. Cornell, mgr.).—Sanderson, Brian and Cawthorne in "The Girl From Utah" were a big hit. Well presented and pleased large attendance throughout engagement. Next, "Lady Luxury."

GAYETY (Charles T. Taylor, mgr.).—"The Sporting Widows" drew big houses. Movies of McFarland-Gibbons bout, featured, and packed the house first half of week. Next, Rose Sydel and her "London Belles."

SHEA'S (Henry Carr, mgr.; agt., U. B. O.).—Kathleen Clifford headlined with great success; the Avon Comedy Four, featured as an extra attraction; Bancroft and Broake, big hit; Delro, good; Booth and Leander, pleased; Kerville Family, novel; Larnay and Snee, entertain; pictures close exceptional good bill.

HIPPODROME (Henry Marcus, mgr.).—"Evidence," in five parts, drew greatest movie attendance. Business good.

OLYMPIC (Bruce Fowler, mgr.).—Fair Co-Eds, headline; Box Car Trio, big hit Sullivan and Meyer, do well; Sinner-Rena and Co., please; Russell T. Scott, good; D'Amico, sensational; pictures close.

ACADEMY (Jules Michaels, mgr.).—After twenty weeks of musical comedy, management announces exclusive vaudeville policy for winter season, twelve acts to appear twice daily, among those most prominent on bill being Santoli and Co., Granconini Opera Co., Dick Burton, Foster and Seamon, Koster, the Dawson's, Naidy and Naidy, Clara Throol.

LYRIC (H. B. Franklin, mgr.).—Following two weeks of a policy whereby a variety bill was offered in the way of musical comedy, vaudeville and pictures, management has decided to show hereafter seven acts only, three times daily. Headlining this week are Farrell and Saxon; B. Kelly Forest, was a big hit; Morris and Beasley, do well; the Four Cyclonic Dancers, please; Pope and Uno, please; Field Barnes, entertains; the Three Bartos, sensation; photoplays, conclude. "A MAJESTIC" (John Leight, mgr.).—"A Little Girl in a Big City," first melodramatic production of the season, does well at popular prices. Next, "Thurston the Magician."

GARDEN (Wm. Graham, mgr.).—Reopened after a season of idleness to capacity. House sold out before initial performance was staged. Stock policy to prevail, with added feature attractions. "The Beauty Girls," opened with Anna Morecroft and her Diving Girls, featuring. Next week, "The Aeroplane Girls." **FAMILY** (Paul Fennevessy, mgr.).—Galvin Musical Comedy Co., held over. Presenting this week, "The Masqueraders." Business but fair.

CINCINNATI.

BY H. V. MARTIN.

LYRIC (C. Hubert Heuck, mgr.; agt., Shubert).—Julie Dean in "The Law of the Land" opened Sunday night; 26, "The Bird of Paradise."

KEITH'S (John Royal, mgr.; agt., U. B. O.).—O'Loughlin's Canine Comedians; Morrissey and Hackett; McCormick and Wallace; Kramer and Morton; George Howell and Co.; Jessie Wynne; Bell Ringers; Charlie Ahearns Co.

EMPRESS (George Fish, mgr.; agt., S-C).—Season opened Sunday. Venetian Four; American Girls; Heron and Douglass; Hodge and Lowell; Six Diving Nymphs.

MUSIC HALL.—Dark.

OLYMPIC (Henry Hart, mgr.; agt., Columbus).—"The Monte Carlo."

PEOPLE'S (Ed Shafer, mgr.; independent burlesque).—"Ducking Girls."

LAGOON still open on Sundays until October.

Manager Hubert Heuck, of the Lyric, has returned from New York. He is particularly enthusiastic over "The Only Girl," "The Lile Domino" and "The Blue Paradise," which are booked for his house.

DENVER.

ORPHEUM (Max Fabish, mgr.).—Orchestra Torrealanca, a Mexican musical organization. Reese and Basse, melodious chaps; Jackson and Wahl, Jewlio Trio, James Teddy, Mason, Withur and Jordan.

EMPRESS (George H. Greaves, mgr.).—Three Princesses Lilliput, Steaton and Huber, Miller and Miller, Hendricks and Pavula, Buckley and Moore.

DENHAM (Woodward-Homan Co., mgr.).—"Officer 888," excellent anniversary bill. Tuesday night (21st) marked the 1,000th consecutive performance of the Woodward stock in this city.

TABOR GRAND (Peter McCourt, mgr.).—

HARRY WEBER presents

Dorothy Jardon

LATE STAR OF
Winter Garden and "Madam Sherry"



Playing **THIS WEEK (September 20)** at **B. F. Keith's Palace**, to return holiday weeks. **BOOKED SOLID OVER KEITH CIRCUIT**



Billed as { **"The Magic Stroke of Vaudeville"**
Also **"The Classiest Single in Vaudeville"**

Theodore Lorch stock for a brief engagement. Good business. "Help Wanted" this week.

HIPPODROME (Lester Fountain, mgr., Western States).—Six Abdallahs, cleverly done; Estelle Wordette and Co., well presented playlet; Fay Carranza, very good; Henri Kubelik, big hit; Pere and Wilson, fair; Simons and Platt, mediocre; Hazel Moran, clever.

BURBANK—"Sadie Love."
MOROSCO—"So Long, Letty."
CENTURY—Burlesque.

Dustin Farnum has his car out of storage and is hitting the joy trail again.

Laura Oakley, formerly in stock and pictures here, is at the Wigwam in San Francisco.

Frank C. Egan has returned from San Francisco after producing his act, "The California Beauties."

Earl Y. Boothe, local millionaire clubman and former auto club president, has been engaged by the Selwyn Co. and will appear in New York.

Granyille Forbes Sturgis, author-actor-director, is here.

Signor Constantine will retire from the concert stage and grand opera temporarily to teach a class at the Egan School here.

MONTREAL.

By **ARTHUR SCHALK.**

ORPHEUM (Chas. H. Preston, mgr.; agent, U. B. O.; reb. Monday 10 a. m.).—Bendix's Symphony Players, excellent; Le Grohs, marvelous; Lynch and Zeller, good opener; Lady Sen Mel, good; Nan Sullivan and Co., fair; Chas. Olcott, fine; Tighe and Barnett, very good; Hussey and Boyle, laughing hit; Bradley and Norris, good.

PRINCESS (Abbie Wright, mgr.).—Season opened Monday with "Tribby." A very large audience present. Next, "Birth of a Nation."

HIS MAJESTY'S (H. Quintus Brooks, mgr.).—His Majesty's Players presented a fine comedy, "The Rule of Three," and were well received. Next, "Today."

THEATRE FRANCAIS (M. B. Shesinger, mgr.; agent, Eddie Small; reb. Monday 10 a. m.).—Robin, opened well; Billy West, good; Canaris and Chlo, clever; Sampson and Douglas, very good; Neal and Neal, thrilling; Louise Mayo, pleased; Crumbley and Clough, fair.

GAYETY (Tom Conway, mgr.).—Billy Watson and Ed Lee Wrothe. Good show to big houses. Next, "Smiling Beauties."

IMPERIAL (H. W. Conover, mgr.).—Harry Walman, good; Manetta Duo and pictures.

SCALA (Oliver McBrien, mgr.).—W. H. Foster's Musical Comedy Co. Good show to good business.

FAMILY (Maurice West, mgr.).—Broadway Musical Comedy Co. and pictures.

ARENA.—Creators' Band gave three excellent concerts to big business.

CRYSTAL PALACE (Charlton Howard, mgr.).—Will reopen Oct. 15, theatre being renovated.

Mr. W. H. Foster has been appointed general manager of the United Motion Pictures Theatre's, Ltd., for Montreal.

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

CLAREMONT (Clarence Brown, mgr., L. B. O.).—Thomas Egan, well received; J. C. Nugent and Co., very good; Han Ping Chien and Co., entertaining; Rex Comedy Circus, pleasing; Joan Sawyer and Co., repeated successfully; Kingston and Ebner, enjoyable turn; Allman and Dody, passed nicely; Carlisle and Romer, passably pleasing.

REPUBLIC (Al. Watson, mgr., Levey).—Victor Niblo and Animals, well liked; Hazel Moran, cleverly done; Kauffman and Lillian, exceptionally good; Margaret Clayton, artistic; Dick and Marjorie Carvel, entertaining.

"THE SENSATION OF VAUDEVILLE"

"A New Star"

"A Marvel"

FRANCIS RENAULT

"An artist to his finger tips"—Philadelphia "Ledger"

BREAKING BOX OFFICE RECORDS EVERYWHERE

Personal Direction, ABE FEINBERG

"Leona Stephens

WASHINGTON "TIMES" (Sept. 14, '15).

The producers showed exceptionally good judgment in selecting Leona Stephens for the part of Patsy, the Soubrette. Had the part been written for Miss Stephens, who is well remembered in Washington for her vaudeville performances, she could not have filled it more completely or to greater satisfaction, dressed in the extreme of fashion and colors, always the show girl of the accepted type, impertinent, sure of herself and her ability, in the hunt for the Big Part that is sure to come, and with all, honest and big-hearted as so many of the types she portrays really are, Miss Stephens gives a most delightful performance and has the three real song hits of the show.

WASHINGTON POST (Sept. 13, '15).

Mr. Blossom has taken one important liberty with Mr. Mandel's comedy by introducing a new character, Patrice la Montrose, a soubrette, and the liberty is fully justified by the capital impersonation given by Miss Leona Stephens, whose "Personality," "Here's to the Land We Love, Boys," and "You Have to Have a Part to Make a Hit," were three of the big song hits of the evening.

Richard Evans has been appointed treasurer of the Gayety this season.

NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—The charm of Molly McIntyre, who is excellently supported in a tender playlet, spread a pleasant glow over the Orpheum Monday evening. Ryan and Lee also became big favorites while Bert Levy's splendid sketching likewise earned universal approbation. The Crisps made a dandy number. "The Girl From Milwaukee" sings well. Vigorous applause was given the Empire Comedy Four. Selma Brantz closed the bill.

GREENWALL (W. E. Tyler, mgr.).—Probably the reason the small time remains small is that it continues to imitate, rather than originate. The present bill at the Greenwall irrefutably bears out this contention. Lillian Faber (Lillian opens the show) sings the old and the new songs in an old way. Billy Rogers will never be accused of being funny as long as he gets his patter from an ancient joke book. Connors and Raynor have possibilities but old songs and business. Van and Coleman are the familiar Yiddish comedian and soubret. Frisco yodels and advises daughters to be good to their mothers. He also plays the harmonica and gives an imitation of a locomotive. In his lecture, Red Fox, an Indian, stated he'd been 'round the globe. He won't travel far in vaudeville. "The Choo Choo Girls" is above the average tab. a fresh-looking chorus aiding materially.

CRESCENT (T. C. Campbell, mgr.).—usdwin Players in "The Man from Home."

TULANE (T. C. Campbell, mgr.).—"When Dreams Come True."

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

"Omar" comes to the Tulane next week. "A Pair of Sixes" follows.

Simpson, with Kleine-Edison, and Joe Klein, of the World Film Co., were local visitors. Mel Levey, a brother of Bert, the San Francisco vaudeville booker, has been making dates for "Tillie's Punctured Romance" hereabouts.

Willard, "The Man Who Grows" was a guest during his engagement at the Orpheum of the N. O. Press Club and the Elks, entertaining them with a brand new line of card tricks. He received a beautiful floral emblem from the Elks.



LEONA STEPHENS scored the Big Hit at the opening of the Belasco last night as "Patsy," the Soubrette, in "The Only Girl" (Washington Times).

Scores the "Big Hit"

In Joe Weber's Musical Comedy

"THE ONLY GIRL"

WASHINGTON "STAR" (Sept. 14, '15).

An inimitable soubrette, Leona Stephens, bade fair at times to "run away with the show" because of her sprightly "Personality" song, "Here's to the Land We Love" and "You Have to Have a Part to Make a Hit," in the language of the lobby, a veritable "corker."

President Wilson occupied the Presidential Box, and seemed to find an evening of real enjoyment in the music and in the play.

WASHINGTON "HERALD" (Sept. 13, '15).

Unessential to the play, but serving the purpose of exploiting her rare gifts, is Leona Stephens, who has an exceptionally good voice and much charm of personality. Particularly is this true of Miss Stephens when she offers "The More I See of Others, Dear, the Better I Like You," "Personality" and "You Have to Have a Part to Make a Hit," the clever, snappy musical hits of the piece.

To whom it may concern:

I originated and designed all costumes worn by me in the "WHIRLING DERVISH SWORD DANCE."

I have been doing this dance since 1906.

I design and originate all my costumes.

I was placed in the WINTER GARDEN SHOW by NED WAYBURN April, 1913.

I am making the above statements to dispel all rumors circulated by unscrupulous persons who claim credit for my success.

From Detroit "Journal."

Something of a more permanent value is the act of Swan Wood. The average attempt at classic dancing in vaudeville, while laudable in its motive, seldom gives more than a hint of the real beauty of the art. Here, however, is a principal whose every move bespeaks the thorough training of the classic dancer. The bill has the distinction of offering the same Oriental dance done twice, Swan Wood and Helen Brown, of Palfrey, Hall and Brown, the last named act using the same music and the same costume. The decision is as inevitable as the comparison.

SWAN WOOD

Booked Solid
United and Orpheum

Molly McIntyre wired the New York Orpheum offices she would be unable to play the local Orpheum this week on account of illness, but her condition improved and she decided to play the date.

PHILADELPHIA.

BY CHARLES M. KAPNIC.

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—The bill is headed by Gertrude Hoffman in "Sumurun." Monday afternoon, in spite of hot weather, there were but few unoccupied seats and the night show turned them away. The show was one of the best seen here within recent months, although Monday afternoon two acts following the headliner were at a disadvantage through the slow pace with which that feature moved.

At night this condition was greatly improved. The production is on an elaborate scale and several of the settings received applause. Sophie Tucker followed the pantomime, but she was forced to use her first two numbers in betting the house around to her style. After that she had things her own way. Sorretty and Antoinette opened the show, their efforts at comedy being second in importance to the sensational tumbling feats of the male member of the team. Wright and Dietrich got their songs over in good style, including two Hawaiian numbers, but some mushiness which they attempted hindered rather than helped. Charles Mack and Co., with Charles B. Neilson as Mr. Mack's new partner, registered solid in "A Friendly Call" and were followed by Doyle and Dixon, who were one of the applause bits of the show in spite of the fact they were seen here only recently.

"Sumurun" was next followed by Sophie Tucker and the Cecile Trio, in their first appearance here, closed, one member of the team doing a Chaplin imitation, the other doing a variety of dancing and balancing.

GLOBE.—"From Coney Island to the North Pole," tab., Joe Hortis; Smith and Farmer; Billy Davis; Three Types; Edney Bros.; Macrop Sisters; Jack Symonds; Camille Person and Co.; Gyan and Gosette.

ALHAMBRA.—Anniversary week is being celebrated here, marking the completion of the first year under the management of the Stanley Co. Vaudeville and pictures are shown.

CROSS KEYS.—"The Widow;" Lyons and Culum; Somers and Allen; Excelsior Trio; Freddie James; Mm. Oberita and Co.

WILLIAM PENN.—Anniversary bill; "The Cabaret Girl;" Seeman and Anderson; Lyons and Bland; Simpson and Dean; the Banjo-players; Harry Krant.

ALLEGHENY.—Emmett Welch Minstrels; Holden and Harmon; Gallardo; Emmett and Tonge; Love and Wilbur; Kenny and Hollis.

KEYSTONE.—Billy Bouncer; Carson and Willard; Elliott, Fausett and Fleming; Laro and Richmond; McLallen and Carson; Little David.

NIXON.—Lapinski's Animal Actors; Pietro; Colonial Song Revue; Blanchard Players; Clay and Len; Wilson and Wilson.

COLONIAL.—Eugenie Blair and Co.; Warren and Conley; Jermon and Walker; El Cleave; the Bascos; Max Yorke's dogs.

GRAND.—Klass and Bernie; Crawford and Broderick; Wilson and Aubrey; Harry and Augusta Turpin; Belli Oran; "War Bride."

BIJOU.—"In Wrong," tab.; Flying Russians; Del Loris; McDermott and Wallace; others.

LYRIC.—"The Princess Pat" opened its third and final week here Monday with a good house. Next week, "The Liliac Domina."

ADELPHI.—Opens Thursday with premiere of "What Happened," by Guy F. Bragdon.

GARRICK.—Opens next Monday with "Petash and Perlinutter" for two weeks.

WALN.—Second week of "The Sign of the Cross," with Richard Buhler, visiting star; popular prices. Guatemala Miramis Band, a special feature.

KNICKERBOCKER.—"Within the Law," stock.

PEOPLE'S.—"Happy Heinie," traveling stock, popular prices.

FORREST.—Birth of A Nation," in its fourth week, is still drawing good house. Monday night it also drew a small size riot conducted by several hundred negroes who gathered in front of the playhouse to express their disapproval. A brick was thrown, the

ADONIS "The Act Beautiful"

HOME AGAIN after three years' absence, during which time I continually played the leading Variety Theatres throughout Europe

NEXT WEEK (Sept. 27), KEITH'S, BOSTON

BOOKED SOLID—U. B. O.

Direction MORRIS & FEIL

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

THE GREATEST AGGREGATION OF WONDERFUL SONGS EVER PLACED BEFORE
THE AMERICAN PUBLIC

**"WHILE THE WEDDING BELLS
WERE RINGING"**

By TED REILY
A Beautiful and Impressive Ballad

**"I FALL FOR EVERY GIRL THAT
COMES MY WAY"**

By "Z.Z. TOP"
A Comedy Screen

"I'M ALL ALONE"

By AL HERMAN and GEO. FOX
A Novelty Song That Will Stop Any Show

"DOWN IN BOM BOM BAY"

By MACDONALD and CARROLL
The Sensational Novelty Rag of the Season

**"THAT'S THE SONG OF SONGS
FOR ME"**

By JOE GOODWIN and NAT OSBORNE
The Biggest Thing in the Ballad Line in Twenty Years

"PINEY RIDGE"

By MACDONALD and MOHR
This is a Guaranteed Encore Number

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JULE DELMAR

announces

Has severed connections with The Shuberts--and is in no way connected with National Theatrical Exchange, or any of its associates.

Address all mail care of *Variety*. New headquarters will be announced.

**VAUDEVILLE TIME AND PRODUCTIONS WILL BE
ARRANGED FOR ACTS UNDER MY DIRECTION**

police summoned and a number of colored gentlemen had their battered heads treated at nearby hospitals. Result--plenty of publicity of doubtful value.

CASINO.--"Gay New Yorkers" burlesque for the week.

NATIONAL.--"The Daffydill Girls" burlesque for the week.

GAYETY.--Morris Weinstein's "Military Maids" burlesque for the week with Princess Texico added.

TROCADERO.--"The Girl From the Folies" burlesque for the week.

DUMONT'S.--Stock Minstrels.

The American, for many years the home of stock, has been taken over by Sablosky and McGurk and will open Monday with vaudeville and pictures.

The Avoca, a downtown picture house, will be sold at auction Sept. 29 in a receiver's sale.

PORTLAND, ORE.

HEILIG (W. T. Pangel, mgr.).--"Birth of a Nation."

BAKER (Milton W. Seaman, mgr.).--"The Misleading Lady," 12-18. Next, "The Yellow Ticket."

ORPHEUM (Carl Reiter, mgr.).--Week 12: Brown and McCormick, opened a good bill; Devine and Williams, laughs; Erwin and Jane Connolly, very good; Albert and Irving, good; Madge Caldwell & Co., laughs; Wilson and Lenora, hit; Pipifax and Panto, closed.

EMPRESS (T. R. Conlon, mgr.).--Week 12: Albert Rouget & Co., good; Maclean & Brandlin, pleased; the Washingtons, entertained; Christy, Kennedy & Faulkner, fine; "Within the Lines," good sketch; "Karl," laughs; Alpha Troupe, closed.

PANTAGES (J. A. Johnson, mgr., agent, direct).--Week 13: Bounding Pattersons, pleased; Rondas Trio, good; Dow & Dow, fair; Harry Von Fossen, hit; Rev. Frank W. Gorman, applause; Harrington Reynolds & Co., headliners.

LYRIC (Dan Flood, mgr.; agent, Webster-Flaber).--Week 12: Tom Stockton; Corless Trio; the Scotts; pictures.

NATIONAL (O. Goodwin, mgr.).--"On the Great White Way."

Sunday, Sept. 12, the Empress opened under the new policy controlling the big vaudeville theater which provides seven acts at each performance and at 20 cents for any seat down stairs at night.

The Orpheum opened Sunday, the 12th. The house was sold out at both shows.

Ten and twenty cents is the new seat schedule at the National, the former price covering every seat in the balcony. For the week-day matinee only ten cents will be charged for any seat in the house. Owing to the large seating capacity of the National it is asserted the plan will prove successful.

SEATTLE.

BY JAY HAROLD.
ORPHEUM (H. F. Burton, mgr.).--Second week of the new season, business very satisfactory, and the outlook is very promising. Geo. Chilo opens, giving the show an excel-

lent start, followed by Bolger Brothers, experts upon the banjo; Kelso and Leighton, are clever people; Weber and Elliott, present the cleanest and neatest Jewish comedy act seen here for many moons. Both have

old stage carpenter act, bigger hit than ever; Queenie Dunedin, very good. The special Travel pictures are very good and the music rendered with them deserves special mention. EMPRESS (J. Russ Bronson, mgr.).--Busi-

cal hit of bill; Victorson and Forrest, entertaining sketch; Hugo Lutgens, carries off all honors; Stevens Troupe, close the show.

PANTAGES (Alexander Pantages, mgr.).--Sol Berns is the headliner and lives up to his billing. The rest of the acts are of the usual "Pan" standard.

LOIS (John Cooke, mgr.).--Five good acts. Business is good, but not as it should be.

GRAND OPERA HOUSE (Eugene Levy, mgr.).--Three acts of vaudeville and three reels of pictures to a steady family trade.

LIBERTY, COLONIAL, CLEMMER, MISSION, ALHAMBRA, CLASS "A," ALASKA and MELBOURNE theatres all playing ten-cent pictures to fair business.

The local Orpheum under the new management of H. F. Burton is heading towards the real goal of success, and the press and public have highly endorsed the class of shows presented so far. Walter C. Kelly, Long Tack Sam and Rooney and Bent are the triple headliners for the week of Sept. 19, with Carolina White coming the week of Oct. 10 and "Houdini" the week of Oct. 17.

The Convict Ship "Success" has been playing to big business at the Seattle harbor.

ST. PAUL.

BY C. J. BENHAM.
ORPHEUM (E. C. Burroughs, mgr.).--Houdini, headliner, mystifying as ever and roundly applauded; Wm. DeHollis and Co., pleased; Glen Ellison, also pleased; Mable Faye Trio, well received; Harry Hines, good; Gardner Trio, liked; Steiner Trio, pleasing.

EMPRESS (Gus S. Greening, mgr.).--Ned Norton and Girls, liked; Rice Brothers, good; Gray and Old Rose, pleasing; Four Wanderers, well liked; Seymour and Supree, good.

PRINCESS (Bert Goldman, mgr.).--First half: Six Fultons; Jean Ward; Harrison Terry Co.; Mabel Harper; Clayton and Russell; 2d half: Charters Sisters and Holliday; Swain's Cockatoos; Calloway and Elliott; Clarence and Flo Gould.

STAR (John Kirk, mgr.).--Harry Fields and Hazel Ford in the "Big Craze" (burlesque), pleased.

METROPOLITAN.--"On Trial," reported immensely pleasing. Next week, "Maid in America."

SHUBERT (Frank Priest, mgr.).--Ernest Fischer Players in "Polly of the Circus." Next week, "Within the Law."

TORONTO, ONT.

BY HARTLEY.
ROYAL ALEXANDRA (L. Solman, mgr.).--"The Birth of a Nation" opened to large audience.

SHEA'S (J. Shea, mgr.; agt., U. B. O.).--Wyatt's Scotch Lads and Lassies, scored strongly; Bertha Shalek, fine; Bertha Creighton and Co., excellent; Rasso's Dogs, bully; Lew Fitzgibbons, clever; La France and Bruce, laugh provokers; Thurber and Madison, pleased; Tumbling Demons, good.

LOEWS YONGE STREET (J. Bernstein, mgr.).--Robert E. O'Connor and Co., held interest; American Comedy Four, pleased; Kevin and Gordon, pleased; Four La Della Comiques, good; the Cromwells, skillful; Pealson and Goldie, good; the Holdworths, clever.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agt., U. B. O.).--"Girl in the Moon,"

Well! What Do You Think of That?

CHAS. E. EVANS AND HELENA PHILLIPS

In Their Comedy

"A Forgotten Combination"

Retained for ANOTHER Week--Making
3 CONSECUTIVE WEEKS AT THE
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Unprecedented

Seems Strange--Nevertheless Reasonable--
Because Their Offering Is

GOOD--CLEAN--WHOLESOME and AS
FUNNY AS IS IN VAUDEVILLE TODAY

ORPHEUM CIRCUIT

Representative, FRANK EVEANS

pleasant voices and dress neat. The Twenty Navasars Girls, in a symphonic musical novelty, the headliner of the bill, take repeated encores. Charles and Fannie Van, in their

ness good. Orbasany's Cockatoos, pleasing; John A. West and Co., get by nicely; Orville Reeder, renders selections upon the piano with a pleasing effect; Jean King Quartette, musi-

Sylvester Schaeffer

In his new show at the Irving Place Theatre was pronounced a big success by all the papers.

Now Playing His Former Act at B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (Sept. 20)

Affidavit

Borough of Manhattan
City of New York
County of New York
State of New York

Irving Berlin
vs.
People of Vaudeville

IRVING BERLIN, BEING DULY SWORN, DEPOSES AND SAYS THAT HE IS A RESIDENT OF THE CITY, COUNTY AND STATE OF NEW YORK AND THAT HE IS ACTIVELY ENGAGED IN THE PROFESSION OF COMPOSING AND PUBLISHING POPULAR MUSIC, BEING A MEMBER OF THE FIRM OF WATERSON, BERLIN & SNYDER, WITH HEADQUARTERS IN THE STRAND THEATRE BUILDING AT 47TH STREET AND BROADWAY, NEW YORK CITY.

DEPONENT FURTHER STATES THAT HE IS THE AUTHOR OF A POPULAR BALLAD KNOWN AND DESIGNATED HEREINAFTER AS "WHEN I LEAVE THE WORLD BEHIND," THE PUBLISHING RIGHTS OF WHICH ARE CONTROLLED BY THE AFORESAID FIRM OF WATERSON, BERLIN & SNYDER.

DEPONENT ACKNOWLEDGES THAT HE HAS BEEN IN THE MUSIC BUSINESS FOR A PERIOD OF NINE YEARS AND DURING THAT TIME HAS WRITTEN AND PUBLISHED SEVERAL HUNDRED SUCCESSFUL POPULAR SONGS; THAT WATERSON, BERLIN & SNYDER HAS AT THE PRESENT TIME LISTED IN ITS CATALOGUE SUCH REMARKABLE COMPOSITIONS AS "KENTUCKY HOME," "WHEN I GET BACK TO TENNESSEE," "FLOATING DOWN THE OLD GREEN RIVER," "ARABY," "BIRD OF PARADISE," ETC., BUT DEPONENT WISHES TO PLACE HIMSELF ON RECORD UNDER AN ACCREDITED NOTARY'S SEAL WITH THE STATEMENT THAT DURING HIS ENTIRE CAREER HE HAS NEVER COMPOSED NOR AIDED IN THE COMPOSITION OF SUCH A WONDERFUL NUMBER AS "WHEN I LEAVE THE WORLD BEHIND."

DEPONENT FURTHER STATES THAT "WHEN I LEAVE THE WORLD BEHIND" IS NOW BEING SUNG BY HUNDREDS OF THE MOST PROMINENT PROFESSIONAL SINGERS OF POPULAR SONGS AND THAT WITHOUT ONE SINGLE EXCEPTION EVERY SINGER USING THE AFORESAID NUMBER HAS ACKNOWLEDGED IT TO BE THE GREATEST SONG EVER INCLUDED IN THEIR REPERTOIRE.

DEPONENT ALSO STATES THAT ON VARIOUS OCCASIONS HE HAS WITNESSED UNUSUAL DEMONSTRATIONS ON THE PART OF VARIOUS AUDIENCES AT THE RENDITION OF "WHEN I LEAVE THE WORLD BEHIND" AND THAT AT NO TIME HAS HE EVER BEEN PRESENT DURING A PROFESSIONAL PERFORMANCE IN WHICH THE AFORESAID NUMBER WAS SUNG THAT THE PRINCIPAL WAS NOT FORCED THROUGH APPLAUSE RECEIVED, TO REPEAT SEVERAL CHORUSES.

DEPONENT FURTHER STATES THAT WHILE HE HAS COMPOSED SEVERAL TREMENDOUSLY SUCCESSFUL SELLING BALLADS PRIOR TO THE PUBLICATION OF THIS WONDERFUL SONG, IT IS HIS HONEST AND SINCERE OPINION THAT NONE COMPARE IN EITHER LYRIC OR MELODY WITH "WHEN I LEAVE THE WORLD BEHIND."

FURTHERMORE DEPONENT WISHES TO RECOMMEND THIS NUMBER TO EVERYONE DESIROUS OF SECURING A BALLAD THAT WILL POSITIVELY STRENGTHEN THEIR ROUTINE AND EARNESTLY SOLICITS COMMUNICATION EITHER BY WIRE, LETTER OR PERSONAL CALL FROM THOSE WISHING ORCHESTRATIONS OR COPIES OF THE AFORESAID NUMBER, ARRANGEMENTS FOR THE DISTRIBUTION OF SAME HAVING BEEN MADE WITH MR. MAX WINSLOW, PROFESSIONAL MANAGER OF WATERSON, BERLIN & SNYDER, WHO HAS A SUPPLY OF SAME IN EVERY KNOWN KEY.

SWORN BEFORE ME THIS
22ND DAY OF SEPTEMBER, 1915

May H. Irwin

Irving Berlin

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MARIE LAVARRE

pleasing; Gray and Graham, scored; Dave Wellington, good; Fred Hyde, well received; Rice, Elmor and Tom, amusing; Cook and Hennessey, good; Norwood and Anderson, pleased.

GAVETY (T. R. Henry, mgr.)—Rose Sydell's "London Belles" well received. STAR (Dan F. Pierce, mgr.)—"Big Review of 1916" opened well.

Melba is to appear in a recital of Massey Hull 4 at prices ranging from \$1 to \$5. Proceeds are donated to the Canadian Red Cross Society.

The colored population here made an angry protest against "The Birth of a Nation" at the Royal Alexandra this week, but so far without avail.

Albert & Irving Orpheum Salt Lake
 Allen & Francis Variety N Y
 Allman & Dody Orpheum Salt Lake

AMETA

Direction, H. B. MARINELLI

Armstrong Will H Variety N Y
 Avon Comedy 4 Shea's Toronto

B

ERNEST R. BALL

Direction Jack Jacobs

Balzar Sisters Maryland Baltimore
 Beaumont & Arnold care Morris & Feil N Y C
 Bernard & Phillips Orpheum Denver
 Berzac Mme Jean Variety Chicago

ADELAIDE M. BELL

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 TOM BROWN, Owner and Mgr.

Bimbos The Pantages Vancouver
 Blondell Edward Variety N Y
 Bowers Walters & Crocker Variety N Y
 Bracks Seven care Tausig 104 E 14th St N Y C
 Brinkman & Steele Six Variety San Francisco
 Briscoe Olive Princeton Hotel N Y C
 Byal & Early Keith's Louisville
 Byron & Langdon 174 E 71st St N Y C

C

Cantor Eddie & Lee Al Variety N Y
 Carlisle & Romer Orpheum Salt Lake
 Cartmell & Harris Keith's Boston

ADDRESS DEPARTMENT

Where Players May Be Located
 Next Week (September 27)

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
 Abelen Edward Variety N Y
 Adams Rex Variety Chicago

Adler & Arline Variety N Y
 Abram & Johns Variety San Francisco
 Ahearn Troupe Keith's Columbus

PRESIDENT WILSON

although heavily burdened with European troubles, the Mexican Situation and other Diplomatic complications was entertained on Sept. 17th for nine minutes, laughed heartily and applauded the absurdities of

BINNS and BERT

TWO FUNNY MEN FROM EUROPE

This Week (Sept. 20).
 Orpheum Theatre, Brooklyn.
 Direction, Harry Weber
 George O'Brien

MANAGERS AND PRODUCERS

You remember
 the name

RAYMOND PAINE

Loew's American NOW (Sept. 23-26)

Direction, ROLAND WEST

LATE STAR, "The Candy Kid,"
 "The Millionaire Kid," and "The
 Girl Question," in "GETTING
 HER RIGHTS," assisted by INEZ
 NESBITT.

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By Una Clayton

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Conlin Ray Variety N Y
Conroy & Lemaire Variety N Y
Cook Joe Variety N Y
Cooper & Smith Keith's Cincinnati
Crane Mr & Mrs Douglas Orpheum Circuit
Cross & Josephine 902 Palace Bldg N Y C

D

Diamond Eugene Orpheum Portland Ore
Dares Alec & Gina Variety Chicago
De Dio Circus care Tausig 104 E 14th St N Y C
De Lyons J care F M Barnes Chicago
Demarest & Collette Variety N Y
Delmor & Lee Keith's Providence
Devine & Williams Orpheum San Francisco
Donovan & Lee Keith's Youngstown
Dooley & Rugel Orpheum Omaha
Dupres Fred Variety London

E

Elmore Kate & Williams Sam Northport L I
Ellison Glen Orpheum Minneapolis
Emerson & Baldwin Keith's Toledo



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Everest's Monks Keith's Philadelphia

F

Faber Sisters Colonial New York
Fern Harry Keith's Washington
Fields & Halliday Keith's Youngstown
Francis Mae Co Columbia St Louis
Freeman & Dunham Palace Chicago

G

Gardiner Trio Orpheum Winnipeg
Gaudemids The Orpheum Denver
Glenn Harriet Variety N Y
Goss Smith & Hoppe Keith's Philadelphia
Gordon Eleanor Co Davis Pittsburgh
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 Variety N Y

I

Ideal Variety N Y
Irwin Flo Co Forsyth Atlanta

J

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Jefferson Joseph Palace Theatre Bldg N Y
Jewell's Mandelins Variety N Y
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Josefson Iceland Glims Co Ringling Circus

K

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Kingston & Ebner Orpheum Salt Lake
Kolb & Harland Colonial Erie
Kramer & Morton Keith's Indianapolis
Krelles The care Irving Cooper N Y C
Kronold Hans Variety N Y

L

Lai Mon Kim Prince Variety N Y
Langsons The Lincoln Chicago
Laray & Snee Shea's Toronto
Lawrence & Cameron Majestic Chicago
Leonard & Willard Variety N Y
Lloyd Herbert Pantages Circuit
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N
Nazarro Nat Tr Keith's Cleveland
Nazimova Orpheum Omaha
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Direction GENE HUGHES

Nordstrom Marie Keith's Louisville
Nosses Musical New Brighton Pa

O
Olcott Chas Dominion Ottawa
O'Malley John Maryland Baltimore

P
Patricola & Meyers Keith's Toledo
Pelletier Pierre Variety N Y
Pierlot & Schofield Davis Pittsburgh
Prevost & Brown Colonial Erie
Pruett Wm Co Keith's Providence

R
Raymond & Caverly Palace Ft Wayne
Reilly Charlie Variety San Francisco
Recher's Menley Music Hall 2 Malden Hill
Gardens Malden Eng
Rooney & Bent Orpheum Portland
Ross Eddie Orpheum New Orleans
Roye Ruth Keith's Youngstown

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Billy Watson's Beef Trust 27 Star Cleveland 4
Colonial Columbus
Blue Ribbon Belles 27 Howard Boston 4-6
Park Manchester 7-9 Worcester Worcester
Don Tons 27 Casino Philadelphia 4 Palace
Baltimore
Bostonian Burlesquers 27-29 Berchel Des
Moines 30-2 L O 4 Gayety Omaha
Broadway Belles 27 Century Kansas City 4
Standard St Louis

Cabaret Girls 27 Star St Paul 4 L O 11 Cen-
tury Kansas City
Charming Widows 27 Columbia Grand Rap-
ids 4 Englewood Chicago
Cherry Blossoms 27 Corinthian Rochester 4
Star Toronto
City Sports 27-29 Gilmore Springfield 30-2
Park Bridgeport 4 Star Brooklyn
Crackerjacks 27 Star Brooklyn 4 Yorkville
New York
Darlings of Paris 27 Gayety Brooklyn 4-6 L O
7-9 Academy Fall River
Follies of Day 27 Gayety Kansas City 4 Gayety
St Louis
Follies of Pleasure 27 Gayety Minneapolis 4
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Girls from Follies 27 So Bethlehem 28 Easton
30-2 Grand Trenton 4 Olympic New York
Girls from Joyland 27 Penn Circuit 4 Gayety
Baltimore
Girl Trust 27 Casino Brooklyn 4 Empire New-
ark
Globe Trotters 27 Gayety Boston 4 Grand Hart-
ford
Golden Crook 27 Gayety Washington 4 Gayety
Pittsburgh
Gypsy Maids 27 Empire Hoboken 4 Casino
Philadelphia
Hastings' Big Show 27 Columbia Chicago 4
Gayety Detroit
Hello Girls 27 Englewood Chicago 4 Gayety
Milwaukee
Hello Paris 27 Yorkville New York 4 Academy
Jersey City
High Life Girls 27 Star Toronto 4 Savoy Ham-
ilton
Howe's Sam Own Show 27 Gayety Omaha 4
Gayety Kansas City
Liberty Girls 27 Gayety Pittsburgh 4 Star
Cleveland
Maids of America 27 New Hurtig and Bea-
mon's New York 4 Empire Brooklyn
Manchester Own's Show 27 Gayety Detroit 4
Gayety Toronto
Majestic 27 Gayety Toronto 4 Gayety Buffalo
Marion's Dave Own Show 27 L O 4 Empire
Brooklyn
Merry Rounders 27 Empire Newark 4 L O 11
Empire Brooklyn
Midnight Maidens 27 L O 4 Miner's Bronx New
York
Military Maids 27-29 Star Scranton 30-2 Ma-
jestic Wilkes Barre 4-6 Armory Bingham-
ton 7-9 Van Culler O H Schenectady
Million Dollar Dolls 27 Empire Brooklyn 4
Colonial Providence
Mischief Makers 27 Trocadero Philadelphia 4
So Bethlehem 5 Easton 7-9 Grand Trenton
Monte Carlo Girls 27 Empire Cleveland 4 Penn
Circuit

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Puss Puss 27 Miner's Bronx New York 4 Or-
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Record Breakers 27 Olympic Cincinnati 4 Em-
pire Cleveland
Review of 1916 27 Savoy Hamilton 4 Cadillac
Detroit
Rose Bydall's 27 Gayety Buffalo 4 L O 11-18
Bastable Syracuse 14-16 Lumberg Utica
Roseland Girls 27 Columbia New York 4 Ca-
sino Brooklyn
Rosey Posey Girls 27 Colonial Columbus 4
Empire Toledo
September Morning Glories 27 Gayety Chicago
4 Majestic Indianapolis
Smiling Beauties 27 Gayety Montreal 4 Empire
Albany
Social Maids 27-29 Bastable Syracuse 30-2
Lumberg Utica 4 Gayety Montreal
Sporting Widows 27 L O 4-6 Bastable Syracuse
7-9 Lumberg Utica
Star & Garter 27 Gayety St Louis 4 Star &
Garter Chicago
Strolling Players 27 Casino Boston 4 Columbia
New York
Tango Queens 27 Standards St Louis 4 Gayety
Chicago
The Tempters 27 L O 4 Gayety Brooklyn
The Tourists 27 Empire Toledo 4 Columbia
Chicago
The Winners 27 Buckingham Louisville 4
Olympic Cincinnati
Tip Top Girls 27 Academy Jersey City 4 Gay-
ety Philadelphia
20th Century Maids 27 Colonial Providence 4
Gayety Boston
U. S. Beauties 27 Olympic New York 4 L O 11
Gayety Brooklyn
Watson Wrote Show 27 Empire Albany 4
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Yankoo Doodle Girls 27 Majestic Indianapolis
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D. C.; 29 Fredericks, Md.; 30 Martinsburg,
W. Va.; 1 Chambersburg, Pa.; 2 Hagerstown,
Md.

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27 Quincy, 28 Brookfield, Wis.; 29 Carleton, 30
Leavenworth, Kan.; 1 Garnett, 2 Tulsa, Okla.
RINGLING.—24 Falls City, Neb.; 25 Con-
cordia, Kan.; 27 Emporia, 28 Iola, 29 Bartles-
ville, Okla.; 30 Arkansas City, Ark.; 1
Guthrie, Okla.; 2 Chickasee.

SELLS-FLOTO.—24 Cushing, Okla.; 25
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"A BARBER'S BUSY DAY"
WE CAWN'T GET AWAY FROM IT

Corriell Gladys (C) Craig Florence
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Late with Ziegfeld
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Curren Jack F
Curzon J W

Dacabeca Troupe
Dalton Casey
Davis Genevive
Davis W E
Dore Alec (C)

De Laire May
Delano Ted (C)
Dell Jack (C)
Delmore Addie
Denno Miss Vic S
Derrle Helen
Dicknider Jack E (C)
Dinno Paul
Dodd Jimmie
Dodge Billy J

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THEY BILL ME LIKE A
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Dusey & Babe
Dushan Mayme

E
Edmunds William
Edwards Aellen (C)
Ellison Glen (C)
Elliston Louise
Espey Nina

F
Fern Alma
Florence Mabel
Florens Alfredo Trio
Florence Helene (C)
Follis Nellie
Folsom Beesie A
Foo lee Tong (C)
Forrester Chas

Forrester Sidney (C)
Francell & Lewis
Friquet Jules

G
Gales Hanard
Gallagher Dan (C)
Garrison Sydney (C)
Gilmore Barney
Gleason Lew (C)
Goetz Geo (C)
Golden Grace
Gordon Frank
Gorer Lucy
Garce Lew
Green Violet
Gregory Frank
Greenwood Charlotte
Gwyne & Gosselte (C)

H
Hall Anna

Harrington & Chuby
(C)
Hawley W T
Hearn Tom
Henry John (C)
Holly G A (C)
Holmes & Wells
Houston L (C)
Howell J (C)
Hurst Frank
Hydo Arthur E

J
Jackson Geo
Jason Isabel
Jenkins DeWitt
Johnson Herinays Co
(C)

K
Keane Charles
Kennedy Bryce

King & Harvey (C)
Koats Bobby (C)
Kronold Hans
Kruger Phillip

L
La Forge Ray
Lane Charles
Lang Madie D (C)
Laughlin Jack
Lawrence Miss L
Lawson Charles
Lea Stanley E
Leonard & Walker
Le Roy Paul
Lewis George
Lipsle (C)
Lynham Mr

M
Mack John (P)
Mack George
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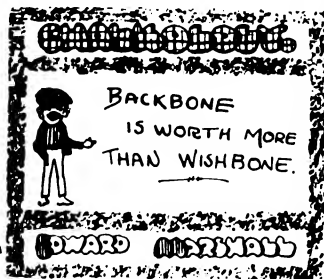
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Manchester Ed (C)
Mancini Frank (C)
Mann Billy (C)
March Verna
Marion & Dean
Marion Mr. F (P)
Martin George E
Martyne Babe (C)
Maxfield May (C)
May Florence
McCar Noller (C)
McCullough Carl (C)
McDonald H F (C)
McGood Chas (C)

McKay Dorothy
Meaker & Ross (C)
Melvin Chuck
Melbeern Grace
Miller & Lyles
Mitchell Hester
Milton Frank (C)
Mora Tess (C)
Moran Hazel
Morales George A
Morgan Jimmy & B

Newbold Robinson
(C)
Nixon

Noeris E Manley
Nordes Alepes
O
O'Donnell Charles
Osborn Fred (C)
P
Parish Mabel
Perry Bertram
Phillip Golf
Phillips Joe
Phillips Homer (C)
Pierce Babe
Potter Chas
Prisk Mr Wm H

Q
Quinn Paul
R
Ratelle Christine
Rayfield Florence (C)
Riedrich Frank (C)
Rempel Beasle & Co
Reno Geo B
Ritchie Adele
Robertson Catherine
(C)
Robinson Charles
Robinson Mzie
Roland Jack (C)

Rooney Kathern
Roy Phil (C)
Russel Tom Mr &
Russell Flo
S
Schaper W (C)
Schmidt H E (C)
Smith Raymond (C)
Shaw Sandy
Sherman Mabelle
Sinclair Ethel
Soper Harry
Sopoto Vida
Sprague Leon
Startup Harry (C)


Stebbins W (C)
Stewart Helen (P)
Stone, Stone &
Hayes (C)
Swan Charley
T
Thomas Miss
Thorne Ed
Towle Joe
Triggs Mrs May (P)
Turner & Grace
V
Vadette Villa
Valli Arthur (C)

Van Schenk (C)
Vance Arthur D
Van Name Wm
Vaughan Dorothy
Vierra Geo W
Von Eli Teresa
Vox Dorothy
W
Walton Minewa
Walzer Mabel
Ward Edith
Watkins Harry
Watts Lucas (C)
Wayne Budd (C)
Wayne William

Webb Elmer (C)
West Billy
Weston Eddie
Wharton Nat & Co
Wilkes Monte (C)
Wilkes Ruth (C)
Wilson Al G (C)
Wilson Tony
Window Muriel (C)
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Wynn Beasle (C)
Y
Yale Howard
Younger Jack
Younger Jack



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The Girls with the
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In their new act,
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Bertie Ford Dancing
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Working steady for the
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Direction, M. S. BENTHAM



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The most sensational success of the season
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FANTASIO
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POSING SINGING

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In "A Mixture of Vaudeville" By Ned Dandy
Sept. 29—Keith's Philadelphia Oct. 11—Buckwheat, Brooklyn
Sept. 27—Maryland, Baltimore Oct. 18—Keith's, Philadelphia
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Booked Solid on the LOEW TIME Management HARRY SHEA

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CHAS. CROSSMAN, Manager

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Famous Cycling Comiques

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LEADING MAN
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Big Imp.

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This Week (Sept. 20), Orpheum, St. Paul
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